

UNBOXING TELEVISION IN CONTEMPORARY INDONESIA



Unboxing television in contemporary Indonesia

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Abbreviations

ANDI	<i>Agência de Notícias dos Direitos da Infância /</i> The Brazilian National Secretariat of Justice of the Ministry of Justice
ANP	Aris Nugraha Production
ANTV	Andalas Televisi
BPS	<i>Badan Pusat Statistik /</i> Central Bureau of Statistics
CMI	Consumer Marketing Insight
CSO	Civil Society Organisation
FTV	<i>Film Televisi</i>
GRP	Gross Rating Points
ILK	<i>Indonesia Lawak Klub</i>
JWT	J. Walter Thompson
KPI	<i>Komisi Penyiaran Indonesia /</i> Indonesian Broadcasting Commission
MNC TV	<i>Media Nusantara Citra Television</i>
P3I	<i>Perhimpunan Perusahaan Periklanan Indonesia /</i> Indonesian Advertising Agency Association
PDAM	<i>Perusahaan Daerah Air Minum /</i> Water Utilities
PH	Production House
RCTI	<i>Rajawali Citra Televisi Indonesia</i>
SCKK	<i>Segelas Cerita Keluarga Kusuma</i>
SCTV	<i>Surya Citra Televisi Indonesia</i>
SES	Socioeconomic Status
SPS	<i>Standar Program Siaran /</i> Broadcasting Programme Standard
SWRO	Sea Water Reverse Osmosis
UNICEF	The United Nations Children's Fund
Warnet	<i>Warung Internet /</i> Internet Cafe

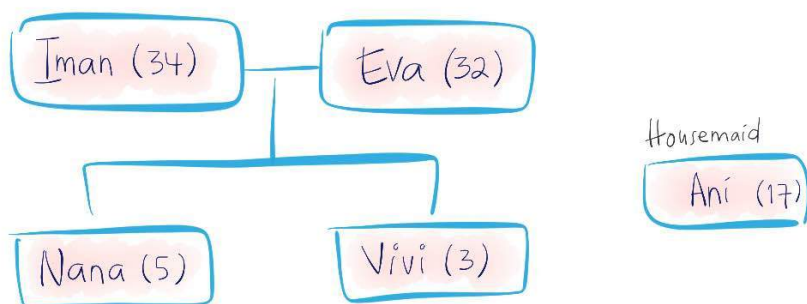
Glossary

<i>Ontological security</i>	Confidence or trust that the natural and social worlds are as they appear to be, including the basic existential parameters of self and social identity.
<i>Agent</i>	A concrete individual, a human being.
<i>Structure</i>	<p>Rules and resources, recursively implemented in the reproduction of social systems. Structure exists only as memory traces, the organic basis of human knowledgeability, and as instantiated in action. Instead of constraining, structure has the capacity of enabling.</p> <p>(e.g.) Structure enables us in understanding why people should stop when traffic light is showing red or why people should have a driving licence before they drive a car on the street. Our action will not be understood by others unless there is a specific ‘schemata’ that prevails in society.</p>
<i>Rules</i>	See Structure
<i>Resources</i>	There are two types of resources: allocative and authoritative resources.
<i>Allocative resources</i>	Material resources involved in the generation of power, including the natural environment and physical artefacts; allocative resources derive from human dominion over nature.
<i>Authoritative resources</i>	Non-material resources involved in the generation of power, deriving from the capability of harnessing the activities of human beings; authoritative resources result from the dominion of some actors over others.
<i>Duality of structure</i>	Structure as the medium and outcome of the conduct it recursively organizes; the structural properties of social systems do not exist outside of action but are chronically implicated in its production and reproduction.
<i>Knowledgeable agents</i>	An individual/group of individuals who know what they do and how to do it.
<i>Reflexive capacity</i>	Capacity to think deeply or to take certain practice, action, and experience into account.
<i>Practical consciousness</i>	<p>Practical consciousness refers to stocks of unarticulated knowledge about social conditions or taken for granted knowledge.</p> <p>(e.g.) Through practical knowledge, we know how to go through daily lives without discursively questioning what to do or the reason behind our actions.</p>
<i>Discursive consciousness</i>	Discursive consciousness denotes the capacity of agents to ‘give reasons’ (rationalise) their conduct. Here, actors are able to give verbal expressions about social conditions and/or the conditions of their own actions. Practical consciousness is turned into discursive consciousness, if and only if, a moment of rationalisation exists.

Family Tree

During our ethnographic studies, we stayed with these 12 families acrosss regions. Due to privacy concerns, all names have been changed throughout the report.

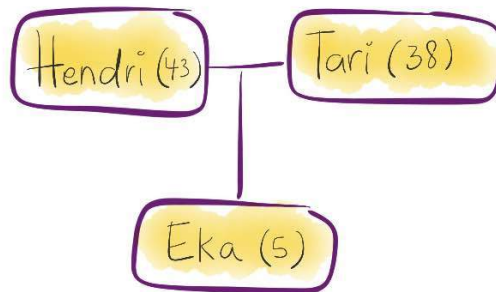
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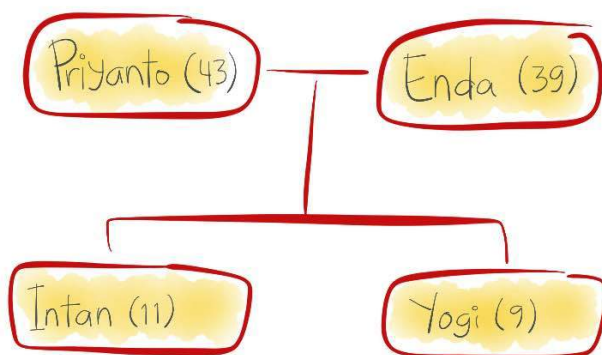
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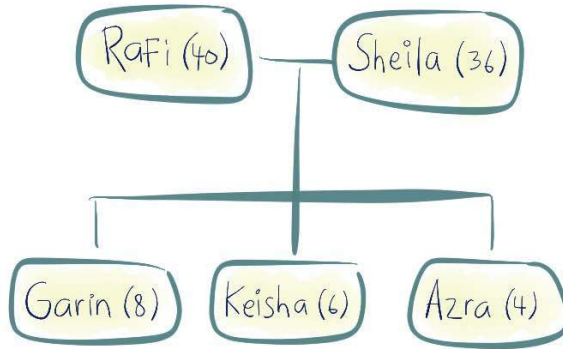
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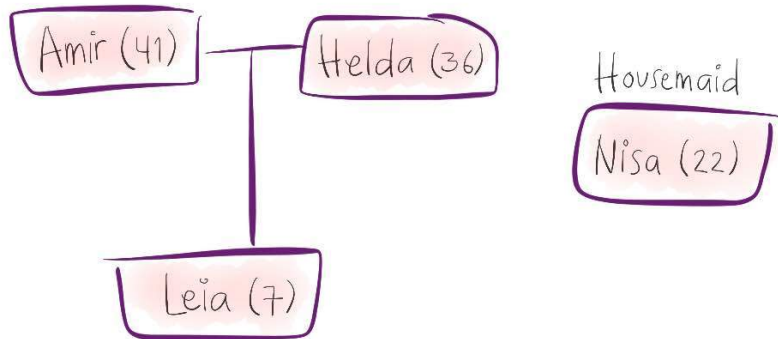
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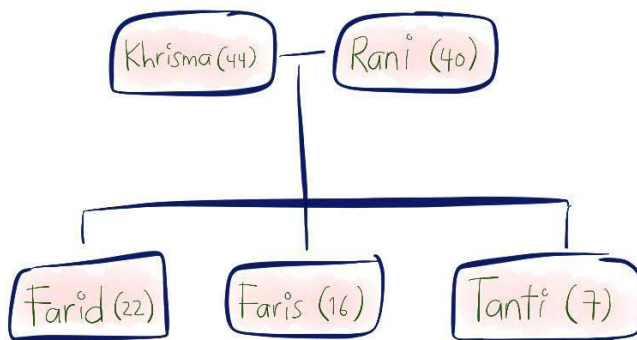
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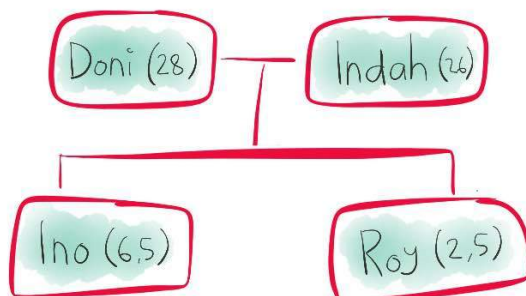
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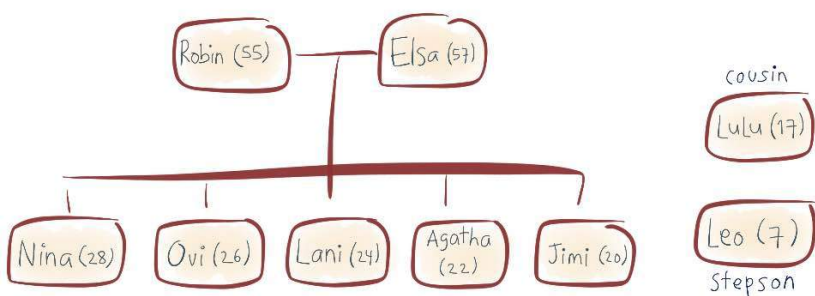
Solokan-Karawang, West Java



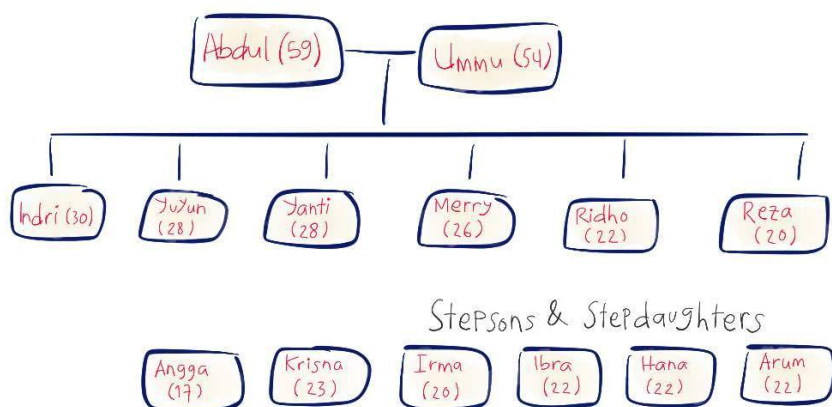
Tanjung Mekar-Karawang, West Java



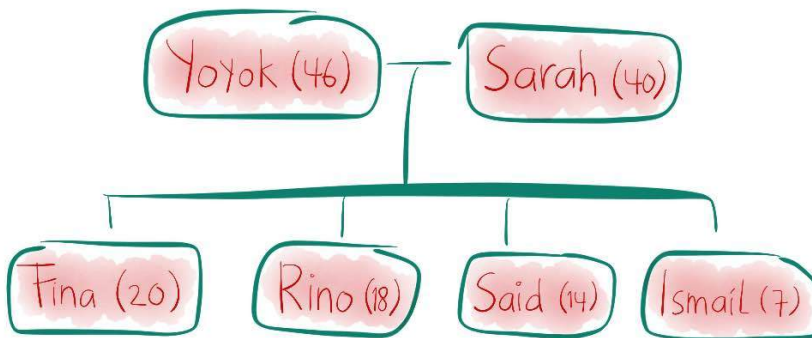
Kelapa Lima - Kupang, East Nusa Tenggara



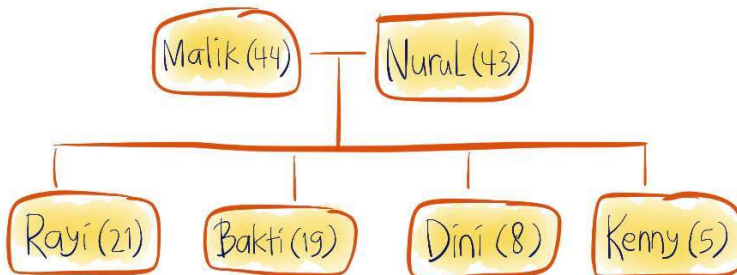
Falutuli - Kupang, East Nusa Tenggara



Rorurangga-Ende, East Nusa Tenggara



Paderape-Ende, East Nusa Tenggara



Foster / Adopted Child

Mila (20)

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Executive Summary

1 While we acknowledge the sheer influence of capital in shaping both policy and practice of the media industry, this study has from the very beginning laid an emphasis on the role of agency in overcoming the said dominance. This is how we come to suggest that **Indonesia's media industry is not constituted of a sole actor**, but rather a range of actors who varyingly contribute to the dynamics the industry. Each actor has their own rules and resources which are mobilised in order to constitute the content creation.

2 Yet within this setting, **the industry rarely considers the aspect of innovativeness**. Rather, agencies tend to take roles in 'reinforcing' the existing rules of signification. In the absence of new ideas, media producers are only willing to innovate within certain commercial limits - coming from a misguided belief that audiences are both passive and plainly willing to consume anything that is produced according to measures constructed by other actors of the industry. This comes as no surprise, as most media producers only make use of ratings in gaining feedback from the audience, and rarely do their own assessment in understanding the views of the audience. Here is where the role of rating agency has become indispensable, as everyone in the industry depends on their work in order to do their own work.

3 Meanwhile, **production companies and creative workers who are in no possession of 'allocative resources' are the most 'suppressed' actors within the industry**. They find themselves in a captive situation, not being able to express their ideas as it is measured by illusive numbers instead of by real voices of their viewers. Against such background, more knowledgeable actors are needed (who are aware of the meaning and impact of their action) in order to shape media production for the better.

4 Having spent some time in the living rooms of 12 families across Greater Jakarta, West Java and East Nusa Tenggara, we found **that audience has their own ways of consuming media and capacity to reflect on the content they are served**. This capacity differs varyingly, fundamentally depending on three aspects: 1) the differing degrees of access and infrastructure available around the area, 2) the knowledgeability of the person in question and 3) the societal values that tie their ways of living.

5 Across the demographics, despite their heterogenous profile, audience has common reflections about the quality of television content. As they are aware that their identities and worldview are strongly constructed by television, their criticisms and utterance are abound but find no way of channelling to the

industry. **Direct means of feedback to content producers are scarce**, which impedes the production of a more diverse content needed to represent the heterogeneity of audience.

6 At the private/business level, the content creators need to understand how to treat the idea of grassroots content production as a complementary element of democracy. **Through their many virtues, producers and creative workers need to better value their audience** and further commit to the improvement of content quality.

7 At individual and community level, **the citizen needs to understand and embrace the capability of media in enabling cultural changes**. In other words, they can be empowered not only in using, but also in creating alternative content to media and to be literate in media usage.

8 At the policy and governance level, **access to media technology and infrastructure needs to be provided**. In line with this, there is also a need to carry out advocacy/engagement with regulatory bodies such as KPI (Komisi Penyiaran Indonesia – Indonesian Broadcasting Commission), Kemenkominfo (Ministry of Communication and Information Technology) and Dewan Pers (Press Council).

1

Production and consumption of media content: An introduction

*The future of television is the future of Indonesia too, right?
Let's be honest, here in Indonesia, people's mindset are influenced
by television.*

(Wishnutama, NET., interview, 18 December 2014)

Within the last decade, the media industry in Indonesia has grown significantly. Today, there are ten free-to-air television stations in Indonesia. As stated in our previous report, those ten belong to just a few oligarchs (Nugroho, Putri, & Laksmi, 2012). Television still contributes the largest share of media penetration in Indonesia. By 2012, at least 91.55% of all Indonesians over the age of 10 watch television (Badan Pusat Statistik, Central Bureau of Statistics report, 2012). Radio and printed media, in comparison, are consumed by 18.6% and 17.7% citizens respectively. With this influence, television has its virtues to inform, educate and entertain the audience. However, there is a growing consensus that the current TV industry produces poor quality of content, as most television refers to ratings in order to produce their content. Though the highest-rated programme is ever-changing, it most certainly revolves around *sinetron*¹ or musical/*dangdut*² competitions. The highest-rated programmes will be reproduced over and over again, resulting in content duplication. Evidently, the media tends to operate on the logic of manufacturing people's desire and then claiming that this represents the people's needs.

Using case studies, this research will focus particularly on the production and consumption of media content/programme. Content do matter as they are the reflection of society in the media. Also, in terms of the construction of public life, they have the responsibility to influence the dynamics of general people at large. As private-owned mass communication media are business driven by profit logic (McChesney, 1999), the mechanism behind production chain obeys the path to utmost efficiency. Ratings and returns from advertisements have become the sole barometers of success in television industry. Furthermore in the oligopolistic media industry, the way content is being produced and distributed

¹ *Sinetron* is the Indonesian term for TV soap opera, a portmanteau of *sinema* and *elektronik*.

² *Dangdut* is a traditional Indonesian music, a very popular genre because of its melodious instruments and vocals. *Dangdut* is very much prevalent and evidently has strong root within the culture of the country.

has tormented the citizens' cohesion. In this type of business, the dynamics of the media have been turned into that of commodification – with the audiences being treated as mere consumers rather than rightful citizens.

Furthermore, in current development, other actors such as production house and agencies play a somewhat crucial role in shaping media content and joining the dynamic of media industry. This study examines the interplay between actors and how these relations contribute to the production of media content. On the other side, by understanding the consumption behaviour in urban, suburban and rural areas, this study examines how media content influences the perception of people's daily life.

1.1. Why research the consumption and production pattern? Background and rationale

In our contemporary life, the media is undeniably a part of society. Through media (which derives from the Latin word, *medium-ii*), information, ideas, entertainment and educational materials are exchanged, which contributes to the development of society. Modern life is also closely connected with the media, as it becomes part of almost all social affairs. At the individual level, media, through the presence of diverse platforms, has worked its way so profoundly into the construction of each of our daily lives. Tufte (1996) shares the same opinion, that the mass media plays a fundamental mediating role between public and private spheres, between tradition and modernity, between urban and rural, and between the individual and the collective.

This research focuses on television being the most consumed media in Indonesia. It is important to note that television should be understood within the context of household and family, as well

as within the wider context of social, political, and economy realities. Hence television, whilst it exists as a public medium, is also an essential domestic medium for the production and proliferation of culture (Morley, 2000, Silverstone, 1994).

This project builds on and extends from the previous Ford Foundation-funded research on the Indonesian media landscape (Report series: Engaging media, empowering society) using the perspective of citizens' rights. In our previous report, we found that content is heavily Jakarta-centric in terms of geographical location, Islam-centric in terms of religious orientation and Java-centric in terms of ethnic identity. Content with geographical identities are ruled 34.1% by Jakarta (69.5% by Java), content with religious qualities are dominated 96.7% by Islamic identities and content with any ethnic reference is led by Javanese identities by 41%. This not only implies that there is a lack of open diversity but more dangerously suggests evidence of hyper-impositions of content favouring the majority over the minority (Nugroho et al., 2013).

When the majority of media tends to provide content which mainly come from Java, for example, the definition of Indonesia is then defined in a narrow sense. Our previous findings show that the diversity of content in our media is a mere illusion. Therefore, it is of huge importance to provide alternative and diverse contents. It is vital to provide various narratives, as the country has been diverse from its very beginning. If Indonesia wishes to represent and provide space for all citizens regardless of their belief systems, sexual orientations, genders and capabilities, political views, etc., it is important to provide a wide-ranging portrayals of citizens and to have the ability to acknowledge and accept this diversity. Our rich social, economic and cultural milieus should be reflected well in media practices.

However, in contemporary Indonesia, the main actors in democracy i.e. the civil society groups and communities, are

consumers at most. The right to access the media, both in terms of infrastructure and content, has been severely limited. Content in media is being produced using the logic of ratings, making it less diverse and less civilising. The media have been placing the citizens in the confinement of consumers' seats by letting them merely to enjoy what is available in the media channel with nearly no capacity whatsoever in shaping the content. And while the citizens in the least developed areas are struggling to access the infrastructure, those citizens who do have access to media do not have the access to influence the content at all.

Although the media industry (content creators) seems to have the power to drive the audience (consumers of information), both the producers and the audiences hold the reciprocal power to influence one another. This approach is evident in the structure and agency of media, where messages are bridged through the many modalities in between. The content (message) is produced by the structure (e.g. media and advertising industry: content creators, production houses, rating bodies, advertisement agencies) to be consumed by the agencies (e.g. media audiences: TV viewers, radio listeners, paper readers), which in turn also impacts the production (through feedback mechanism such as ratings). In other words, the media-audience structure is constructed and reconstructed through the production and consumption of the content. Having said that, there needs to be a reform in media industry that succumbs to commercial pressure. It is media's failure to live up to their democratic promise of informing and education the populace at large (Bourdieu, 1998).

Media also influences society, be it through shaping of information, tastes, norms or even beliefs, hence content is the key instrument. Content is the modality of the structure of media and the citizens: what happens in society is reflected in the media through content, but at the same time, it also becomes a tool for media to shape the society. In our instance, since the media

producers are holding the sole control of content, citizens have been left powerless.

Showcasing the Indonesian case, this research aims to analyse media content production and consumption. The premise is that innovation in media content plays a huge role in the constitution of a democratic and informed society.

1.2. Objectives

The purpose of this research is to understand the dynamics of the production and consumption of media content, which is largely divided into three large systems:

1. Content production

In this part, this research will try to understand the production process of media content. This constitutes the structure of industry players and their mechanism in generating television content. The hypothesis is that several agencies are involved, namely the individual television channel's board of content, rating agencies, advertising agencies and production houses. It is vital to map the interplay of these agencies as this provides the basis of the decisionmaking process to broadcast certain content.

2. Consumption of content

This part will elaborate on the understanding of viewers' behaviour in consuming media content, especially television. This research will identify the many factors which influence audience's way of interacting, at individual, community and society level. This is vital to address in order to investigate the importance of media literacy in public demand. In the midst of the debate about

whether the public 'likes' certain content or not, this research will present how the public can be the active participants.

3. The interplay between content production and consumption

Derived from the above systems, this research will unpack the workings behind the production and consumption process of media. This part will investigate the roles of producers and consumers in the shaping of media content.

1.3. Questions and research design

This research aims to find the answers to these following sets of questions:

On understanding the structure of media content production:

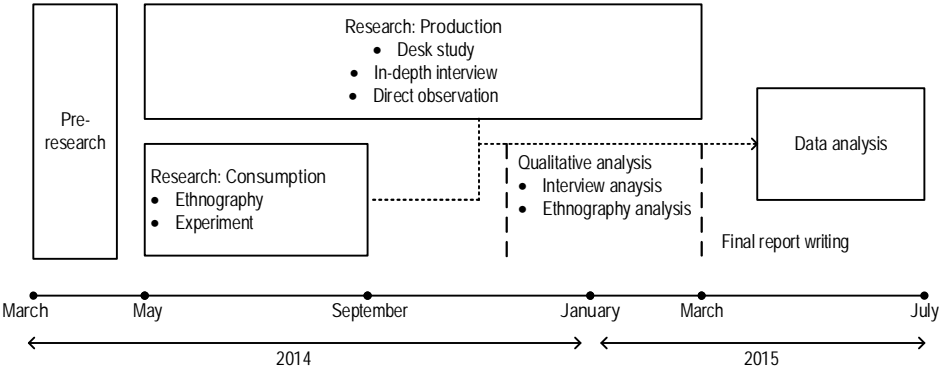
How are media contents produced? What are the processes? What factors significantly affect the content production and how? What is the role of innovation in content production and how are they managed?

On understanding the structure of media content consumption:

How do the audience consume media content? What are the factors influencing their decisions and how? What are the implications on the way they interact in their private and public space?

On the interplay between content production and consumption:

How do we understand the link between consumption and production of media content? What are the ways in which media consumption can affect, and be affected by, content production and why? How far does production affect the consumption process?



Source: Authors.

To answer the questions, a combination of methods and research instruments were used (see Figure 1), combining secondary data collection (e.g. through a desk study to map the existing production houses, media agencies, and other actors in order to perform analysis to answer the first question) and primary data gathering (i.e. through in-depth interviews conducted to identify factors influencing the production of media content and to understand the link between consumption and production of media content in response to the second and third questions), which took place between May 2014 and March 2015. In the pre-research phase we analysed secondary data and sourced statistics, news and reports. We then moved forward by conducting a series of primary data-gathering interviews to provide us with detailed, nuanced, and insightful stories. *Chapter Three* will elaborate our methods in more detail.

Figure 1.
Research process.

1.4. Understanding the interplay between media consumption and production process: A preview

The process of media production is often seen as being heavily *supply-driven*. While this may hold true, we aim to outline how several actors influence this process. We take a look at how power is distributed and contested in the realm of content production within TV industry. As we noted earlier, there are actors who might have been playing crucial roles in the content production process. These actors, however, are somehow undervalued in the discussion of content production. Our findings said that actors such as advertisers, media strategists, production houses, and rating agency, to some extent, have power in shaping/influencing the content production.

This research examines the working of TV programmes/content production from the viewpoint of these actors. Our analysis highlights that the interrelation between external actors contributes a bigger stake to the internal dynamics of media industry. Since profit seems to be their main motive, the media content that are – directly or indirectly – influenced by it have less focus on valuable messages or moral lessons.

Media workers face a struggle since they do not fully acknowledge that their work has an indirect impact on the quality of our media content. Moreover, they also have to face the pragmatic character of TV producers or executives who are unwilling to create a different content.

As a result of this production process, the public is left with less – if no – choice of what to watch on television. This particularly applies to citizens who live in suburban and rural areas where access to and infrastructure for alternative media is limited. The enormous variety of programmes does not guarantee that the public will not be bored. In most conditions, the public are forced

to swallow whatever is aired by the television companies. It is clear that the limitation of choices cannot be addressed merely by turning off the television. As watching television has become an exercise of practical consciousness, it affects not only our imagination and perception, but also the way we construct our view of the world.

However, the deliberation on how big the implications and influences a television programme can bring seems of little concern to those actors involved in content production. Even if there is such a calculation, it is mostly on ratings and revenues rather than the impact on cultural and daily life. In other words, it shows how little producers, advertisers, and TV executives understand their audience. What is needed here is more innovative media contents; not only produced for the sake of capital, but also to bring valuable messages that resonate with the people.

1.5. Structure of the report

We have briefly presented the dynamic between production and consumption of media content in *Chapter One*. The following *Chapter Two* elaborates some theoretical perspectives necessary to understand the interplay in content production and how it influences the consumption behaviour of the people. *Chapter Three* provides the approach and methods used in this study, which includes data collection tools and methods of analysis, along with their limitations. *Chapter Four* and the following chapters present our findings and empirical data. We start by showing the dynamics in content production, taking into account the internal and external actors involved – directly or indirectly – in a production of television programmes. *Chapter Five* then elaborates the television consumption pattern in urban areas. Meanwhile, the consumption pattern in suburban and rural areas

is explained in *Chapter Six*. *Chapter Seven* continues as a synthesis of the production process and consumption behaviour, and concludes the research.

2

Some theoretical perspectives

Many people complained about sinetrons being so full of nonsense, or about superstitious programmes or whatever, but they channel their anger towards the TV stations. In my opinion, there is nothing you can do; their ratings are high, right? [Their anger] won't make the [TV's] calculations, because many people watch them. So because there seem to be a lot of audience for these shows, TV stations consequently make their judgement based on that; this is why there is that chicken-and-egg situation. If I could shift the way, I may have to say, the one with deciding power is the audience. If there are more audience speaking out about how rubbish they think the content are, they can stop watching; and that will be picked up by the TV stations, who might have to think better for their productions.

(Undisclosed, Leo Burnett, interview, 4 March 2015)

The advancement of media technology and industry inevitably extends the media function as a constructor of public life. Early propositions suggest that it is the internal dynamics of the media who significantly contribute to the making of media products (McChesney, 1999, Nugroho et al., 2012a, Nugroho et al., 2013). However, a closer look into media structure reveals a more complex operation in media content production. Each actor in the content production takes specific roles in the powerplay within the industry. The actors are media agencies, rating bodies, advertisement agencies and production houses, amongst others.

The construction of public life, however, does not lie with the content producer only. The consumers hold an important role in the reproduction of meaning and information. Hence, both the producers and the consumers of information hold the reciprocal power to influence one another. This dualistic approach is conveyed in the structure and agency of media, where messages are delivered through modalities in between. The messages are produced by the media structure to be consumed by the agencies, which in turn also impact the production – through feedback mechanism. In other words, the media-audience structure is constructed and reconstructed through the production and consumption of content. In other structure external to the media, i.e. society, these contents are potent enough to shape the agency's interactions with their surroundings. This concept is drawn from Giddens' structuration theory (1984) which looks at how agency's actions are structured.

Within this line of thought, we would like to change the notion of television viewers as a passive audience into more active, engaged, and empowered citizens. As TV producers are constantly succumbing to the pressure of profits, it is time for the audience to be the active participants of change in our mass media. Here the notion of *active audience* by Fiske (1987b) is important. With this idea, Fiske proposes an approach where media audiences do not just receive information passively but are actively involved, often

unconsciously, in making sense of the message within their personal and social contexts. In short, Fiske suggests that the audience are active producers of meaning, not consumers of media meanings.

Recognising that actually all agents are essentially interrelated, we borrow the perspective of structuration³. With this perspective, we aim to scrutinise how – in Giddens' terminology – each agent mobilises their *allocative* and *authoritative resources* and how the action of agents constitutes the practices in content creation and vice versa. In short, we use what Giddens has conceptualised to understand the structure of media content production and consumption, as well as the interplay between the two.

2.1. Structuration: Addressing the debate of dualism

2.1.1. Duality of structure

The discourse of structure and agency is central for social science. Social scientists identify two factors influencing social phenomena, i.e. social structure and agency (human action). Between the two, there are long debates about whether it is the agency or the structure that matters. There are at least three main positions in the debate. Structuralists, Marxists and functionalists attest that social phenomena are shaped by social structure. Human actions, from this point of view, can be explained as a consequence of this structure. In contrast to this view, phenomenological sociologists, subjectivists and symbolic interactionists emphasise the individual ability to produce and reproduce meaning. Supporters of this view tend to give exclusive attention to individual or group agency without considering the

³ By structuration, Giddens intends to explain the structuring of social relations across time and space, in virtue of 'the duality of structure'.

socio-structural context. The third position attempts to build a more comprehensive explanation and stresses the complementarity of both. One of the early proponents of this position is Anthony Giddens.

Giddens' concept of structuration addresses the long debate concerning whether it is the structure or agency that has bigger influence to human behaviour. Instead of explaining social action through agency or structure theories alone, Giddens (1984) argues that just as individual's autonomy is influenced by structure, structure is also maintained and adapted through the exercise of agency. In short, social phenomenon is neither the product of structure nor agency alone, but of both. Agent and structure, instead of being opposed, presuppose each other. Since structure and interaction are a mutually *constitutive duality* (Giddens, 1979), neither micro- nor macro-focused analysis alone are sufficient to understand social phenomenon.

For Giddens, the agent is a concrete individual; a human being in a 'continuous stream of conduits' (1979). Central in this perspective is how agents – due to their reflexive capacity – are able to transform social structure by performing actions outside the constraints of the structure place on him. Due to knowledgeability⁴ of an agent, routinised social practices do not come from coincidence, but in conformity with their reflexivity. The way Giddens understands agents differently as active actors is analogous with how he perceives structure.

Structure, to Giddens, is neither a hidden code as in the terminology of structuralists, nor a totality of phenomenon.

⁴ Knowledgeability is everything which actors know (believe) about the circumstances of their action and that of others, drawing upon in the production and reproduction of that action, including tacit as well as discursively available knowledge (Giddens, 1984). Therefore, in Giddens' perspective, structure has no inherent stability since human action are socially constructed.

Giddens understands structure as a set of 'rules and resources, recursively implemented in the reproduction of social systems. Structure exists only as memory traces, the organic basis of human knowledgeability, and as instantiated in action' (1984). Instead of constraining, structure has the capacity of enabling. What enables us in understanding why people should stop when traffic lights showing red or why people should have a driving licence before they drive a car on the street is what Giddens calls as structure. Our action will not be understood by others unless there is a specific 'schemata' that prevails in society. This kind of schemata ('structure') allows us to perform the action. It provides us with rules and resources⁵.

Duality of structure and agent lies in the process in which 'social systems do not exist outside of action but are chronically implicated in its production and reproduction' (Giddens, 1984). Hence, social systems are not only outcomes, but also the arena in which social practices take place at the same time.⁶ In the previous examples, the duality of structure and agent lies in the schemata as an enabler to perform action and, at the same time, result from our recursive action. This standpoint also underlines the centrality of time and space in Giddens' theory. The agency-structure loop is a product of a repeated social practice and patterned across time and space (recursive). Giddens considers the two as the constitutive and integral elements of his theory, as well as in social sciences.

⁵ For Giddens, there are two kinds of resources: (1) Allocative resources: material resources involved in the generation of power, including the natural environment and physical artifacts. Allocative resources derive from human dominion over nature.; and (2) Authoritative resources: non-material resources involved in the generation of power, deriving from the capability of harnessing the activities of human beings. Authoritative resources result from the dominion of some actors over others. *Ibid.*

⁶ In the terminology of structuralism, structure is equal with *langue* (overcoming time and space), while social practices are equal with *parole* (bound in time and space).

In order to provide an answer to the question of what factors constitute human actions, Giddens offers three groups of structure in a social system: (1) structure of signification, that consists of symbolic schemata, discourse, meaning and naming; (2) structure of domination, that consists of power schemata over person (politics) and material (economics); and (3) structure of legitimation, that consists of normative schemata. These groups of structure are interrelated with each other in social practices. Every action of human beings contains three inseparable dimensions of the structure, which are described as communication, power and sanctions. The instrument by which structure is translated into action are called modality, i.e. interpretative schemes, facilities and norms. Through modality, we can understand why and how interaction is shaped, as illustrated below.

	Signification	Domination	Legitimation
Structure ↓	Semantic rules Interpretative scheme	Facilities, degree of power (over material and person)	Norms, value, standard, rights
Action ↓	Speech, gesture	Monopoly, domination, resistance	Surveillance, regionalisation
Institution	Fashion critics, art council, public spaces	Political institution, economic institution	Legal institution

Figure 2.
What constitutes
human action
(Macro-level).

Source: B. Hari Juliawan, Workshop on Giddens’ Theory, 6 March 2015.

While the previous explanation gives the macro view of Giddens’ theory, the micro view shows how agency has the ability to activate the structure, how it can influence and be influenced by the structure. By ‘knowledgeable’ agent, Giddens shows how humans put their necessarily structured knowledge into practice. Giddens himself defines ‘knowledgeable’ agents as an individual/group of individuals who know what they do and how to do it. Furthermore, Giddens emphasises ‘*structures must not be*

conceptualised as simply placing constraints on human agency, but as enabling (1976, p. 161).

2.1.2. Consciousness and reflexivity of agent

Social reproduction takes place through repeated social practices, and most of the time happens without agents questioning the process. The way our actions and social practices shape the structure, how 'change' happens through periodical transformation, and how the structure constrains (and enables) our actions; are explained through the internal dynamics of agents.

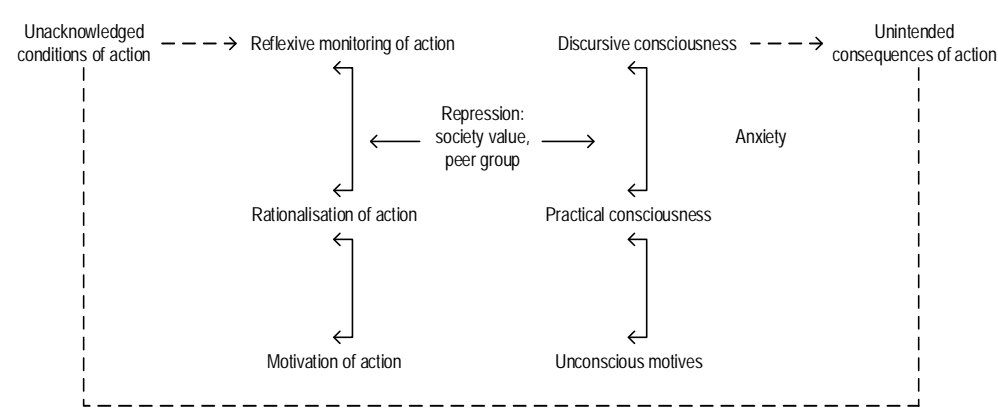
In the stratification model, Giddens divides the internal organisation of the individual into three divisions: basic security systems and practical and discursive consciousness.⁷ These dimensions of personality embed the intersecting levels of the interpretative schemes and norms which actors utilise in their conduct (Giddens, 1984, p.42).

Practical consciousness refers to stocks of unarticulated knowledge about social conditions or taken for granted knowledge. Through this practical knowledge, we know how to go through daily lives without discursively questioning what to do or the reason behind our actions. Therefore, this group of practical knowledge is also the source of ontological security⁸ and trust (Giddens, 1984, p. 50). In other words, social relations are reproduced across time by a variety of implicit techniques, contained in actors' implicit stocks of practical consciousness, that are used to sustain routines. Practical consciousness is the key to

⁷ The differences between the divisions can only be explained analytically. The three also are undifferentiated chronologically.

⁸ For Giddens, ontological security is a kind of confidence or trust that the natural and social worlds are as they appear to be, including the basic existential parameters of self and social identity.

understanding how our actions and social practices turn into structure, and how the structure enables and restricts our actions. Reproduction of certain structures is being shaped by our habitual actions, without which we continuously question our recursive actions. On the other hand, discursive consciousness denotes the capacity of agents to ‘give reasons’ (rationalise) their conduct. Here, actors are able to give verbal expressions about social conditions and/or the conditions of their own actions. Practical consciousness is turned into discursive consciousness, if and only if, a moment of rationalisation exists. However, the line between discursive and practical consciousness is fluctuating and permeable, both in the experience of individual agents and with regards to comparisons between actors in different contexts of social activity (Giddens, 1984, p.4). Hence, there is no certain boundary between the two (see Figure 3).



Source: Giddens, 1984.

Through the dynamics of practical and discursive consciousness, Giddens shows that change is possible. At the same time, it also refutes that phenomena is merely a form of constant social reproduction. Giddens reflects that change does exist in the process of structuration, no matter how small it is (1979, p. 114). ‘Change’, for Giddens, is made possible by the capacity of agents to reflect and monitor their conduct, an ability which is called ‘reflexivity’. Change happens when the reflexive monitoring of conduct spans wide enough to create ‘de-routinisation’. When de-

Figure 3.
The dynamics of practical and discursive consciousness.

routinisation is accomplished, the old structure becomes obsolete and the new structure is born.

2.2. Structuration and the dynamics of content production-consumption

2.2.1. Content as rules and resource

“Content is King” is a famous adage in the changing television industry. Those who agree with this saying, believe that content is something that ultimately determines consumers' trust. Due to the digitalisation of media, this belief grows even stronger since more windows of opportunity are opened. A good content is a critical resource for success, both for in terms of economy and culture, as Windeler and Sydow suggest:

Given the dramatic increase in the number of TV channels, which is not only a medium but also a result of the globalisation, digitisation and privatisation of this industry, content will not only remain king but, most likely, become an even more critical resource for success in economic (and, perhaps, cultural) terms. Producers, in turn, have to be able to produce content that has to be either entertaining or informative (or both), original, innovative, striking and, not least importantly, to be delivered on time (Windeler and Sydow, 2001, p. 2).

Given that content is still deemed as king, this comes as no surprise if the actors of the industry highly consider content as the main selling point. Since the actual process of producing content might actually more complex in the profit-driven industry (Nugroho et al., 2013); the concealing of the production of media content would be interesting in order to understand how all interrelated actors mobilise their resources. Content, here, can be seen as allocative resources possessed by the related actors.

Media content itself is more than a mere visualisation to excite our eyes. Take a number of TV series, advertisements, or *sinetron* as examples. The messages of each programme go further beyond the

screen, intruding the subconscious of viewers with implicit characters, models and rules. Through this content, viewers are stripped of their judgements, having their own consent relocated to the power of television.

To put it plainly, television is the command centre of the new epistemology. There is no audience so young that it is barred from television. There is no poverty so abject that it must forgo television. There is no education so exalted that it is not modified by television. And most important of all, there is no subject of public interest—politics, news, education, religion, science, sports—that does not find its way to television. Which means that all public understanding of these subjects is shaped by the biases of television. (Postman, 1985, p. 77-78)

Emphasising the view of Postman, Fiske (1987) argues that an event to be televised is already encoded by social codes. Fiske, following the idea of Bourdieu, divides three level of encoding by television, i.e. that ‘reality’, ‘representation’ and ‘ideology’; as shown in the following table.

Level one: Reality	Level two: Representation	Level three: Ideology
Reality is encoded by social codes such as appearance, dress, make-up, behaviour, speech, gesture, expression, sound, etc. Realities are encoded electronically by technical codes seen in level two. Example: A tree reflected in a lake may be the setting for a romantic scene.	Representation is encoded by technical codes to convey reality; such as those of: camera angles, lighting, editing, framing and focus, music/sound etc. Example: The mid-shot and close-up angle bring the viewer into an intimate relationship with the character on the screen.	Ideology is shaped by representation. Representational codes are organised into coherence and social acceptability by ideological codes, such as individualism, class, capitalism and so on. All the codes come together to encode a preferred meaning that supports certain ideology.

Source: Fiske, 1987.

If this piece of encoded reality is televised, Fiske argues, the technical codes and representational conventions of the medium are brought to bear upon it so as to make it (a) transmittable technologically, and (b) an appropriate *cultural text* for its audience (1987, p. 5).

Table 1.
Level of encoding by television.

While Fiske and Bourdieu argue about how television encodes an event, structuration offers a broader view. The layers of S-D-L (Signification-Domination-Legitimation) provide a set of analytical tools to not only reveal the coding of meaning from the practice of language and discourse (Signification), but also uncover how power is being applied (Domination), as well as how normative perspectives are embedded as societal norms (Legitimation). Using the layers of S-D-L also, it will be interesting to scrutinise the dynamics within the industry and their mechanism in generating television content. Hypothesising that several agencies are involved including internal television's board of content, rating agencies, advertising agencies and production houses; mapping the interplay of these actors is vital to understanding the decisionmaking process in broadcasting certain content.

Since content as structure is also maintained and adapted through the exercise of agency, it is also important to supply the agency with certain capabilities. Due to the intrusiveness of the content, it is imperative that content should be consumed with certain critical reasoning, a reflexive and monitoring capability. Furthermore, the capabilities have to go hand in hand with the increased level of education, which is interdependent with wealth (Filmer and Pritchett, 2001). Coincidentally, as illustrated by the paper, the measurement of wealth itself is done through several proxies – in which television is one of the tools to indicate a household's valuable ownership. In the developing world where access to infrastructure is low, it would be an irony. The worth of television should not only be considered culturally, but also economically and politically (Briceno-Garmendia et al., 2004, Tufte, 1996).

2.2.2. Consumption and the capacity to act independently

It is quite interesting to rate the relationship between content production and consumption. While an orthodox behaviourist, structuralist, modernist and Marxist emphasis on the power of material production, theories of (media) consumerism present the idea that creative and active audiences have bargaining power as well. In this perspective, media products are also considered as a tool to empower. There is a dialectic between texts/products and their audiences. Media products contain meanings, but audiences also create certain meanings from the consumption (McCracken, 1990).

There are at least three proponents of media consumerism: Fiske, de Certeau and Silverstone, all with their own points of view. Fiske tends to place audiences either in resistance to or sterile from the media industries (the content creators). By referring to two economies of television – the financial economy⁹ and the cultural economy¹⁰ – Fiske (1989, p. 26-32) argues that different type of economy produces different type of audience. The audience in financial economy is nothing more than a commodity for profitable revenues. In contrast, the audience in the cultural economy is a producer of meanings through evasive forms of resistance (Laughey, 2007, p. 171). In regard to an active audience, Fiske underlines that the audiences should not only receive information passively (becoming consumers of media meanings) but should be actively involved (although often unconsciously) in making sense of the message within their personal and social contexts. De Certeau (1984), whilst sharing a similar view by placing audiences either in resistance to or sterile from the content

⁹ The financial economy of commercial television is focused on the production of popular programming that will attract high audience ratings and, subsequently, substantial advertising revenue.

¹⁰ The cultural economy of television is centred on the consumption of programming that essentially determines which programmes become popular and which become short-lived flops.

creators, highlights the importance of media literacy. He argues that media texts do not have a determining influence on audience.

Silverstone, by contrast, takes audiences' ability to be producers into consideration. He rejects structuralist theories that cite production (or the encoding of texts) as determining consumption (how texts are decoded). Through the 'six phases of consumption cycle', Silverstone (1994) attempts to understand how everyday consumer practices feed back to producer practices, which are in turn fed back to consumers.

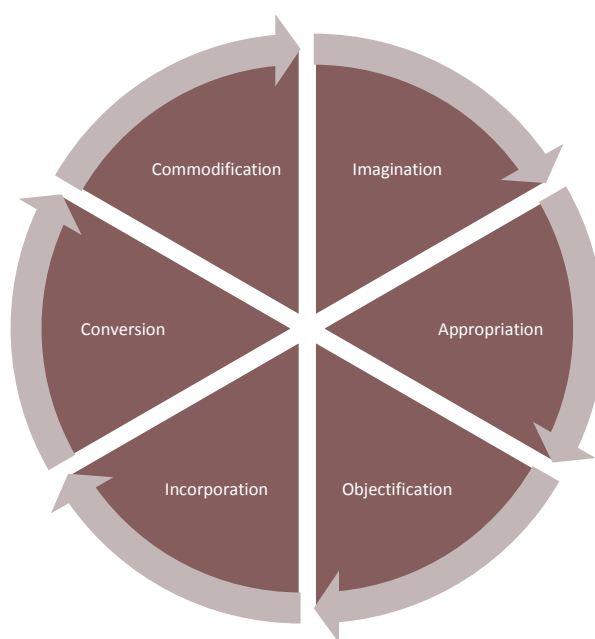


Figure 4.
Six phases of
consumption
cycle.

Source: Silverstone, 1994.

The above figure shows the cyclical process involved in the six phases. If consumers routinely feed back their thoughts and feelings to producers at the phase of commodification, this would banish the theory that commodities have purely ideological functions, given that they must be - to some extent - inflected with consumer values.

Highlighting the idea of Fiske, de Certeau or Silverstone, it seems that viewers' behaviour in consuming media content, in particular television, does matter. In the midst of the debate about whether the public 'likes' certain content or not, it is imperative for the viewers to have the ability to create content as well as to be critical. Media literacy, therefore, should be present to co-shape public demand. However, since in reality there is no clear line between consumption and production, the trio seems to over-emphasise the ability of self while forgetting the structure. Here, the 'habitus' concept of Bourdieu (1977) fills the gap.

Through the concept, Bourdieu emphasises that consumption, however diverse and varied it is, is socially structured. For Bourdieu, any individual's habitus produces and reproduces "a stable and group-specific way of seeing or making sense of the social world; in other words, a *distinctive mode of cultural consumption*" (Lee, 1993, p. 34). When individuals make their *habitués*, at the same time they are being made by them. As Bourdieu states, the habitus is a "strategy generating principle enabling agents to cope with unforeseen and everchanging situations" (1977) and is determined by the agents' upbringing. Habitus, to put it briefly, is a scheme that forms the taste of individuals.

The concept of 'habitus' resonates well with the Giddens' structuration theory. The concept not only implies how structure – in this sense is media structure and cultural production – determines the agency, but also provides an understanding that social practices are reproduced across time by a variety of implicit techniques which are contained in actors' implicit stocks of practical consciousness.

2.3. Audience: A *locus* to understand the reciprocal process

In contemporary Indonesia, the character of media structure is embodied in the organisations and capital ownership alongside the rules and regulations entailed in the media business. Hence media corporations, together with the media agencies (strategists) and rating agencies do have the ability to construct the public life through the production of media content. On the other hand, the agency - the audience as an individual and as a group, is empowered with reflexive capacity.

Giddens' theory of structuration (1984) helps us to understand how audiences form their routine and what conditions enable them to exercise their reflexive capacity. However, there is an influencing structure which to some extent determines the action of watching and consuming media content. Simply put, this is a recursive process between agency and structure, between citizens and content producer/media systems in particular.

Along this line of argument, it is an imperative to build a deeper understanding about how the construction of routines taking place in the very decisionmaking process of each audience. In the end, it is the audience who directly influence (in a positive or negative way) the content produced, as outlined here:

Television integrates without difficulty into the domestic routines. In this way, it creates a space of conversion for the members of the family (Canclini and Piccini, 1994, p. 65).

In addition to this, it is also vital to understand how audiences interact one with another. This interaction among audiences is significant in order to reveal the dynamics since the media system as a structure depends on them to produce 'relevant' content.

3

Revealing the dynamics of media production and consumption: Methods and data

[Although] they [the audience] may have different convictions and tastes, the notion of what “they want” always preoccupies the thinking of media people: the cameramen, scriptwriters, and directors. Yet what “they want” is really just the product of the (media people’s) imagination. They don’t really know who their audiences are. Picture a grey area between what would never cause offence and what would definitely sell.

(Inaya Rakhmani & Endah Triastuti, University of Indonesia, interview, 28 April 2014)

Entering the realm of media consumption and production process is as if entering a labyrinth of data to be analysed. As anticipated, it is not easy to find valid data on television consumption, as well as mapping the existing production houses and media agencies. Furthermore, although the detailed information from our ethnographic observations is very useful, we need to be very careful in dealing with such rich data.

In designing the research, we have considered rigorous yet practical methods which would enable us to scrutinise the logic of content production and consumption in Indonesian media, especially television. As such, we used certain instruments to collect the data followed by an approach which was suitable for addressing the complexity of the interplay between production and consumption process in Indonesian television.

We briefly explain our research strategy below.

3.1. Approach

Using the case of television, this study aims to understand the process of media content production and its implication on the citizens' right to access information and quality content. In accordance with the objectives, we found a qualitative approach to be the most suitable since this approach allowed us to focus on the processes, mechanisms, and the details of the working inside the pattern of television production and consumption in order to come up with some insights (Cassell and Symon, 2004). In addition to that, we were aiming to offer some explanations and meanings to our findings. As such, this approach allowed us the necessary flexibility in data collection. Most importantly, a qualitative approach such as this supports the use of the 'insider's view' (Bryman and Bell, 2007) - for example a phenomenon as perceived by the resource person - to be included in the analysis.

In a nutshell, we found that a qualitative approach was very useful when researching a complex subject - in our case, the dynamics between television's production and consumption in Indonesia.

Here we need to assert that context is of central importance in qualitative research. It is both unique and dynamic. It is very powerful in building an explanation as well as giving a deep meaning to findings, although it makes qualitative study difficult to replicate. Since context is of importance, it is also explainable why we use Anthony Giddens' theory of structuration in this study. The structuration theory enables us to employ 'dualistic' approach in order to understand how the structure and agency of media, through certain modalities in between, construct and reconstruct the production and consumption of the content. This theory also underlines the centrality of time and space as the enabler to perform action in the duality of structure of agent.

Our approach as sketched above is not at all meant to be excessive, but to ensure rigour, as we are very well aware that a different epistemology would certainly result in a different interpretation of the 'truth' of the same single reality (Cassell and Symon, 2004).

In turn, we now put the approach into action by detailing the choice of methods, data collection strategy and instruments.

3.2. Methods

The qualitative approach provides a rich array of methods for collecting data, from interview, focus groups, workshops, ethnography, observation, to documents/texts, among others (Cassell and Symon, 2004, Creswell, 2003). For the purpose of this research, we gathered the secondary data from desk research, and primary data from ethnography, in-depth semi-structured interviews and direct observations.

We employed ethnography to infer how television constructs the life of a society, within the framework of theory of structuration. What we refer as ethnography is as Hammersley and Atkinson (2007, p. 3) noted:

Ethnography usually involves the ethnographer participating, overtly or covertly, in people's daily lives for an extended period of time, watching what happens, listening to what is said, and/or asking questions through informal and formal interviews, collecting documents and artefacts - in fact, gathering whatever data available to throw light on the issues that are the emerging focus of inquiry.

Through the experience of living together with selected families for a certain period will enabled us to engage closely with the fabric of daily family life, while at the same time observing the way they consume media content in a complex social setting. Employing this strategy, we focused on finding answer for this set of issues: (i) the way audiences consume media content, (ii) the factors influencing their decisions and how, (iii) the implications of media content on the way they interact in their private and public space.

While from the perspective of theory of structuration we found that behaviour is built upon recursive actions of agencies (in this case: viewers) across time and space; living with the subject of ethnography enabled us to identify whether – and to what extent – media content influences the audience's way of interacting at individual, community and society level, and how it happens. In other words, we focus on the viewers-media structure and aim to reveal the modality in strengthening (or weakening) this structure. Through this analysis, we aimed at capturing the pattern of media consumption across TV audiences in Indonesia.

We conducted expert interviews with television practitioners, media business owners or executives, advertising agencies, production house executives, rating agencies, advertisers, academics and CSO activists in order to gain a more detailed and nuanced understanding, and some inside stories, on the ways in

which content was produced within the television system. What we consider central here is not the notion of representativeness, but rather whether the subjects have significant information or experience in their role, or relevant expertise; considerations which are natural in qualitative research.

Through direct observations by attending selected TV live shows, we tried to get the feeling of being in the middle of the content production process as well as the ways power being mobilised in the process. Along with the observations, semi-structured interviews were also conducted to gain a nuanced understanding of how both producer of the content and the audiences reflecting the production process in the studio.

The analysis of the production and consumption processes was later employed in order to answer the third question on the interplay between consumption and production of media content. We focused our attention on how media consumption can effect and be affected by content production and why. Thus, we aim further to reveal the conditions under which media consumers (in this case: TV viewers) could be ‘transformed’ into active and empowered citizens.

Along with the aforementioned primary data sources, our secondary data collection through desk study was intended to capture the general dynamics of the production and consumption in television. This included the process of content production, the working inside the editorial room, how viewers consume television content, and the mapping of the plausible actions for citizens in response to the dynamics. We also sourced statistics and quantitative data, whenever possible, to enrich these qualitative accounts. Notably, statistics included rating documents as data used by TV stations to support certain programmes in certain times.

We devised our strategy and prepared the instruments to collect the data as outlined below.

3.3. Strategy and data collection instruments

3.3.1. Ethnography

We chose three regions in Indonesia as specific cases of ethnography. Greater Jakarta was chosen as an 'anchor' or baseline area, as evident in our previous research report (Nugroho, et. al., 2013) that there is a biased reporting of national media since content is centralised largely in Jakarta. Other classifications covered the developed and less-developed areas of Indonesia, which aims to capture the issues of access and infrastructure, and how this affects media consumption.

The ethnography was carried out by means of staying with local residents and observing their everyday habits in television viewing. We stayed with twelve families during ethnography period, each ranging for 3-6 weeks long.¹¹ We first took two families in each location with similar levels of access to media, where each family was accompanied by a researcher. One of the groups will be a controlled group and the other non-controlled. In the controlled group, we made several interventions¹² to their media consumption. By contrast, in the non-controlled group we did not carry out any of intervention. Through close observations, we tried to discover what factors influence people's preferences with regard to media content. Semi-structured interviews were also conducted to gain a nuanced understanding of how people

¹¹ List of our ethnographic participants can be seen in Appendix 3. Detailed ethnographic accounts for each location are provided upon request.

¹² Interventions are deliberate action taken by ethnographers to change the television programme or channels watched by the members of family. This is usually done in the second or third week of observation, where trust is already gained from the family members.

utilise television as a media channel and the ways they exercise their power in influencing the media.

Table 2.
Classification
areas for
ethnography.

Character	Region	Urban/Rural	Period of Ethnography
Baseline	Greater Jakarta	Urban: Jakarta	20 May – 28 June 2014
		Suburban: Tangerang	20 May – 28 June 2014
Developed	West Java	Urban: Bandung	8 Sept – 30 Sept 2014
		Rural: Karawang	12 August – 4 September 2014
Less-developed	East Nusa Tenggara	Urban: Kupang	8 – 30 September 2014
		Rural: Ende	12 August – 4 September 2014

Source: Authors.

During this period, we record our ethnographic studies using multiple types of recordings, including ethnographic diaries, TV-watching logs as well as visual sources depicting media consumption activities. These include photographs and videos as well as illustrations sketched in books. We found it useful to shape our understanding of families’ consumption habits. TV-watching logs were used in order to provide an understanding in daily consumption pattern. We used the audiences' viewing log from each family to provide basic analysis on what-when-how the family watched TV, hence to gain understanding on families’ routines in TV consumption.

3.3.2. In-depth interviews

We conducted both individual in-depth interviews or group interviews with the key actors involved in running media businesses (e.g. media practitioners, media business owners or executives), advertising agencies (e.g. creative agency, media strategists), production house executives, and also rating agencies.

Using this strategy, we focused on finding answers for the following issues: (i) the process of media production, (ii) what factors significantly affect content production and how, (iii) the role of innovation in content production and how it is managed and (iv) the key player(s) in media business. With the consent of our respondents, we recorded all the interviews and transcribed them for content analysis. Please see Appendix 1 for the interview protocol and questions.

3.3.3. Direct observations

We conducted five direct observations on the making of TV programmes, with four of them being live shows. The observations were carried out by means of getting the feeling of being in the middle of content production process. We visited five locations – four studios and a modern market – during this period. Semi-structured interviews were also conducted to gain a nuanced understanding of how both producer of the content and the audiences reflecting the production process.

No.	Name of TV Programme	Observation Date	Location
1.	Segelas Cerita Keluarga Kusuma (SCKK) – Metro TV	May 2014	Metro TV Studio
2.	Pesbukers – ANTV	May 2014	ANTV Studio 1 Epicentrum
3.	Dahsyat – RCTI	May 2014	RCTI Studio Kebon Jeruk
4.	Inbox – SCTV	May 2014	PASPIN (Pasar Pondok Indah)
5.	Indonesia Lawak Klub – Trans 7	December 2014	Palm Studio

Table 3.
Direct observation on content production.

Source: Authors.

These direct observations are useful in providing us the real sense of content production dynamic behind the screen. As four out of the five programmes above are heavy with audience attendance, we were lucky to experience direct interactions with those who are participating behind the scene. This also adds nuance to the analyses of our report.

3.4. Data: Profile of subjects and respondents

As mentioned above, the primary data was gathered through a qualitative approach. We interviewed 28 respondents regarding the process of content production on television. Below is the profile of respondents we managed to gather for the interviews.

Respondents	Number of interviewees
Media practitioners	9
Production houses	3
Advertising agencies	6
Advertisers	2
Rating agency	1
Freelance scriptwriter	2
Academics, audience members, media activists	5
Total	28

Table 4.
Profile of
interviewees.

Source: Authors.

In addition, we carried out direct observations by attending four live TV programmes – *Pesbukers*, *Dahsyat*, *Inbox*, and *Indonesia Lawak Klub*. These interviews and observations took place between April 2014 and March 2015. After careful recording, each interview lasted on average about 30 minutes, with the shortest

lasting 5 minutes to the longest at 162 minutes. In total we recorded 21 hours and 18 minutes of interviews, which were then transcribed: as a result we have 133,205 words of text for our analysis.

During our ethnographic studies, we stayed with twelve families in three regions in Indonesia. Of this number, four families were living in Greater Jakarta, four were from West Java and four were from East Nusa Tenggara. We record our ethnographic studies using ethnographic diaries, TV-watching logs and pictures. As a result of our ethnographic diaries, we have 91,932 words of text for our analysis. We have also twelve data sets on audiences' viewing log from each family we lived in for our analysis.

Subsequently, our secondary data was gathered from various sources, including the BPS (*Badan Pusat Statistik*/Central Bureau of Statistics), Nielsen and *Media Scene*. We also collected published rate cards from 11 TV stations in order to provide us with insights on the capital flow in the industry.

3.5. Limitation

During this research, we worked mainly with the collection of ethnographic material since it provided a rich account of people's behaviour in different contexts of everyday life. In this endeavour, we encountered several methodological challenges.

First, the brevity of fieldwork found ourselves faced with the dilemma encountered by most novice ethnographers. Since watching TV qualifies as a private activity for certain family member, it poses practical challenges to direct observations. We had to adapt faster, be discrete in taking notes about the activity, and at the same, explore the discourse over media consumption without harming the privacy of the families.

Second, while each families had their own special characteristics, four families we stayed in for participant observation were big families. Two of them even have more than eight family members living together. While this was a very rewarding experience, it also caused constraints during fieldwork since we had to pay full attention to the dynamics of each family member.

Concerning interviews, issues related to media consumption turned out to be an easygoing topic with the families, in particular the parents. They not only seemed to enjoy recounting childhood memories of consuming media, moreover, discussions of these issues allowed them to reflect upon their consideration regarding the rules and norms applied to the family that may be difficult to obtain when asked directly. However, ethnographic conversations and interviews in East Nusa Tenggara, in particular, were limited due to language constraints.

We now turn to our case: *Understanding the logic of content production and consumption in the Indonesian media: The case of television.*

4

The logic of content production process



Figure 5.
Production Set of
Segelas Cerita
Keluarga Kusuma,
Metro TV.

Source: Authors.

The latest literature on media content in Indonesia suggests that internal factors such as owners' interests, the structure inside the media and the media workers themselves directly shape the final products of our media (Ishadi, 2014, Nugroho et al., 2012a, PR2Media, 2014, Nugroho et al., 2013). However, these empirical findings tend to neglect the role of other *agents* within the media industry structure.

While media ownership has become more concentrated in the hands of a few oligarchs (Nugroho et al., 2012a), the actual process of producing content might be more fragmented and complex. More and more actors have become involved in the operation with certain roles being allocated due to the process of specialisation. This goes along with a business model that has evolved over the years.

This section will take a look at how power – along with the flow of money or capital – is distributed and also contested in the realm of content production within the TV industry. Several actors whose roles have been largely undervalued within media studies, may have a bigger say than commonly interpreted.

We admit that the idea of investigating content production is not entirely new. Several scholars and writers have attempted to uncover the meaning of television production, particularly in the Indonesian context (Kitley, 2000, Arps and Heeren, 2006, Heryanto, 2014) but have mainly done so in the cultural realms and textual interpretation of TV programmes.

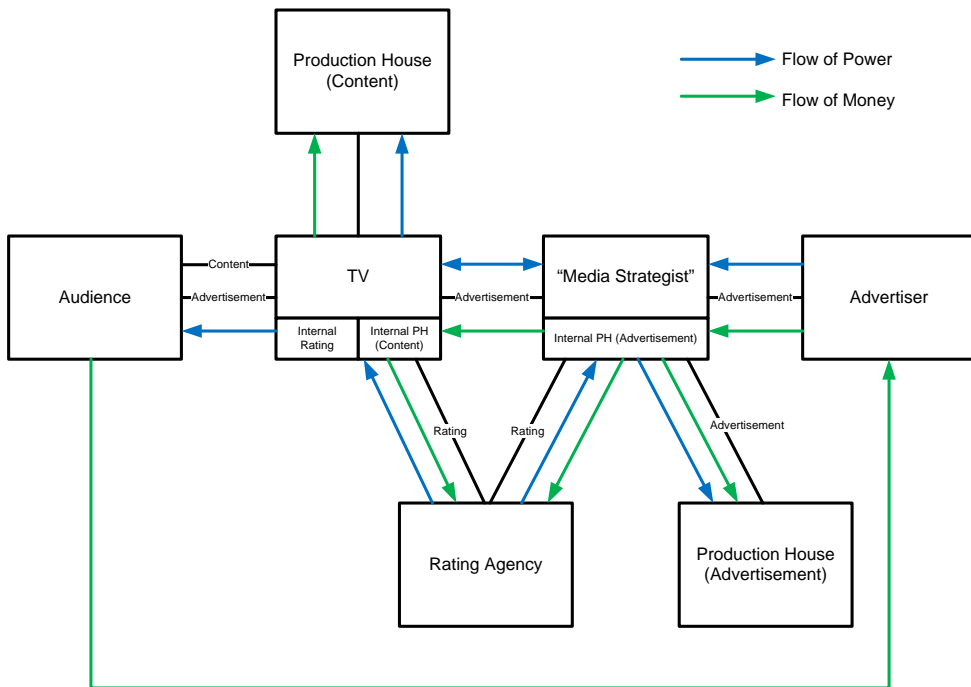
In fact, there are a variety of approaches in analysing media production, with two strands dominating existing debates. The cultural studies approach focuses on the questions of superstructure and ideology, while the political economy underlines questions of ownership, institutions and regulations. This eventually led to a division of labour: political economy was mostly used to study production, while cultural studies focused on

texts and reception. Another approach was offered by Jan Teurlings, who brought the Actor Network Theory to a more contemporary analysis of media (Teurlings, 2013).

This study however, aims to unveil a different perspective on media production. This particular chapter aims to look at the duality of the media structure and how the production process inevitably determines the consumption process of watching television.

The empirical data for this study was collected between May 2014 and March 2015. Throughout the process we have observed five TV programmes, with four of them being live shows. Over twenty individuals have been interviewed in their respective capacities as executives or creative workers within the industry. The following diagram depicts the roles we observe and the interrelation of power as well as capital, which we believe is fundamental in understanding the process of media production.

Figure 6.
Causal loop of
the media
industry.



Source: Authors.

The figure shows how all agents are essentially interrelated. All of them also possess in the words of Anthony Giddens – certain allocative and authoritative resources that are ready to be mobilised. The most interesting question, arguably, is the extent to which power (*authoritative resources*) goes along with capital (*allocative resources*). Our stories reveal that capital is not the only *resource* that determines the action of agents. Other forms of *rules* are mobilised in order to constitute the practices that create content. The first agent to be examined here is the largest owner of capital: the advertiser.

4.1. Advertiser

Advertisers play a critical role in the production of television content. Not only do they provide a significant amount of income for TV stations, they also possess enough power to determine the programme structure of a particular show. This study will provide some insights into the workings of a TV programme from the viewpoint of an advertiser. They do not necessarily reflect the interests of our public, but they help to illuminate the underlying logic and domination of economic principles in our media.

In this sense, Unilever as a major advertiser has always had a special relationship with the media. Over the years, the multinational consumer goods company managed its reputation as one of the biggest advertisement spenders in Indonesia. Across various mediums, Unilever maintained a confident and innovative approach in promoting their brands whilst ensuring the delivery of their key messages. This has not only resulted in a stable growth of the company, but has also had effects on the dynamics of Indonesia's media industry.

	Product	GRP (%) (Gross Rating Points)	Number of Spots
May	Mie Sedap	4.002	2,253
	Susu Bendera	2.794	2,180
	Clear Anti Ketombe – Unilever	2.688	2,471
	Indosat	2.582	2,126
	Telkomsel	2.483	2,351
June	Marjan Syrup	11.937	8,374
	ABC Syrup	9.681	5,882
	Calon Presiden dan Wakil	5.435	4,156
	Indomie	3.101	2,646
	Bendera	2.687	2,455
July	Marjan Syrup	10.571	8,110
	ABC Syrup	10.305	5,685
	Excelcomindo XL	5.015	4,217
	Indomie	2.241	2,014
	Djarum Super Mild	1.864	1,162
August	Indomie	4.157	3,931
	Pantene	2.816	2,372
	Aqua	2.579	2,496
	Mie Sedap	2.422	2,032
	Wall's Paddle Pop	2.388	2,406
September	Indomie	7.780	6,600
	Teh Gelas	3.240	2,829
	Good Day White Cappuccino	2.875	1,797
	Vidoran Xmart 3	2.484	1,690
	Telkomsel Simpati	2.448	2,024

Table 5.
Most viewed TV
commercials
between May-
September 2014.

Source: Nielsen Newsletters, 2014.

4.1.1. Advertisers and agenda setting

Each of Unilever's products carries a special message or value. In the words of their executives, Unilever products have a unique 'social mission'. As a result, the company has a special treatment for their products that is clearly in line with the corporate campaign on the global level. Through their brands, the company seeks to convey a set of social values such as sustainability, solidarity, caring and the importance of family values. The company managed to record an 12.2% increase in their sales revenue during 2014, with most of the sales coming from the Foods and Refreshment department as well as home and personal care.¹³

Owning 39 brands, the company admits that certain top of the line products are more likely to receive special treatment. With each of their brands having their own social missions, developing it into a communication objective becomes an essential task. Unilever, just like any other business enterprise, is driven by the purpose of connecting the consumer with their brands. This is underlined by Unilever's marketing director, Adeline A. Setiawan:

Why do people love the brand? Because the brand do [sic] something for you. ...we have to put people first. Not the consumer. (Adeline A. Setiawan, Unilever Regional Media Director, interview, 7 August 2014)

Hence, each brand has its own target market and subsequently, audience. It is the task of the media strategists to translate this into a communication objective. Media strategists come into play by designing the right strategy in approaching consumers according to the purpose of their clients, which in this case is Unilever.

¹³ "Kilas Ekonomi", *Harian Kompas*, 9 June 2015, p.18.

Box 1. The production set of *Segelas Cerita Keluarga Kusuma (SCKK)*

Unilever has a habit of inviting TV stations to visit them during what is called a 'media day'. On such occasion, the company will let the TV stations sell their programmes, describe the potential audience, name the respective prices and explore the possibilities of cooperation. However, this time they reversed their roles. Unilever gave all attending TV stations a brief on the company's idea for a TV programme. They named four genres; beauty, sport, drama/comedy and music. With the help of a media strategist, Mindshare, they outlined their target audience. Eventually, Metro TV stepped up and proposed a mockumentary – a film or television show in which fictional events are presented in documentary style often as a means of parody – that they insisted on producing, even without the backing of Unilever. The idea was approved by the brand's internal team, and the proposal would come into fruition.

The next step was to find the right creative minds to execute their ideas. Assisted by Mindshare, a leading media strategist who handles Unilever's major brands, the company reached out to Aris Nugraha and their production team. Aris Nugraha Production (ANP) made a name of him with the Bajaj Bajuri series in the early millennium, on Trans TV. His team would write the script, cast the actors/characters and edit the whole series for its initial season. The team is given enough room to improvise and explore, as long as the main messages of Unilever and Metro TV are properly conveyed.

In order to gain reliable information on current market trends and consumer behaviour, Unilever seeks Millward Brown's assistance (CMI – Consumer Marketing Insight). Their role is to gather data on consumer behaviour and other insights to help them develop a communication plan. The data gathered by Millward Brown helps Unilever and their media strategists to better understand the aspirations of their target market and potential consumers. The ultimate goal is to create advertisements, that are subtle enough to deliver their message, but also appeal to the literate consumer.

Eventually, the producers of Metro TV, together with Unilever's marketing department, needed to evaluate the commercial success of the programme. Despite showing no dependency on rating or share, the producers admitted their need to develop other indicators that could highlight the positive impact of product placement within *Segelas Cerita Keluarga Kusuma (SCKK)* on brand awareness and other market measurements. Rating, so it

seems in this case, is not the ultimate factor in measuring the outcome of a programme.

We have something like our own PI (Performance Indicator). Unilever uses a research agency, Refukom is the name, which conducts some sort of worldwide survey from Singapore. It's worldwide in scope, that's for sure, but the base is in Singapore I think. It conducts its own survey, independently, without involvement from Unilever or Metro TV. The results from this have been positive. There have been increases in awareness and sales. So they [Unilever] experienced an increase in product sales, which is one reason they decided to continue with them during this second season. (Foppa, Marketing Metro TV, interview, 10 May 2014)

The programme eventually garnered desirable results and the production team agreed to continue with a second season. ANP continued producing the show and Unilever eventually decided to do a similar approach with its flagship ice cream brand Magnum. However, the series was aired on a different, but market-wise similar TV station, NET.

4.1.2. Advertisements and the shaping of our media

The case of *SCKK* underlines how Unilever's buying power enables them to influence, or to a certain extent, even dictate TV programmes. This is a most recent example of how the financial muscles of a particular company or industry might shape the content of our television. While the media industry itself is heavily *capital-driven*, it also is prone to being 'outpowered' by its advertisers. Understanding these underlying mechanisms helps to comprehend how power is not necessarily concentrated in the hands of TV stations and their overarching media groups, but is actually more dispersed.

Although TV has become more fragmented, and also more diverse, as acknowledged by Unilever officials, it is also entangled with an increasing number of media actors than it used to be. This poses a new challenge for marketing departments. In the absence

of a decentralised television network, advertisers have to develop their campaign on a national scale. In addition comes the need to also advertise through cable TV. According to Unilever, promoting brands through local TVs can sometimes be easier. However, given the design of the media landscape, eventually they have to design a national marketing campaign.

Media ownership concentration pulls the power back to the stations (Nugroho et al., 2012a). This view is also held by the advertisers. When asked about the power relations within the media industry, advertisers see TV stations as the ones pulling the strings. However, in terms of real financial buying power by looking at the flow of capital, it becomes clear that advertisers have the capacity, and need, to have a commanding position over TV stations.

This however, very much depends on the size of the advertiser. Not all advertisers have power over the industry. In the case of Unilever, the company's financial resources allow them to dictate that TV producers adjust to their needs. This may not hold true for other small- to medium- sized companies who do not possess the liberty of endorsing programmes or even create their own shows. Hence, allocating resources is still a major requisite in order to control TV programmes. However, advertisers also need a good understanding of the characteristics of their target audience. This eventually forces them to control the whole link of the creative industry, not only TV stations, by controlling the whole creative process to execute their ideas.

4.1.3. Advertisers: Top of the media production chain?

Within the larger picture of the media industry, advertisers are seldom considered as a major actor. Despite its obvious influence, media production is mostly seen as the domain of the TV station

and their production team, whereas advertisers are seen as a passive entity that only utilise existing programmes for their economic interests. Our case however, highlights how ‘external actors’ may be more involved than they actually seem. This is one aspect that usually goes under the radar but essentially explains the power relation between advertisers and TV stations. The sheer dominance of capital in determining a programme is confirmed by a TV executive:

Yes. For instance, you have a budget, let's say Rp 1 billion, and you ask, where can I place the ad? Usually, I'd ask, what's your product? Target audience? If you say, for example, females 15 years and older, from SES group ABC, I'll run the data, and I'll look for programmes that are appropriate for his product and the female 15 years and older [segment]. And there you have it: this show during the morning, that during prime time, another during the evening. So I'll make a package based on this corresponding segment. (Apriyanti, Trans TV, interview, 14 August 2014)

This argument has also been brought forward by one of the top media strategists in the industry, who believes that advertisers hold the biggest power in the media business. He sees that the amount of capital circulated by advertisers is the main source of domination over TV stations.

The vicious cycle between the audience and media strategists recurs not only with audience, who demands what they want to watch, but also with the advertisers; that's my take on it. Why with the advertisers? Because TV breathes on advertising. Follow where the money goes, right? Now, let's think hypothetically. Suppose the hypothetical scenario where there's this third-rate show, no educational value, but it has a high rating at the moment—just assume that this is the case. But what if the advertisers were idealists and they confide with each other saying ‘we can't go on like this. The people can't be subjected to this content. Can we agree to stop advertising on rubbish programmes?’ The moment the money drains out, the networks will be out of their wits, right? They'd want their high ratings, but the advertisers would say, ‘sorry, this is against our principles. We have moral responsibilities, ethical guidelines, so we won't put our ad on that rubbish show’. This would exert pressure where it matters most, I would think. The question is: do they have the will to do it? Since advertisers are hounded by revenue targets, and since placing ads on popular shows gets you these targets, we're back in the vicious cycle. (Undisclosed, Leo Burnett, interview, 5 March 2015)

The quote from one of the most reputable advertising executives within the branch shows that the large amount of capital mobilised by advertisers does influence the TV stations. To a considerable extent, this determines the programme of a TV channel. Advertisers however, execute their strategy in utilising the media not by themselves but with the help of another intermediary, namely the media strategist.

4.2. Media strategists

Media strategists may play a bigger role than commonly acknowledged within the realm of media studies, especially on the subject of media production. While often only seen as intermediaries, media strategists are the missing link between the concept and execution of any form of television programme, especially TV commercials. In fact, media strategists are nowadays an indispensable part of the media production chain.

In the Indonesian context, the role of media strategists or agencies has clearly evolved. While it has grown in number and size, this particular service industry has incrementally developed its own set of skills. This is needed to outgrow the media industry's dominance and not to depend on its patronage. Hence, while the media industry has grown over the years, media agencies have also gone through a growth period independent of the media industry trajectory.

This particular sub-industry has developed its role in becoming a specialist without compromising the need to maintain general skills. Media strategists have established their own set of practices and at the same time expanded their market or clients while becoming more specialised in delivering their service. At the beginning of the liberalisation era of Indonesia's creative sector, namely in the late 1980s, local players were a mainstay of the

business and had close relationships with advertisers. Competition was present but limited to a few players, without the intrusion of foreign companies.

The business model was relatively simple: advertising agencies had to manage the whole production chain of creating the idea, executing and editing the output and finally channelling it into the respective medium or outlet. Advertisers paid up front and then paid off the rest after the final work has been done. This scheme altered as the industry continued to expand. This is confirmed by a professional of this service industry:

There used to be a name for it: full service agency. Before it was never like this; they used to be one. JWT (J. Walter Thompson) used to have just one, and in it JWT would have the creative section, this section, that section, whatever; all of them were handled by one [entity]. But by the 2000s, things started to fragment, and sub-agencies started to specialise. (Undisclosed, Mindshare, interview, 18 March 2014)

As a consequence, the division of labour within this sector has altered. It is nowadays a consensus to classify media strategists into two categories: 1) *creative agency* and 2) *media specialists*¹⁴. These two roles have emerged as a consequence of the increasing demands of advertisers and a changing business model within the industry.

Creative agencies, also commonly known as ‘brand agencies’, are very much interrelated with media specialists. Creative agencies are required to develop and deliver the main communication objective given by advertisers in order to promote their products. This is done by utilising consumer market insight and other significant local insights. This has been exemplified by the Unilever case as elaborated above. Media specialists, or agencies, on the other hand, are responsible for channelling the right content (e.g. TV commercial, radio talk shows, print ads, or even

¹⁴Interview with former *Perhimpunan Perusahaan Periklanan Indonesia* (P3I) executive, 6 June 2014.

feature films) into the relevant channel. Media agencies are the ones who directly engage with the respective media outlets. They liaise with media actors by means of negotiation and trade on behalf of their clients, namely the advertisers. This is again best exemplified by the case of Unilever, where Mindshare acted as the *media agency* and helped to facilitate the production of *Segelas Cerita Keluarga Kusuma*. Below is a simplified description of the roles of creative and media agencies.

Table 6.
Roles of
creative and
media agencies.

Media Strategists	
Creative/brand agency/ advertising agency	Media agency/specialists
<ul style="list-style-type: none">▪ Creating messages▪ Execute artistic ideas▪ Produce advertisements	<ul style="list-style-type: none">▪ How and where to advertise▪ Handling transaction of media space

Source: Authors.

4.2.1. Creative/advertising agencies

Against the aforementioned background, it comes as no surprise that many of the existing creative agencies were previously in-house marketing departments of major companies. As such, Lowe used to be Unilever’s in-house advertising department. Lowe Indonesia sees itself as a marketing communications agency who carries out communications planning and ‘through-the-line’ advertising. The company is regarded as one of the most consistent and highly respected agencies in the business. Lowe Indonesia boasts over two hundred employees and its network is distributed throughout the whole world.

Advertising agencies such as Lowe are both users and ‘designers’ of our media content, especially when it comes to television commercials. In the context of television however, they tend to

take a more passive stance by accepting the pre-existing conditions within the media landscape. Lowe chooses to pay bigger attention to changing consumer behaviour rather than on the political economy of the television and, in a larger context, Indonesia's media industry. As a company, Lowe has a pragmatic stance in the changing media industry and focuses on available opportunities that come with technological development and economic as well as policy changes. Even the increasing number of TV stations is regarded indifferently by the company, as it entails new challenges in formulating messages to the consumers:

Let's list the positives and negatives. The positive aspect is that it can be a tool to influence the audience. But then the number of TV stations started to grow, and they began including all sorts of content. But the more the TV stations, the more difficult it became for messages to get in [the audience's head], since the language started to become really heavy and there were too many messages in one day for the audiences to take in. (Yusdina Fibriyanti, Lowe, interview, 22 August 2014)

This phlegmatic attitude stems from the fact that the company has to deal with different kinds of medium, not only television. To the company, television is just another medium that happens to have the highest possibility of reaching consumers. Whether or not television proves to be important depends on the kind of consumers they need to have an impact on. This depends on the brief given by their client. The final communication strategy they shape depends entirely on the needs of their client.

Ogilvy, another major player within the branch, only slightly differs to Lowe. However, the company seems to be more aware of media ownership concentration and its political implications. The agency also acknowledges the power relation among the different actors and how it affects each other's role in shaping media content. In their view, the key is in acknowledging the mutual dependency between various actors within the business.

Seen from this perspective, TV holds an important key due to its legitimising role. Messages delivered through TV are seen as

having authority and weight, beside its outreach and intrusiveness. As suggested by Giddens, power relations are reciprocal and all actors are able to draw upon some amount of allocative and authoritative resources. This holds true in the case where even the less powerful agencies have a certain influence in determining the content of TV, by extending the power of advertisers through allocative resources.

Despite all their rebuttal in influencing the dynamics of our television industry, creative agencies certainly have a significant role in shaping its content. Their most obvious role is related to television commercials, which depend on the target audience and market of the respective programmes. Agencies also share the same perspective as TV stations in the way they perceive the public as consumers, and classify us into different categories of audience.

4.2.2. Media agencies

While creative agencies are responsible for developing key messages in advertisements and other forms of marketisation within television, media agencies are given the task of *channelling the right messages in the right medium*. When it comes to negotiating with TV stations over the price, form and timing of a commercial, media strategists are at the frontline. They are the last link in producing advertisements that nowadays comes in various forms.

Media strategists are entrusted by their clients to buy the most strategic slots to advertise. This has of course been thoroughly calculated in a way that it ensures an increase in revenue for the company. Media agencies hold the key in that they possess the knowledge of TV's marketing tricks. In order to acquire the best programmes and, for example, get a hold of primetime shows,

advertisers need to make sure that their media agency has the right knowledge of *watching behaviour* and TV programming.

Establishing deals with a TV station is done through a specific mechanism that is controlled by the media strategist. The key is finding the right bargain as the following quote explains:

Purchases are usually done in two ways. We have two ways also, regular and non-regular. Regular refer to spots that are distributed just like that; [meaning] regular television commercials that would be disseminated anywhere. Non-regular means, for instance, that I choose a programme, let's say I want to advertise in Kick Andy; so I purchase specific time slots during Kick Andy. There is also another non-regular purchasing system, which is that if you watch entertainment news shows, you'll find products advertised in them, like for instance, a famous person would be interviewed, and all of a sudden he or she would be wearing the [advertised] product. (Undisclosed, Mindshare, interview, 18 March 2014).

4.3. Production house

4.3.1. Profiling production houses

Assessing the field of content production is filled with challenges. Production companies, commonly known as production houses, are difficult to map given the vast flow of capital and labour mobility within this sub-sector. No particular license or certification is needed to establish a production house. This is assisted by the dynamic nature of the industry and fast-moving equipment as well technologies. Although particular set of skills are needed, most of the know-how is acquired through learning *by doing* process and thus easily transmitted among the actors.

Thus, capturing the landscape of production houses has proven to be a challenging task. During this study, we have managed to come across several actors/production houses who have been delivering their service for local TV stations. These are companies operating outside the dominance of established production houses such as SinemArt, MD Entertainment or Amanah Surga

Production who are considered as powerhouses of local content providers.

This is also a unique [situation]: the recent television stations would collaborate with certain production houses only. This collaboration follows a number of patterns. Some are based on history [of collaboration]: e.g. the production house in question has produced a successful programme, which has lifted [reputation of] the TV station and established a psychological relationship between them, a very special relationship. The result of this is that the station would only air shows that are produced by this production house. (Undisclosed, Starvision, interview, 12 February 2015)

Over the years, new players – such as Amanah Surga Production or Screenplay – have entered the market and contributed in their own ways to shape the content of our TV. Some of these newcomers have instantly made a name for themselves and have grabbed the attention of media companies and audiences as well. Others have built their reputation by working as in-house producers before establishing their own enterprise from scratch. Hence, the range, or scale, in which existing production houses operate, is not a small one. A small production house may only consist of 5 official co-workers, while established ones may boast up to dozens of in-house workers within their multi-story building.

Media companies increasingly try to maximise their resources by engaging in network activities. In other words, it has become a common practice to outsource content production to other agents. This has also become a practice in other countries, such as Germany (Windeler and Sydow 2001).

In such cases, the mode of production does not depend on the amount of staffing. Production houses rely on a string of networks that are loosely knit in delivering their works. Most of the works are completed under flexible project-oriented arrangements. Some call this strategy ‘farming out content production’ – or outsourcing – and has successfully increased the number of production firms (Windeler and Sydow, 2001).

Over a dozen major production houses have managed to develop their business despite the trickeries of TV stations. Over the years, TV stations have produced programmes on their own; commonly known as *in-house productions*. This is a practice that essentially breaches the rules¹⁵, as set up by international convention as well as domestic regulations. This has not been enforced and as a consequence has become a norm among many TV stations.

Another practice that has clearly benefited TV stations is the purchase of content created by production houses. In the past decade, the total volume of content produced has increased, with the amount of production companies also rising.

	Production company	Established	Major buyer
1.	Multivision Plus	1979	--
2.	Soraya Film	1982	--
3.	Starvision	1990	SCTV
4.	Rapi Film	1994	Indosiar
5.	Genta Buana Paramita	1996	SCTV, Indosiar
6.	Citra Sinema	1997	SCTV
7.	MD Entertainment	2003	MNC TV
8.	Sinemart	2003	RCTI
9.	Frame Ritz	2004	SCTV (FTV)
10.	Screenplay Production	2012	SCTV
11.	AmanahSurga Production	2012	SCTV

Table 7.
Production
companies
profiling.

Source: Authors.

¹⁵ Our interviews with production house executives confirmed that TV stations are supposedly not allowed to do in-house productions, but the practice has been widely accepted nevertheless.

4.3.2. Roles of a production house

Production houses are literally the persons behind the scene. Most of the existing production houses are built upon the expertise of a particular person, be it a director, producer, or an experienced executive from the TV or film industry.

In the case of Aris Nugraha, it is the successful venture of creating *sitcoms* that has led him to establish his own *brand* of comedy and a production house. He managed to keep his company afloat in the industry by following a *double track* strategy, as he explained:

We have two types of programmes. The first we call boutique, and the second is "konveksi" [i.e. rapid production]. We have fifty writers. In the case of boutique, we ask how much they want to order. In the case of konveksi, we can shoot tomorrow even; we can also do daily back-to-back shooting. But with boutique, I'd say 'give me a week's time.' I'd write it up myself, then I'll create something special, a specific concept. As for konveksi, usually it's used for sitcoms, humorous stuff, general interest. These are for TV segments whose audience are rated C on average. Usually they're on a massive scale. In a single production, I'd recruit for instance about ten writers, since the request is usually on short notice. When we shoot, we aim basically for the laughs. (Aris Nugraha, Aris Nugraha Production, interview, 10 May 2014)

Over the years, Aris Nugraha has built a reputation that earned him respect from TV stations. While attending the needs of the TV people, he also managed to retain his idealism in creating shows with quality. This has given him enough bargaining power in dealing with producers and other executives.

Mostly we work with television stations. Since television would also often partner up with [other] production houses, we would often do joint productions with them too. But usually we work [directly] with the stations. When for instance one of our regulars from among the TV stations has a problem, they'd immediately call. That's how it works. For instance, 'Sir, we have a dead hour'. So from five to six PM viewership is high, but then from 6 to 7, it plunges. They'd demand that this slot get better. They're pretty straightforward with these things. So that's why we're fair, since even I'd talk straight with them. There's no petty guardedness between us. We know that this is a problem, we're not fussy, we're fair. (Aris Nugraha, Aris Nugraha Production, interview, 10 May 2014)

Thus, surviving the packed content production business not only requires the technical, and practical skills of doing business, it also requires grit, if one aims to retain a certain level of idealism. Aris Nugraha pointed out how production houses need to think strategically in cooperating with TV stations.

Yes, in fact for me coming up with a concept for a show is not just about content, but also about devising a strategy that allows it to compete with other programmes. This competition is not about which is funnier or which is more exciting. Rather it's the audience; that's what we consider. (Aris Nugraha, Aris Nugraha Production, interview, 10 May 2014)

Production houses are often perceived as mere *workmen rather than craftsmen*. This image comes from the fact they only create products that are pre-ordered, or tailored to the needs of TV producers. This sometimes holds true, as media workers, aware or unaware of their role as *agents* within a highly contested economic structure, are often too accommodating. As a result, media workers are subordinated by TV executives without realising that any choice that has been made has an indirect impact on the quality of our media content. This raises the question of the power relations between production companies and TV channels.

Production houses actually have no power. We have no bargaining power. In fact, honestly speaking, we have no bargaining position. Our bargaining position is only one; our bargaining position is one only: that we do a good job. That's it right? (Undisclosed, Starvision, interview, 12 February 2015)

The individuals working hard in creating a decent story for the mass audience are the ones who have to endure this persistent power struggle. They often come up with original ideas and storylines, but face the pragmatic character of TV producers or executives who are unwilling to be swayed into the development of programmes that convey a valuable message or moral lesson. This is pointed out by a freelance scriptwriter who composes stories on an irregular basis for a major production house.

Actually personally, I'd like that if I make an FTV (television feature film), it would be one that the audience remembers. But it seems that as long as the process of reviewing material on the set remains as it is, like when producing a sinetron or something like that, then this would never happen. If for the instance the directors and actors are still rushing through production, like they do for sinetrons, with lazy acting, then whatever story I write for that would be futile. That's why I want to start my own production house in the future. Hopefully with this, what I write and what I decide on the set is actually based on what is required. (Happy Camarillo, freelance scriptwriter, interview, 28 November 2014)

These views are also supported by another scriptwriter. She acknowledged how monetary gains are the principle motive of not only TV executives, but also the creative persons behind the show. Only in certain cases exceptions can be found.

An idea should be accepted if it is judged to be unique, saleable, and has never been produced before. But this never actually happens. There are always compromises, with respect to the idea and the execution of the idea. Honestly, when I'm dealing with a television programme, the right word is not 'compromise', it's actually to obey the 'desire and instruction' of ratings (Undisclosed, freelance scriptwriter, interview, 17 December 2014)

Finding the persons who develop the script or storyline of soap operas proved to be a problematic task. Either the production house had no time to do an interview or they simply refused to take part in the study. According to the producers, they rarely research the preferences or tastes of the audience. Instead, they rely on the ratings obtained by TV stations to benchmark the public's appreciation towards a programme. As a result, producers are held in a captive situation. Creative workers and producers are capable but not in possession over authoritative resources to set their rules of the game.

Established production companies

Established production companies share a similar history. Starvision, and Rapi Films for example, started out in the entertainment industry. Rapi Films' history began by distributing imported films in 1968, before starting to produce its own films in

1971. Starvision also started out as a pioneer in the branch, converting from creating cinema films to TV drama blockbusters.

The rise of content production business coincides with the mushrooming of private television in Indonesia. As new TV channels emerged, production companies received greater demand and the market grew accordingly.

Yes, it's better if it's not a one-off deal. That would be better. But if the television station does not want to purchase, and they ask for a one-off deal, we'd have no choice, no alternative. (Undisclosed, Rapi Films, interview, 6 March 2015)

The content production business started to flourish in early 2000. This is the time when new free-to-air stations emerged and demand for (any kind of) content was particularly high. All TV stations, except for Metro TV, were eager to provide entertaining programmes, and sought to offer the public different content without really being able to tell how 'different' should be translated in practice. Existing production houses, specialising in creating contents for the silver screen, took the easy way by producing mainstream soap operas or *sinetrons* that are easy to produce and relatively favoured by the masses.

After a decade in the new millennium, TV stations have started to become a segment of their own. While the market still remains open without particular barriers to entry, relationships between production houses and TV stations have become a commercial version of *patron and clients*. There is now a seemingly growing acceptance among production houses that for example, RCTI only gives orders to SinemArt, while MNC TV has a special deal with MD Entertainment.

Although it is not indicative enough to talk about oligopolistic character, it has certainly changed the prerequisites of healthy competition. When asked about the 'rules of the game' and the potential of oligopoly in the market, two senior figures conceded that certain TV stations and production companies have

established special business relationships. Further proof is needed to decide whether these pairings are a form of unjust collusions.

Conglomeration at the moment is not something happening in the open. But many people are thinking about doing it: 'rather than I give money some other bloke, why not I do it myself, and pocket the money?' But this kind of thinking does not nurture a healthy industry. But everyone has their own thoughts about it. (Undisclosed, Starvision, interview, 12 February 2015)

However, a closer look at the market reveals that this subsector may not be as open as it seems. While the amount of players has increased over the last years, the biggest influence is still retained by the major ones, except for Screenplay Production and Amanah Surga Production. These two however, are subsidiaries of the EMTEK group, who has control over SCTV and Indosiar. Hence, technically these production companies are mandated to create content for SCTV.

Production companies are never truly free to choose. While the amount of TV stations increased over the years, the irony lies in the declining options for production houses to offer their products to. This is stated by an executive producer from Rapi Films:

We produce full-length films for the cinema and television (FTV). We also produce sinetrons. But we don't have slots. Where would we show them? We've offered them to TV networks; they said they have no slots. No one has slots. But they do: SCTV and RCTI has slots, but these are for productions by other production houses. (Undisclosed, Rapi Film, interview, 6 March 2015)

This results in limited bargaining options for production companies. Not only are they handicapped financially, they are also unable to market their products freely. Seen from the perspective of the relationship between TV stations and production companies, the market is demand-driven. Whatever the TV producers like to see, production houses will make sure their wishes are fulfilled.

Based on these arguments, we could assume that production houses are first and foremost serving the needs of TV stations. While the creative minds rarely run out of ideas for an original storyline, the pragmatic stance of their producers and executives often inhibit the process of innovation and improvement. Within the industry, or economic structure of the media, production houses are rarely considered for their innovativeness; rather, for their role in ‘reinforcing’ the existing rules of signification. They tend to produce and not create. Instead of representing Indonesia’s social reality, production firms are often accused of recreating stereotypes and not educating the public – evident by the innumerable production of soap operas or short movies that rarely depict the richness of Indonesia’s culture and society.

However, this premise does not always hold true. Indonesia’s TV industry has also witnessed newcomers who dared to change the game. This also required the craftiness of bold innovators who want to offer something new to the audience. The section below will highlight to what extent the TV industry offers space for a positive change.

4.4. TV Stations

The television networks are interesting because they have the counter, as it were, but not the merchandise. The merchandise is provided by advertisers. So each station in Indonesia provides content. Ideally advertising strongly influences content. Each party thinks that they are the most influential [than the other].
(Ruby Sudoyo, Ogilvy, interview, 22 August 2014)

4.4.1. Business as usual: The major players

RCTI is the first private TV station to air in Indonesia and was owned by Soeharto's third child, Bambang Trihatmodjo. Its entrance was followed by TPI and later on SCTV, in the early 1990s. Over the last decades, Indonesia's TV industry grew from being a product of crony capitalism into a business sector that heavily influences the political landscape of the country, and vice versa.

Nowadays, Indonesia's TV industry is not only controlled by twelve media groups (Nugroho et al., 2012a), it is also closely affiliated with political actors. This has affected the agenda setting of each station and also affects the content and perspective of their programmes, especially in terms of news production (Nugroho et al., 2013, Putri et al., 2014). Centralisation of ownership has also resulted in the 'centralisation of content' with only limited space in expressing diversity and a reflection of our shared life (Nugroho et al., 2013).

However, one positive development of media liberalisation in the Indonesian context, is that new, and to a certain extent, innovative players have entered the market and provided the TV industry with new creativity and fresh spark. In the last two years, two new TV channels have aired and expanded the industry even more. These latest newcomers are NET. and Rajawali TV.

In building our case on the TV industry, we have collected first-hand observational data and conducted interviews. These have shed some light on the logic that underpins the works and creations of TV stations and their objectives in doing so.

Serving the mainstream?

Over the last seven years, a live music show called *Dahsyat* has garnered a loyal audience and logically, lucrative deals for RCTI due to a consistent number in ratings. In producing this show,

Indonesia's oldest private TV station is backed by a simple and steadfast logic:

The Indonesian music industry at the moment is not doing well. Many bands are failing. They don't have an audience. Most of what Indonesians consider good and listen to are dangdut. The majority of Indonesians prefer dangdut. Shows with dangdut songs are really popular at the moment. It's because, well, the average Indonesian viewer is, what do you call it, class C, class D, actually class C, class D, and class E even. The dangdut caters to these C, D, E audiences, because usually classes A and B rarely watch television channels [on the public airwaves]. They watch Pay TV or whatever. (Abrar, Production staff for Dahsyat, interview, 22 May 2014)



Figure 7.
Live recording
of *Dahsyat*,
RCTI.

Source: Authors.

In a similar vein, Bakrie-owned ANTV and SCTV are also manoeuvring in the mainstream section. Both have live programmes similar to *Dahsyat* and employ the same methods to attract viewers and advertisers alike. *Pesbukers*, a programme introduced to fill the *sahur*¹⁶ slot, has consistently attracted a wide audience despite often being criticised by the public and even Indonesia's broadcasting commission (KPI). Ramadhan is a good

¹⁶*Sahur* is an early morning supper during the Ramadhan period. During this month, the primetime is often shifted towards this time of the day, with viewers often turning on their TV while eating with their family.

example of how media producers capitalise on people's viewing behaviour. The number of viewers during the Ramadhan period usually rises up to three times that of the normal period. In 2014 for example, the percentage of viewers rose from 12% to 13,9% of the total TV watching population (aged above 5 years from 11 cities in Indonesia). This happened in all cities except Denpasar.

Box 2. The production of Indonesia Lawak Klub

Indonesia Lawak Klub (ILK) is a comedy show aired by the Trans7 channel. Its formula imitates that of the Indonesian Lawyer's Club (ILC), a show conceived by Karni Ilyas that airs on TV One. In the ILK, guests are seated in an space arranged like a dinner gathering. Being comedians, the guests discuss the topic of the night through humor. The ILK's slogan—solving problems without solutions—is a play on the government pawnbroker company's (Pegadaian) slogan—solving problems without problems. True to their slogan, the ILK features nothing but humorous takes on the issue or problem under discussion, without the pretense of finding a solution.

The ILK is often aired live. The producers would give the chance to the public to participate as members of the studio audience. Those who so desire would register by contacting Trans7 by the telephone or social media. During one of these live audience sessions, those present as the so-called "Tim hore" (designated extras who are asked to cheer the show up) were a group of university students along with a group of viewers who are paid to animate the show.

The university student group arrived at the studio around an hour before shooting. They seemed to have a strong sense of cohesion for the occasion, as they were all uniformly wearing their almamater jackets. This group of university students were placed in the front row of the audience seating area, which extends to the entire width of the studio as to render them completely visible to camera. As for the paid members of the audience, they were placed on the rear rows or on the left and right corners of the seating area.

Before shooting took place, the extras and audience in the studio were briefed by one of the production team members, namely the Floor Director. He explained the rules of conduct expected during shooting. He briefly described the topic that will be discussed during this episode, the roles of the star guests and talents—who sit at the star guests' tables—and finally what the studio audience have to do during the course of the show. The audience were asked to be enthusiastic, which must be expressed by loud hand-clapping, wide smiles, and expressive laughter. They must also passionately cry out the ILK's slogan—solving problems without solutions! Then there was a hand-clapping, laughing, and sloganeering practice session for around 15 minutes prior to shooting. Those sitting on the front rows must always look enthusiastic.

After the viewers were deemed ready, the comedians who were the star guests of the show emerged from the backstage and took their designated place. Each of them held a script written by the creative team. This script is a reference for the comedians's role-playing and improvisation acts.

As shooting beckoned, one member of the production team gave a countdown. Every ILK segment is opened with musical number, which is then followed by the clamor and claps of the audience. Deni, the Master of Ceremonies, would say the opening words, which is then greeted by the passionate response of the audience shouting the ILK slogan. The studio audience are expected to laugh a lot when a comedian throws in a joke. Basically they have to constantly be happy, enthusiastic and loud in front of the camera. They are allowed to freely talk only during advertisement breaks. These breaks would be five to eight minutes long and would take place six to eight times.

During shooting, the executive watches over each segment through a number of screens in the studio. By the end of the show, Kang Maman—known in the ILK as “No Tulen”—would rise up from his round table at the end of the seating area and read out closing statements that has been put together on the go during shooting. These closing statements constitute the recension of that particular ILK episode.

The ILK itself began as the brainchild of Kang Maman, who wanted to make a comedy show with a distinct format. Bang Ucok—the current executive producer of ILK—responded to this idea and invited Kang Maman to discuss and formulate the basic concepts. Thus was born a comedy show presented in a discussion and debate format made popular by TV One's ILC. Kang Maman and Trans7 consider the ILK as a breakthrough in TV-based comedy shows.

Pesbukers, *Dahsyat* and *Inbox* are few examples of programmes targeted at the ‘mass’, or the largest chunk of the audience in Indonesia. It is often acknowledged that these are the ‘majority’ that TV executives have in mind when planning the TV schedule. The numbers provided by Nielsen through their ratings serve to legitimise this viewpoint. Ratings are used to reinforce these rules. Below are ratings from June 2014, coinciding with the ethnographic study of this research and few weeks before Ramadhan and the presidential election.

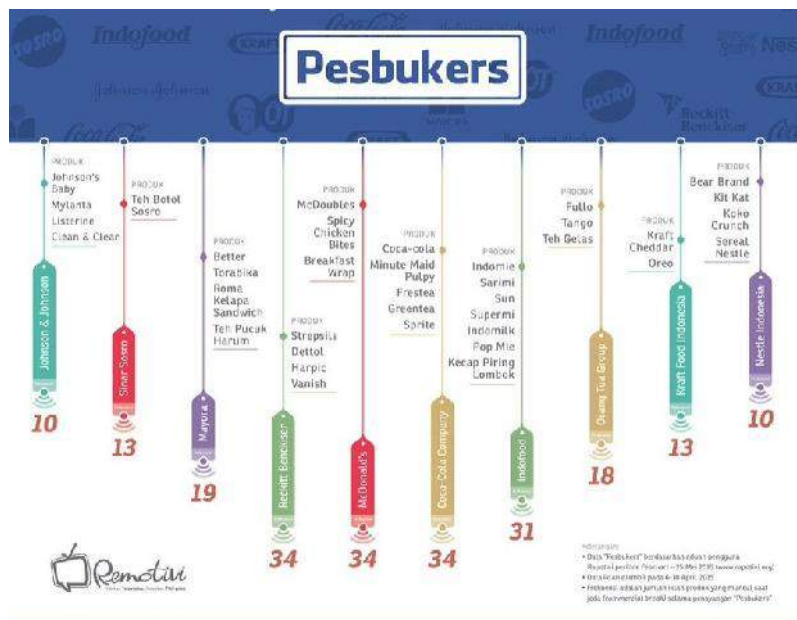
Table 8.
TV Ratings in
June 2014.

TV Channel	Rating	Share
SCTV	2.0	16.1
RCTI	1.7	13.4
ANTV	1.6	12.9
INDOSIAR	1,4	11
TRANS TV	1.2	9.2
MNC TV	1.1	8.5
TRANS 7	1.0	7.4
TV ONE	0.8	6.6
GLOBAL TV	0.7	5.7
METRO TV	0.4	3.2

Source: Nielsen, 2014.

With ratings legitimising the popularity of a TV show, marketing executives are backed by strong evidence when negotiating over commercial slots with advertising agencies. Again taking *Pesbukers* as an example, a steady rating and a clearly specified target audience are a solid foundation to attract advertisers and sponsors. This is evident in the data revealed by Remotivi, who counted the amount of advertisements appearing during the show.

Figure 8.
Advertisements
appearing during
Pesbukers.



Source: Remotivi, 2015.

4.4.2. Changing the game or reinforcing the structure?

Along with the opening of Indonesia's media industry, new players have joined the market and tried to offer a new product. One of them is Metro TV, who came into the scene in the early millennium as Indonesia's first dedicated news channel. It deliberately opted for a different market position and consequently, had a clear target market in their mind and business plan.

Focusing on news and information, Metro TV had a limited but very specific and growing market as their target. Their target audience is the A and B class, who certainly have buying power and could value the importance of news.

With ratings? [...] Metro TV is indeed unique. From the beginning, it established its own target segments, and is not oriented to ratings only—though ratings are used when citing rating numbers of other TV networks or media. We at Metro TV, on the other hand, sell to targeted segments. The average Metro TV audience is [class] A, B, aged 20 and over. We are aware that the percentage of the Indonesian population within that segment is not as big as the others. We are quite proud that since its inception, Metro TV has exclusively targeted this A, B, and 20 and over segment. (Foppa, Marketing staff at Metro TV, interview, 10 May 2014)

Choosing a segmented audience and focusing on the middle class was a bold move that only slowly paid dividends. The other side to this choice is that in terms of marketing, the station had no need to refer to ratings, as the aim was not to create a product for the mass market, but only to focus on the A-B markets.

Usually in order to target ratings, because according to them, the higher the ratings, the larger their audience, and their products would then be seen by more people, right? There are also a number of products that do not target ratings; examples like these are products for classes A and B. (Apriyanti, Trans TV, interview, 14 August 2014)

Another station that brought in new ideas into the industry is Trans TV. From the very beginning, the station sought a different market who were ready for a different viewing experience. Trans TV was aiming at a more educated market with little interest in

the usual soap operas or *sinetron* as typically shown by the usual players, as explained by their executive:

We never deal with the lower market, for instance. The consequence of dealing with the upper market is that the market is more critical, more demanding, because they are better educated. The audience of *sinetrons* are usually from the lower market; the middle and upper market rarely watches them. If they do, it's because they have no other choice. (Probo Susanto, Trans TV, interview, 4 November 2014)

As for TV, it's a creative industry right? When you folks watch [a show on] the screen, it seems simple, but actually it's not at all simple. First, we usually study what people like, what the market likes, the Indonesian market, that is. And this is not easy, because we are not mainstream. The mainstream is *sinetrons*, dramas, FTVs, Indian movies, etc. Those are mainstream. We exclude ourselves from that. (Probo Susanto, Trans TV, interview, 4 November 2014)

Despite their initial plan to provide the market with quality programmes that are a worthy alternative to mainstream content, Trans TV was increasingly criticised by the public. The station was questioned for its *Yuk Keep Smile* show¹⁷, which aired controversial scenes and was subsequently penalised and forced to stop airing by the broadcasting commission. Trans TV apparently gave in to the commercial benefits of the programme despite contradicting their own values and principles.

We are first of all a business entity. So we must always consider the business aspect of whatever we do. Will this sell or not? Is this interesting or not? The audience, the viewers, therefore is very relevant. It's like a triangle. You have the TV networks here, then the advertisers, then the viewers. Between this triangle there has to be synergy. (Probo Susanto, Trans TV, interview, 4 November 2014)

The situation coincided with the resignation of one of Trans TV's major executives, Wishnutama. He eventually decided to establish his own TV channel. Hence, in 2013, the TV market witnessed NET. entering the arena as the *brainchild* of Wishnutama. The

¹⁷ An online petition can be seen on <https://www.change.org/p/trans-tv-corp-segera-hentikan-penayangan-yks>

company is mainly backed by Indika Group, who also owns several radio stations in Indonesia.

With his experience in setting up Trans TV, Wishnutama steered NET. away from the mainstream content, and similar to Trans TV's early positioning, targeted the middle and upper class as their audience.

NET. has the least viewers than other TV networks, but NET. viewers are very specific, so specific, and they have buying power. Now there is an audience segment that has only viewing power, right? There's a lot of them who have only viewing power. So I say the matter is simple: if they only have viewing power and you want to advertise to them, you won't get sales! But the audience who have buying power are able to afford [the advertised products]. NET. was [established to] target quality rather than [to cater to the audiences] demands. I would get asked by a number of advertisers when I present our network's concept why we seem to be pretentiously idealistic. I would say that no, no we're actually being realistic. (Wishnutama, NET., interview, 18 December 2014)

In running the station, Wishnutama follows particular principles such as not referring to rating when evaluating a programme. He had to create his own indicators to convince advertisers of NET.'s potential. This is where the company's ideals will be tested by market rules. Even though newcomers such as NET. are trying to add some new colours into the industry; they will eventually face a test of their resources. This was also acknowledged by Wishnutama himself:

It's true that television networks are only secure in terms of business, only when their revenue per month reaches above Rp 70 billion. Rp 70 to 100 billion per month actually. This is because, well their [operating] costs must be above that, of course. At that point it's considered secure, not yet profitable, but secure. For example, Metro TV currently has a monthly sales figure of about Rp 20 billion, wouldn't go above Rp 30 billion though. TV One is probably Rp 40 billion per month; Rp 40 to 50 billion. That's just my estimation though. (Wishnutama, NET., interview, 18 December 2014)

In the end, breaking the dominance of an uncompromising rating system is a stern test for anyone who dares to be innovative amidst the orthodoxy of capital. Metro TV, Trans TV and NET. are only three examples of agents within the media structure.

Beside the national TV, Pay TV is another channel that has shaped the TV industry in recent years. Currently, Pay TV population in Jakarta and its surrounding areas has reached 3.3 million people or approximately 11.3% of the total population (Nielsen, 2014). This figure has increased in the past six years from only 300 thousand people, mirrored by the growing number of operators, from only five to more than 10 (Nielsen, 2014 Bulletin).

Knowledgeable actors as *agents* are important in mobilising different, or new forms of rules and resources. These agents have the capacity to *change* the structure, by actively doing what is called reflexive action and always monitoring the industry with their reflexive capacity. They have done so by consciously opting for different programmes and not giving in to the dominant rules of legitimisation set up by other agents in the industry.

This brings us to the topic of creative workers and their own preference for content. It is a common paradox that TV producers rarely watch their own creations, and this has often been acknowledged by they themselves¹⁸. What distinguishes Indonesian television producers, as Barkin notes, is precisely that their backgrounds are quite different from their viewers'. So either television functions to bridge the gap – to mediate – between inadequate humanity and how they should ideally be, or television gives them what suits the executives (Hobart, 2006).

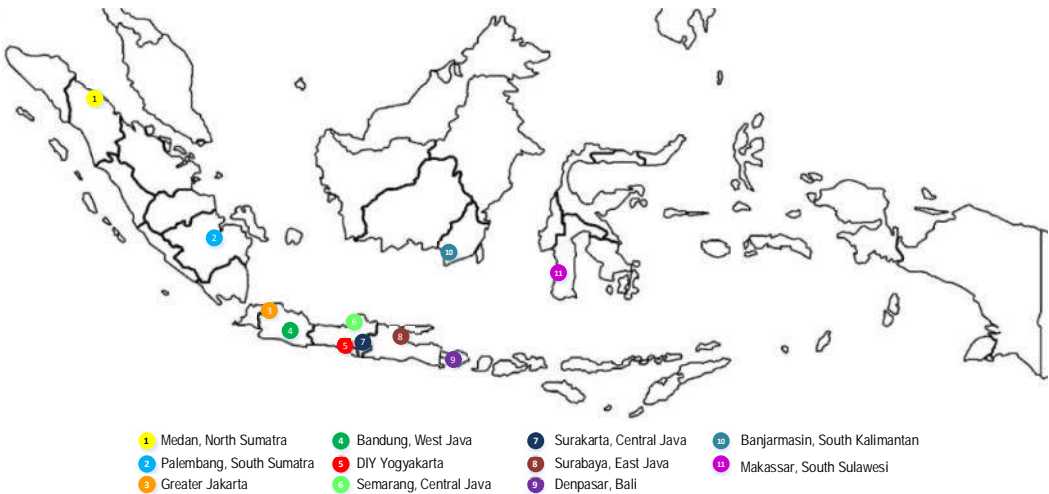
Borrowing Giddens' perspective on human action, it seems that media workers too often rely on *practical consciousness*, and only rarely reflect on the reasoning of their behaviour. The establishment of Trans TV or NET. can be seen as an exception, with the enterprise consciously choosing a different approach and strategy in producing and delivering their product.

¹⁸As stated by Zulfiani Lubis during a media discussion at Salihara, 19 December 2013.

4.5. Rating agency

Rating holds a critical role within any television industry, not only Indonesia's. It determines the selling price of advertisement slots and eventually, the overall value of a TV programme. For producers and content creators, rating has become the ultimate benchmark of evaluating the commercial success of their programme.

However, the presence of rating is also often seen in a critical light. In the absence of a healthy competition within the *audience measurement* business, Nielsen has become the sole force in creating a legitimization system, constituting the main rules of measuring the commercial success of a TV programme. Over the years, Nielsen has wielded enough power so that almost every actor within the industry refer to their work in order to create their own.



Source: Authors.

Nielsen executives themselves are aware of the scope and impact of their work. In their view, the company merely provides a service that helps their clients to make better decisions. In doing this, Nielsen has to uphold a high standard and adheres to

Figure 9. Indonesian cities covered by Nielsen media index.

methodological principles which, regardless of its rigour, is still questioned by experts and media workers who constitute their major stakeholders. The main issue with Nielsen's measurement system lies in its methodology and the consequent problem of generalisation, as pointed out by Wishnutama:

The crux of the matter is that Nielsen cannot have coverage over audiences that they in fact require for their parameters. For instance, they have these SES, social economic status, classifications A, B, C, D, E. Is the classification A [for instance] correct? If so, according to whom? The BPS (Central Bureau of Statistics) would have their own audience parameters. Does it match with Nielsen's? (Wishnutama, NET., interview, 18 December 2014)

Moreover, they also reiterate how the system does not aim to generalise viewing behaviour of the whole nation, but only of the ten cities being measured.

We have never claimed that it represents the TV-watching Indonesian population; it only represents 11 major cities. (Nielsen executive, interview, 4 March 2015)

Well aware of criticisms and disapproval aimed at their system, the company refuses to be held accountable for any misinterpretation of their data. The company sees itself only responsible for 'traffic counting' and does not seek to measure the quality of a TV programme.

Rating numbers do not correspond with the quality of programming, since they're just simple traffic count, period. Now, the data that we provide is quantitative and the users are the industry. We send [the data] not in the form of a report we write up, but in the form of a database, so they can be flexible in the way they manage the data, whatever their intentions may be. The way the TV stations see and manage the data compared with the approach of advertising agencies are of course different. Our responsibility is to ensure that the tools we use are based on the database we provide. Thus we provide training and whatnot. But once the data is in their hands, we cannot always control how that data is interpreted. (Nielsen executive, interview, 4 March 2015)

As service providers, Nielsen does not hold itself accountable for the content of the media. According to their executives, the People Meter is solely concerned about quantitative data on

public's watching behaviour. Other aspects of viewing behaviour such as values and cultures are not of their concern.

In fact, from these ratings we get a picture of the viewer's habit, what their everyday television consumption habits are really like. Generally, this is the picture we try to give. From the industry's side of things, they also need to find out how the supply of programming they provide is received by the audience. But this is from a quantitative point of view, not in terms of quality. (Nielsen executive, interview, 4 March 2015)

Furthermore, they argued that quantitative measures are more objective in depicting people's preference, claiming that qualitative instruments are weak in setting standards.

In the end, it's a subjective issue indeed. Whereas for a global company like ours, we have a global set of standards that every country sets for us to comply with, consisting of survey regulations and rules. Now if we talk about qualitative [approaches], then it's going to end up being very subjective, depending on what I just said: the set of standards. Every country has different standards, different values, different cultures. You're going to have to deal with these things when you're working with qualitative (models). And Nielsen doesn't deal with this aspect. (Nielsen executive, interview, 4 March 2015)

There have been plenty of proposals to contest Nielsen's rating system with more democratic and transparent ones, with many of them even coming from the industry itself. This is not only evident in Indonesia but has been a recurring debate in other countries such as Brazil (Canela & Guerra, 2006). However, none of those plans eventually came to fruition due to several reasons¹⁹. One of them is the high cost in carrying out similar surveys and setting up the necessary infrastructure for its operation. Another one is the problem of barrier to entry, as acknowledged by a former Nielsen employee and current advertising executive:

Yes, competition is good. But unfortunately, to have a people meter is a massive investment, massive. So there's a natural monopoly because the barrier of entry to measure TV viewership is very hard. (Undisclosed, interview, 28 August 2014)

¹⁹ Interview with Probo Susanto, Trans TV.

Indonesia's Broadcasting Commission has also responded by establishing its Index of Content Quality. In June 2015, the commission released its list of appropriate of TV content, with the majority of programmes failing to reach the benchmark of quality content, indicated by the maximum score of 4.0.²⁰ It is hoped that this index might intrigue TV producers to better their content and adhere with the guidelines outlined under the Broadcasting Law as well as KPI's broadcasting guidelines (SPS).

Borrowing Giddens' perspective, what Nielsen does in essence is give legitimacy to TV and media owners in recreating a system that works in their favour. Until this day, the rating system is the only *accepted rule* in Indonesia (and elsewhere in the world) that determines the legitimacy of a programme and its commercial value.

²⁰ In 2015, Indonesia Broadcasting Commission premiered its Index by analyzing 45 programmes as a sample for over 9,000 programmes between March and April 2015.

Box 3. TV Industry: Bending rules without authority

We argue that to study television is to study how Indonesians have been invited to imagine themselves and others (Hobart, 2006, p.3). This is especially crucial when related to the network broadcasting system (*siaran berjaringan*). The scheme requires TV broadcasters with national coverage to relinquish the use of their allocated frequency in their coverage areas to local TV broadcasters. If the broadcasters located in the capital city (Jakarta) want to have their programmes received in certain areas, they have to cooperate with the local broadcasters in those areas. As such, the basic spirit of the scheme is to promote the diversity of ownership, the diversity of content, and local wisdom (Nugroho et al., 2012b). From the industry's point of view, rejecting the network broadcasting system is rational, and in accordance with the economic principles they subscribe to (Nugroho et al., 2012b).

The urgency of enforcing a networked broadcasting system is reiterated by the ignorance of dominant agents who believe that the current system benefits them the most. The principles of diversity in ownership and content are held captive by the rules set up by these media owners. Introducing, and consistently implementing the network broadcasting would see a change within the rules of the industry and its legitimization.

Negligence in implementing the network broadcasting system determines the mode of production within Indonesia's television industry. With a centralised approach in broadcasting content, the eye of the producers are mostly focused on the interests of viewers in the 11 cities surveyed by Nielsen. This is a dominant scheme that is perpetuated by the works of the TV and their content providers, i.e. production houses and creative workers.

Failure to enforce the network-broadcasting scheme has cemented the dominance of TV stations while local TVs are not given the 'room' to develop their potential and the necessary market. In the absence of the network broadcasting scheme, production houses and other creators of our TV content tend to perceive the audience as a single entity whose interest in watching merely lies in seeking entertainment. Questions of relevance or importance of a programme are rarely asked and as long as the TV executives find the content marketable, the opinions of those who live outside of the 11 cities surveyed by Nielsen barely matter.

4.6. Synthesis



Figure 10.
A floor director
holding up a sign for
the recording to
commence.

Source: Authors.

Whose rules do we follow?

Indonesia's media industry is not constituted by a sole actor. Instead, our case highlights how the interrelation between media actors such as advertisers, media strategists and production houses also contributes to the dynamics of a media industry. In fact, this study argues that to some extent, the media industry itself may be outmuscled by other actors, or industries, who provide over bigger financial modalities, thereby claiming a bigger stake in the workings of the media.

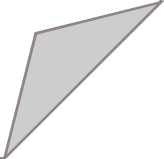
Media theorists such as Albarran may argue that external forces are driving the change across the media industry, namely technology, regulation, globalisation and sociocultural developments (2002, p. 297). While we agree that such factors have a significant impact on the industry, we maintain the belief that our common perception is often misguided by perceiving power as a linear product of capital, deriving from a single actor possessing the biggest amount of it.

The key in doing media research from a structuration perspective is looking at different actors and understanding their actions as being imposed by a certain structure, but also having enough influence in either reinforcing, or reshaping the said structure. Thus, the main argument here is that every form of practice and action carried out by media workers – or agents – eventually reinforce the already-existing structures. They do so by mobilising their allocative and authoritative resources, constituting the practices in content creation. Structures on the other hand, are composed of rules and resources that are mobilised by the respective agents (Giddens, 1984).

During this study, we also came across several individuals who were well aware of significance of their work and what it entails for the public. These are what we call *knowledgeable agents*, who Giddens explains as individual/group of individuals ‘who know what they do and how to do it’. In this study, we see them as people within the industry who have the reflexive capacity to question their actions and what they produce. It is a two-way process, or processes of recursive constitution, in the sense that they are affected by a structure that is also perpetually shaped by their own action. Moreover, media actors also control power over material, thereby dominating economic and also political institutions that can only be outweighed by actors who have power over persons, namely the state.

The production of televised content ultimately determines what we consume as audience and citizen. This chapter has tried to inform how little producers – and advertisers – are aware of the impact of their work. At the same time, the assumption that TV stations hold the biggest control and power of media content does not hold true. Power is redistributed according to *allocative and authoritative resources*, and each actor is responsible for their own accord. What is lacking, or insufficiently present, are *knowledgeable actors* who actively try to shape the structure instead of just reinforcing existing rules and resources.

Chapter 4: Essential findings

- Studies on media production are usually more concerned with the workings of the media company, especially when using a political economy framework. We suggest looking at the role of other actors who are equally influential in the media production process and how they (un)consciously shape already existing structures.
 - Indonesia's media industry is not constituted by a sole actor. The interrelation between agencies in the industry significantly contribute to the dynamics of content production.
 - However, the role of rating agency has become indispensable, as everyone in the industry depends on their work in order to do their own work
 - In gaining feedback from the audience, most media producers only make use of ratings, and rarely do their own assessment or ask people's opinion
 - Distribution of power is relative according to the viewpoint of each actor. However, production companies and creative workers who are in no possession of 'allocative resources' are the most 'suppressed' actors within the industry.
 - The industry rarely considers the aspect of innovativeness. Rather, agencies tend to take roles in 'reinforcing' the existing rules of signification.
 - Media producers are only willing to innovate within certain commercial limits - there must be some form of financial assurance (creating a market requires the pre-existence of a potential market) when trying to invent something new.
 - More knowledgeable actors are needed (who are aware of the meaning and impact of their action) in order to shape media production for the better.
- 

5

Pay TV, cartoons and YouTube: Viewing behaviour of urban families



Figure 11.
House of Amir,
Cigadung,
Bandung,
West Java.

Source: Authors.

To this day, television remains the most relevant medium to the wider public. TV has a function as the universal provider of information, even in the current height of digital proliferation. Amidst the diversifying platforms of communication abounding in past decades, a television set stays around as the centrepiece for most households, urban or otherwise. It takes up a special space, strategically placed in living rooms, where families dedicate an entire wall to its background.

However, the way we watch TV is not a given. We consciously click on the remote control, sit on our sofa, eyes to the box, listening to what is being said. We decide these things within full awareness. Even when we join in a crowd full of people watching football, it is under our own permission that we view the mega screen broadcasting top Leagues. Consciously or unconsciously, we allow ourselves to watch it, even when we disagree with that is shown. Nevertheless, our behaviour varies from place to place.

The role of television is particularly intriguing to study, especially in urban areas, primarily for its relevance in shaping the lives of the people and how it competes with other streams of information directly available in the environment.

This chapter will try to illustrate how six families living in the urban areas, namely Jakarta, Bandung and Kupang, are watching their TVs. We stayed in their homes for about three weeks and will now present their stories of dealing with the magic screen.

5.1. Viewing is not necessarily believing

In an 80m² apartment in South Jakarta, Nana (5) sits in front of a television watching *Sofia the First*²¹. Next to her sits Vivi (3), her

²¹ *Sofia the First* is a computer-animated series that incorporates characters from the Disney Princess franchise. Airs on Disney Junior Channel.

sister, watching the same TV programme, broadcast through Disney Junior channel. Their eyes might be directed towards the screen, but their attentions are floating elsewhere. Usually, Nana would shortly feel bored, veering away to play the family keyboard stationed in the same living room area. Vivi would follow suit, leaving the TV on and abandoned.

That is during one of the very rare times Nana and Vivi are allowed to watch TV. Their parents, Iman (34) and Eva (32), impose a strict no-TV rule, allowing the children to watch TV only on weekends or Fridays after school hours. Nana and Vivi follow this orthodoxy rather unquestioningly. Similarly, Iman and Eva would be unlikely to be caught watching TV at any other time of the day. Iman is more of an iPad user for his supply of news and general entertainment, while Eva's media consumption is somewhat scarce. When together at home, this family tends to spend more of their time singing and dancing while playing the keyboard, which happens to be the main attraction in the house as Indra is an avid player; or reading and drawing Disney characters as the kids' favourite pastime with their mother.

Iman, who works in finance for a global oil company, admits that they are stringent with the rules and it proves to reap benefits for his family. When asked about their choice in setting the time boundary for their kids to watch television, Eva, the housewife, said:

We deliberately limit their time with TV because if we don't, Naia would pick up bad habits from the shows she watches. She would start using ill words, act more aggressively and I would find her harder to handle. It has happened before. So we think it is better for the kids if we can keep them away from the TV. (Eva, Rasuna-Jakarta, May 2014)

This Jakartan family is not the only one to adopt such habit. Amir (42) and Helda (36), from Cigadung, Bandung, West Java, share the same discriminating attitude towards TV in general. They enforce the same rule to their only daughter Leia (7). A similar time window is designated for her to watch TV: strictly on

weekends and Fridays after school, and further limited to a maximum of 3 hours per one sitting. Helda, a stay-at-home artist, has her explanation about this:

TV hugely affects my kid's attention span. I used to allow my daughter to watch TV whenever she wants during her Kindergarten years up until first year of primary school. She became quite tough to manage. Now we cut down her time sitting in front of the TV, and it seems like she can focus better at home with her homework. (Helda, Cigadung-Bandung, September 2014)

This gets a nod from Amir, an art history lecturer at one of the top universities in the country, who echoes the same anxiety towards television. He proclaims that he does not watch TV because of its poor quality of content and also his busy schedule, but when he does he prefers watching random programmes on Animal Planet, Discovery Channel, BBC Knowledge, or the History Channel – all accessed through Pay TV. He admires their cinematic experience and amount of knowledge they contain. This style of tuning more into foreign channels is mirrored in Leia, who prefers imported cartoons such as *Adventure Time*²², *Charlie and Lola*²³, or *Phineas and Ferb*²⁴. She is not interested in national TV channels, and just like Nana and Vivi, she follows her parents' rules with no qualms.

Neither of these two urban families finds difficulties in applying restraining orders to their kids, unlike Rafi (40) and Sheila (36) from Dago Giri, Bandung. With three children and both parents working, rules are harder to monitor. Garin (8), Keisha (6), and Azra (4) are all very much consumed with their TV, mostly ignoring the 1.5-hour-per-day rule set by their parents. Garin would directly grab the TV remote control as soon as they come home from school around 2.00 PM, and continue watching Disney

²² *Adventure Time* is an American animated TV series that airs on Cartoon Network.

²³ *Charlie and Lola* is a British animated TV series based on the Charlie and Lola books written by Lauren Child. Aired on BBC channel.

²⁴ *Phineas and Ferb* is an American animated comedy-musical TV that airs on Nickelodeon.

Channel cartoons with his siblings until later in the evening, depending on when their parents return from work. As both parents are away in the afternoon, Sheila's parents are usually around to help mind the children.

The absence of parents during the day and the presence of a substitute minder to take care of the kids are proving problematic in creating a rule-abiding environment. During this 5-hour window of playtime, the siblings spend most their time in the living room watching *Boboiboy*²⁵, *Upin & Ipin*²⁶, *Pink Panther*²⁷, or *Ninja Hattori*²⁸, all broadcast on the Disney Channel. They flick the channels a lot, programme after programme, in between advertisements, constantly looking for one amusing thing after another. Garin, the one having the most power over the TV remote control in the house, would usually sit still, glued to the sofa, while Keisha dances around and Azra imitates erratically whatever he sees on the screen.

In the house of Rafi and Sheila, television is their kids' main source of entertainment. Although at the off chance when their parents are at home, they would enjoy cooking in the kitchen, reading books or playing out in the garden.

I'm not too happy to see my kids watching advertisements and sinetrons, and then imitating the singing and the scenes on the screen. Why I set English as the main language on TV is for Garin, Keisha and Azra to practice on their English. I said to Garin, 'If you can, only watch TV in English... what's the use of using Indonesian? You speak it everyday at home anyway'. (Rafi, Dago Giri-Bandung, September 2014)

So on top of the limitation in the amount of hours watching TV, Rafi and Sheila also apply a strict rule in determining specific stations allowed for the children. There are only 6 ungated kids channels open for consumption: Discovery Kids, CBeebies, Disney

²⁵ *Boboiboy* is a Malaysian animated series that airs on Nickelodeon.

²⁶ *Upin & Ipin* is a Malaysian Animated cartoon series that airs on MNC TV.

²⁷ *Pink Panther* is a series of comedy films that airs on Global TV.

²⁸ *Ninja Hattori* is a Japanese cartoon that airs on Disney Channel.

Junior, Nickelodeon, Disney Channel and MNC Kids. Based on close observation, Rafi feels that only the cartoons from these channels are appropriate for the kids' age. He criticises and blocks channels like Cartoon Network as it sometimes broadcasts content that is inappropriate for those who are underage, shown by programmes like *Mr. Bean*²⁹ or *Spongebob Squarepants*³⁰, as they would be filled with humour directed at adults and violent storytelling that are not suitable for kids. Rafi and Sheila consciously set this rule and the kids abidingly follow it.

Having comfortable access to Pay TV providers such as Indovision and First Media is perhaps the privilege of the urbanites, where access to such infrastructure is in abundance. The families are in a relatively more powerful position to choose, not only their desired media platforms (from TV, radio, magazines or the internet) but also their media content (selection of channels, programmes and languages). These are unlimited resources available to those living in cities.

However, in contrast to the unlimited access experienced by the urban families in Jakarta and West Java, when we look at families in Kupang, East Nusa Tenggara, they are already deprived of the same decent amount of infrastructure. With no network of Pay TV around the area, the families of Abdul (59) and Robin (55) are both restricted in their choices of TV channels, resorting to only local and national TV channels. This absence of a cable network is reflected in a huge difference in their consumption behaviour. Firstly, there is an insatiable hunger for more information and entertainment, which develops into a sense of dependency and powerlessness in the audience. This is evident through Robin's way of watching TV. He is supremely loyal to one programme,

²⁹ *Mr. Bean* is a British sitcom that airs on ANTV.

³⁰ *Spongebob Squarepants* is an American animated TV series aired on Global TV.

*Raden Kian Santang*³¹, a mystical *sinetron* broadcast in MNC TV. He admits that out of the 815 episodes throughout the three years that the programme has been broadcast, he has not missed a single episode. Robin, a businessman, virtually has no other choice of entertainment apart from what is offered by the limited national TV content.

Secondly, to compensate for the lack of desired content offered through TV, the families naturally shift to using the internet as their primary source of information. This is the case in the house of Robin, where most of his 5 children prefer to watch Korean drama off video streaming. They also take to YouTube for entertainment content, as local TV content is far too crass and outside of their liking.

Sinetrons are pointless. The characters are too weak. Like this one, a human suddenly morphs into different forms. (Agatha, Kelapa Lima-Kupang, September 2014).

Agatha (22), Lani (24) and Nina (28), three of Robin's five children, are instead avid consumers of Korean dramas. They could spend hours doing a marathon on a certain K-drama. *Sinetrons* and local news do not take their interest at all as they often felt unrepresented by what they portray and consider them to be full of deception. This tendency to look for alternative, foreign content echoes the experience in Jakarta and Bandung families.

However, for individuals with lower media literacy, the internet is an unreachable means of information. For example the two older couples of Abdul and Ummu (54) and Robin and Elsa (57). Their choices of source of information are limited to the narrower streams of TV and radio. They watch primarily *D' Terong Show*³²

³¹ *Raden Kian Santang* is a TV series produced by MD Entertainment that airs on MNC TV.

³² *D' Terong Show* is a live music show that airs on Indosiar.

and *Catatan Hati Seorang Istri*³³, while at points criticising what they see in the screen, but they have no other resources to choose from.

This is in contrast to the Jakartan families, where an infinitely wider array of choices is readily accessible. They have a strong sense of power in shaping their TV consumption patterns, having the ability to choose and watch what they want. Across all the families, Pay TVs are seemingly a staple in the household. TV is not a peripheral device; it is central to their living.

The high value of TV is again evident in the house of Gilang (46) and Sita (38) in Bintaro, the elite vicinity in the outskirt of South Jakarta. With two kids Bima (11) and Bunga (1), and two full-time maids Didi (20) and Susan (19), this family owns three sets of television. Gilang would often find his time watching football clashes with one of the family members' TV-time. He would then watch it on the second TV set, located on the second floor of the house. They also have a third TV set, dedicated to the maids, where the difference in programme preferences is stark. Susan and especially Didi would usually tune in to *sinetrons*, mainly *Ganteng Ganteng Serigala*³⁴ or *Mahabharata*³⁵, alongside with “reality show” such as *Inbox*³⁶, *YKS*³⁷, or *Pesbukers*³⁸.

As evident from above, the application of rules and regulations varies between the families. Those living in a relatively more developed area have a better capacity to practise their reflexive consciousness, which is manifested into daily routines, as strongly evident in the Rasuna and Bandung houses. They have a certain

³³ *Catatan Hati Seorang Istri* is a *sinetron* (soap opera) produced by SinemArt that airs on RCTI.

³⁴ *Ganteng Ganteng Serigala* is a *sinetron* produced by Amanah Surga Productions, aired on SCTV.

³⁵ *Mahabharata* is an Indian epic that airs on ANTV.

³⁶ *Inbox* is a music show airs on RCTI.

³⁷ *YKS (Yuk Keep Smile)* is a variety show airs on Trans TV.

³⁸ *Pesbukers* is variety show airs on ANTV.

awareness that they possess power over the television, by applying strict rules to their surroundings to follow suit. Rules also tend to be applied in families with small kids (age 10 or less), as in families with older children; TV is not seem so much as a 'threat' or 'distraction' as they then rely on the individual's self-control.

The overview of characteristics of these families is outlined in the table below.

Location		Greater Jakarta		Bandung, West Java		Kupang, East Nusa Tenggara	
Family ID		Bintaro Gilang's Family	Rasuna Iman's Family	Cigadung Amir's Family	Dago Giri Rafi's Family	Fatululi Abdul's Family	Kelapa Lima Robin's Family
Daily family prime time		6.30 – 8.00 AM 6.00 – 9.00 PM Western Indonesia Time	Friday afternoon Saturday morning	Weekend	7.00 – 8.30 PM Western Indonesia Time	7.00 – 10.00 PM Central Indonesia Time	7.00 – 8.00 PM Central Indonesia Time
Number of TV units		3	1	2	1	3	1
Access to Pay TV		Yes	Yes	Yes	Yes	No	No
Average daily watching hours		5-6 hours	0	1.5-2 hours	1.5-4 hours	9 hours	7-8 hours
Consumption of other media	Radio	Yes	Yes	Yes	No	No	Yes
	Newspaper	Kompas	No	Pikiran Rakyat (Weekend)	Tribun News	No	No
	Magazines	No	Yes	No	No	No	No
	Internet	Yes	Yes	Yes	Yes	Yes	Yes
Family member most exposed to TV		Bima	Nana, Vivi	Housemaid	Children	Father, Mother, Yuni	Father
Main motive to watch TV		Entertainment	Information	Information	Entertainment	Entertainment	Entertainment

Table 9. Matrix of family characteristics.

Source: Authors.

5.2. The television in the room: Negotiating power over TV

Different families and individuals respond differently towards the presence of television. Although all areas are urban, there are differences in the ways people watch the TV, mainly due to issues of access and infrastructure. Especially in Jakarta and Bandung, these have been important variables that influence the way families negotiate the presence of TV.

Iman and his family for instance, remain independent from television not only because they consciously choose to do so, but also because they are in the position to mobilise other resources of information and entertainment. Individually, he accesses information through his iPad or when online from the office. Children are entertained through games, activities such as drawing or when necessary, streaming videos from YouTube. In their case, it seems that television has become obsolete amongst the abundance of choices they have.

This is similarly evident in the case of Leia, who spends most of the time together at home with her mother Helda, given the unpredictable schedule of her father, Amir. They too would rather see their daughter spend valuable time doing worthwhile activities, instead of spending it in front of the TV. Again, YouTube is seen as a the most sensible alternative in providing entertainment to the young child.

It seems that for the urban family, the internet has become a primary need. In all cases, family members utilise the net to access alternative sources that in certain cases, have become the main channel for information and entertainment. The children from Kupang for example, have often expressed their irritations towards local TV. As a way out, they instead browse the internet for Korean movies. Among the six observed families, only the Kupang houses are net yet equipped with Pay TV. As a result,

when the main TV is either occupied or has nothing interesting to offer, the internet becomes the most attractive resort.



Figure 12.
Internet Service
Provider
advertisement
within the
residential.

Source: Authors.

The availability of other mediums such as radio, internet, newspapers, and magazines is, when looked at from a distance, a source of power over television. Therein lies the ability not to be controlled by television. Knowing that there is an alternative, and being able to choose between those options, is a major step in controlling television instead of being controlled by it. This might be in contrast with the conditions faced in rural areas (see next chapter for a thorough description).

In the cases of Jakarta and Bandung, being more advanced in terms of their development settings, audiences have more control over television. They have a bigger authority in choosing the TV programmes, their subscription style (cables or national network), and also other alternative platforms such as newspapers, magazines, radio, and the internet.

The situation is quite contrary in Kupang. The condition is different as as they are stuck with no Pay TV so the choices are relatively fewer. The main audiences in Kupang rely on TV quite a lot every day (7-9 hours a day), in which decisions to watch TV are often made unconsidered. The viewers are spending time in

front of TV only because there is nothing else to do, not because they genuinely want to see what is broadcast. Except for the parents, especially the father, who has no alternative activity and is usually glued in front of the screen from beyond *Maghrib*.

One of the many things we have learned from this ethnographic exercise is that having control over TV is also a matter of exercising power over other members of the family. The easiest example is seeing how parents have a say on what the family can watch or not. We have observed how parents set out rules and regulations of watching television. This was evident in Rasuna and Bandung. This was rather ingrained in Bintaro, but less obvious in Kupang. The only members who showed a critical – or reflexive – awareness were mostly the children, but they had no command over the remote control. Unlike their father, who would dominate the space in front of (and including) the television once he has finished supper.

Generally, family members are empowered in their decision in choosing TV programmes. This was evident in Rasuna, Bintaro, Bandung where they in general were “above” TV. Naturally, and logically when supervised by their parents, when children do watch TV, they watch programmes that fit with their age. (Evident in Rasuna and Bandung). Interestingly, most of them prefer foreign cartoons. Bunga is only shown content from CBeebies while Iman’s daughters eagerly anticipate *Sofia the First* and programmes from the Disney Channel.

Box 4. Rulers of their own remote control: Housemaids in Bintaro

'Mindless viewing' sometimes occurs rather predictably. This behaviour also occurs in Bintaro and Dago Giri, especially when we take a closer observation on the house helpers. The predictable time frame is in the afternoon, usually around 1.00 to 4.00 PM. With most of the house chores already done, not much is left to do but relax while the other house members are still away. The choice lies between taking a siesta or turning on the TV for anything that shows up and might interest her for the next few hours. The housemaids in Bintaro have their own prime time and it is usually from late afternoon until the evening. They have their own television, albeit smaller and without Pay TV access. There are no restrictions on what they may or may not watch. It all depends on their own preference.

Surprisingly, one of the housemaids is very well informed on the latest TV programme updates. She follows every news related to Yuki Kato, her favourite actress, and as far as is possible, will watch her performance on screen. She uses the internet, accessed through her entry-level smartphone, to get the latest reviews on shows and even participates by commenting in forums. There she shares her annoyance towards a certain TV channel that drops a mini series featuring Yuki Kato due to poor rating performance. "RCTI only cares about ratings", she vented while zapping busily. She then chose to watch Yuk Keep Smile, which at that time was still airing despite increasing protests from the public. She was well aware of the debates around the show but admitted that she had no other choice with other shows having no particular appeal. Another day she went on watching The Comment, a relatively new programme on NET., who at that night promised to bring on Yuki Kato as their special guest. She found the variety show amusing and funny, but was left disappointed when Yuki never appeared until the end of the show. At the time we stayed at their homes, an Indian epic called Mahabharata was slowly becoming the talk of the town. The housemaids recognised the popularity of the show but never really became fans.

These two young girls are probably what marketing executives see as the 'mass market', falling into the C - D category of the consumer class. They are usually the most predictable and anticipated target market of advertisers and the media industry in general. Yet they have shown us that they too, to a certain extent have their preferences and understand that the TV industry only serves its own interest. They are literate, and they have preferences and a sound comprehension of what makes a TV programme enjoyable. While their voices do not count for anything when compared to ratings, in their case, the one thing representing power over television is well kept in their hands. And they do not have to share it with anyone: the remote control.

This differs rather extremely to the children we observed in rural areas, where they would watch programmes outside of their age range (e.g. Tangerang and Ende - see next chapter for detailed observations). Urban children on the other hand, are already exposed to international programmes and become less familiar with national TV shows.

The prominence of Pay TV is clearly evident in Rasuna, Bintaro and Bandung. Imported channels become the first point of choice, whereas national channels are naturally obscured. It is as if national channels are no alternative to the audience at all. In this sense, the importance of having a television, and the very act of watching television, is sustained. The only difference lies in the content that is being watched.

It might be a foregone conclusion, but after weeks of close observation, it is relatively safe to say that in certain contexts, the role of TV is not always primary in the family. In the case of Rasuna and Bandung, the families only spend between 0-4 hours a day in front of the TV. Meanwhile, in Bintaro and Kupang, family members tend to spend 5-9 hours in front of the screen. What makes them different is not only the amount of time they spend, but also their general disposition – or discursive consciousness – in choosing how to relate with the television. This shows the varying degrees of freedoms associated with the action of consuming television.

We like to reiterate how this is only possible when certain preconditions are met, and therefore these observations only hold true as far as these contexts are considered. The table below summarises our views on how families build a certain resilience towards television.

Location	Greater Jakarta		Bandung, West Java		Kupang, East Nusa Tenggara	
Family ID	Bintaro Gilang's Family	Rasuna Iman's Family	Dago Giri Rafi's Family	Cigadung Amir's Family	Fatululi Abdul's Family	Kelapa Lima Robin's Family
Forms of discontent (i.e. discursive conscious-ness)	Aware of the impact of television on children	Wary of the TV's impact on children's behaviour	Wary of the TV's impact on children's behaviour	Wary of the TV's impact on children's behaviour	Aware of the impact of television, yet TV is still the main source of information/ entertainment as there is limited alternatives	Family has criticisms over certain forms of news. Children of sinetrons
Response or reaction	Active dialogue and monitoring by parents over their children	Resricting TV	Resricting TV	Providing other access such Pay TV and Youtube	Parents succumb to TV. Children look for alternatives	Father succumb to TV. Children look for alternatives

Table 10. Families and their resilience over TV.

Source: Authors.

The matrix reiterates how families, or their members, exercise their control over television. Or in the cases of Kupang, do not show signs of awareness on questioning television and its contents. This has especially been the case with the parents, but was not reflected by their children who were more critical and interestingly, also found ways to alternate between mediums. This is also possible with the presence of the internet and, in the cases of Jakarta and Bandung, access to Pay TV. Across all the observed houses, we can detect a certain pattern of consciousness and forms of reflexive capacity – as used by Giddens in his structuration theory – in people's watching behaviour. *Firstly*, the existence of degrees of consciousness that occur in each family is fully given of their everyday lifestyle. *Secondly*, parents generally show an awareness of television's impact on their child's behaviour and when in possession of the necessary resources, try to be in control of its impact.

However, there are also conflicting views which arose during our ethnographic attempt. There is a certain *false virtue* when it comes to discussing television with urban families. *Firstly*, while they (families in Jakarta and Bandung) show a firm awareness of the impact of television on their children (and themselves), they tend to overlook that matter when having access to Pay TV. *Secondly*, while (local) TV is often seen as having a bad influence on the ideas of civility and other narratives, parents nevertheless tend to neglect their children during times where they actually need company the most. This has less to do with our idea of increasing media literacy, but more with how parenthood is perceived in the context of modern day Indonesia. It seems that with the activities of a modern-day parent, the presence of the guardian needs to, or can be, substituted with a familiar object that the child can relate to, namely the television.

This brings us to the ontological question of television: even though television is present and we have managed to turn it off, why do we all feel the need to have one in our (living) room? Has

it really become that indispensable? Do we really need to build our 'ontological security' based on the possession of a certain object named television?

5.3. Building routines around television

Bima starts his day relying on the company of his favourite TV programme, *Bleach*³⁹, on Animax. While enjoying his breakfast, Bima's eyes are glued to the screen following the progression of his preferred anime characters. For Bima, watching *Bleach* at 6.30 AM while having his breakfast is an integral part of his morning routine and everyone else in the house knows this well. Only after Bima has finished watching, the TV is then – almost sequentially – used by Sita and Gilang according to their individual purpose and interest. Sita switches to Metro TV to get a glimpse of the latest news, while Gilang zaps between sports and light entertainment. TV fulfils their certain needs before they leave the house for work or to run errands.

Our two cases in Bandung share a similar habit. Although not having a regular viewing time, both allow their children to watch the screen for a certain period under parent's supervision. This small amount of time is anticipated and becomes 'programmed' in their minds, and when done regularly, becomes a part of their routine. The mind captures the process as a part of the daily process and becomes an important element of ontological security. That is, when the individual finds security within a repeated experience or action, in this case, in the practice of watching television in a familiar and predictable pattern.

³⁹ *Bleach* is a Japanese animation series (Anime) that airs on Animax.



Figure 13.
House of
Kelapa Lima.

Source: Authors.

Interestingly, Kupang showcases a reversal in routines. While Bandung and Jakarta highlight how parents restrict their children in watching TV (while subsequently establishing its own form of repeated practices) in Kupang it is the parents who build their routine around the magic box. The prime time of Kupang families matches the definition of the commercial prime time: past dinner and before bed time. Having gone through this routine for decades, Abdul and Robin are accustomed to watching TV as a means of relaxation. It is their habit after coming home from work and even in the absence of ‘work’, it is difficult for them to break from this routine and find a new way of spending their evening.

The antithesis of Kupang is best portrayed by Iman’s family. This young Jakartan family builds routine around the activities of their children, particularly Nana, but without the involvement of television. They play and sing together, making the keyboard eventually a more important object than the television.

As we have observed, developing a habit of watching TV is apparently an unconscious action. Yet its function for the family as a unit or its individual members is quite apparent. As often argued (Silverstone, 2003; Takahashi 2002), in the modern

context, family activities and practices often revolve the TV as it grows in influence on the individual member. The space around television is a mark of familial territory, in where most intimate interactions take place (Morley, 2000). While the admission of outsiders to the family room is granted only through a great amount of trust, the presence of television takes its practical role as a social lubricant, providing a comfortable common ground to both parties involved. This has especially been evident in the way children respond and adjust to television in each of our cases.

Most of the parents that we observed are well aware of the powers of television. They consciously discuss their kids' TV consumption, and have definite power not only over the TV but over the kids, as evident in Rasuna and Bandung. This awareness, or reflexive capacity, is an important requisite for finding alternative activities, or increasing their children's literacy.

Rules tend to be applied in families with children, regardless of their age (in Rasuna, the smallest child is barely three years old, while the children in Bandung are between 5 and 8). This has been evident in Rasuna and Bandung. In families with older kids, TV is not seen so much as a 'threat' as they then rely on each person's self-control, such is evident in Bintaro and Kupang. Based solely on observation, the parents' decision to impose strict rules in the house is independent from their peer group. Although in theory this style of parenting is not completely removed from the parents' immediate surrounding's way of parenting. They have consulted their relatives, peers and other parents on this matter but eventually it was their own decision and not one that is driven by external pressures or social expectations.

The purpose of restricting TV can have its unintended consequences, such as children spending too much time outside of the house or instead opting to play online and/or video games. In the case of Bintaro, Bima is only allowed to play online games after Friday afternoon, or after all school related activities are done.

Would he have been allowed to play during week days, he would probably be less attached to television. Similarly, if Bima had not been allowed to play at all, then television would have been his main resort.

Limiting television not only bears unintended consequences for the child, but also the parent. Here is where the internet plays its ultimate role. Interestingly, the prevalence of the cyber world has different effects on each family member. Although this helps members of the family to shift from TV, it should also be seen as a potential source of a routine. Parents for example, utilise the internet to access news from their phones or laptops. From what we observed, TV is much less attractive than the internet for 35+ year olds in Jakarta dan Bandung. It seems that TV is only used as a secondary source of information, while in Kupang, TV seems to be the main source of entertainment for the elderly.

Meanwhile, children in Bandung, Jakarta and Kupang also make use of the net in different ways. While Bima is at a stage where he is easily captivated by online arcade games, the toddlers in Iman's home are streaming YouTube for children movies, still assisted by their parents in doing so. In Kupang, the young adults mainly use the internet to stream Korean fiction – as a substitute for the television. In this sense, they utilise the internet in pretty much the same way that they use a TV.

From what we observed, the practice of creating routines is a repeated one. Without realising it, television provides a sense of security and predictability. When accompanied by an object from an early age, we develop a sense of familiarity with it. We let it integrate into the fabrics of our daily live and within our most private sphere. This was highly discernable when Bunga (1) not even yet at a stage where she has developed the capacity to memorise or make sense of her surroundings, is given her daily lunch in front of the TV, with the screen projecting children singing and dancing (the nurse usually switches to Baby TV as a

means to attract her attention, making it easier to feed her). With this practice happening day in and out, even the youngest individual becomes accustomed to routinisation.

Conceptually, it is in the enactment of such routines that individuals (agents) sustain a sense of ontological security (Giddens, 1984, p.282). It is this need for ontological security that drives agents to reproduce these routinised practices. Ontological security is sustained through the familiar and predictable (Silverstone, 2002, p. 19), giving the individual a sense of trust and belief in his presence, or the sense of being-in-the-world.

We have only realised the significance of television to our sense of security after seeing it from a distance, as external observers in the homes of six hospitable and good-natured families. Our ethnographic attempt has given us the chance to understand that now not only has television become an almost indispensable part of everyday life, its impact also goes beyond individual interests and purpose. It has become embedded within our social life, starting with our families.

Intervention

As we have seen, every family has their own structure of habit when it comes to watching TV. In urban areas where viewers are usually confident with their own preferred content, to be intervened with something outside of their comfort zone is a way to encounter new territory of everyday life construction. Through this experiment we hope to shed light on new ways of audience exploration.

When intervening, we expect different reactions coming from different people as they are shown with different types of programmes. However, a pattern emerged. A sense of rejection is evident when viewers are intervened with certain programmes, most notably at the houses of Bintaro and Dago Giri. As the kids who usually watch foreign-language programmes on Pay TV are

intervened with local shows such as *sinetrons* or local kids' shows, they show a strong reaction towards the change. Bima, whose favourite programmes are broadcast by the likes of BBC Knowledge, Discovery Channel, and National Geographic channels, was in such a furore when given a slight show of *Catatan Hati Seorang Istri*, *Ganteng Ganteng Serigala*, *D'Terong Show* and *Yuk Keep Smile*. He immediately asked for the channel to be changed, half-screaming, knowing that they bear very little information he craves through watching TV. He did this not even with a marginal sign of reconsideration – after all, Bima had used to watch local channels (he's not ignorant of bands such as Noah or D' Massive), but now knows better not to watch it.

Family	Person intervened	Intervention	Reaction
Bintaro Gilang's Family	Bima	Informative programme: New Famili 100, On the Spot, Indonesia Lawak Klub (ILK)	Acceptance Due to new information
		Entertainment: Catatan Hati Seorang Istri, Ganteng Ganteng Serigala, D'Terong Show, Yuk Keep Smile	Rejection Due to lack of information
Dago Giri Rafi's Family	Garin, Keisha, Azra	Non-English programme: Laptop si Unyil, Jika Aku Menjadi	Rejection Due to non-English language
		Alternative English programme: Nat Geo Wild	Acceptance Due to English language
Kelapa Lima Robin's Family	Robin	Entertainment: The Mummy, Pirates of the Caribbean	Acceptance Showing open conflict (physical and mystical fighting) between good and evil

Source: Authors.

Table 11. Similar reaction was found in Dago Giri, where the kids who love to watch English-language cartoons on Disney Channel, Nickelodeon, and Discovery Kids are intervened with local shows Intervention and reaction in urban families.

of *Laptop Si Unyil*⁴⁰ and *Jika Aku Menjadi*⁴¹. An instant uproar from the three kids filled the living room. They are riled with frustration and shrieked with protest of the show being intervened. While they did not articulate the true reason why they object so strongly, it is obvious that they do not find the local content attractive.

However, it is not all turning down from the urbanites. Some programmes are good enough to be called a pass by Bima and the three kids in Dago Giri. These programmes are in nature similar to the genre of their favourite shows, only taking on a different form of packaging. For example when Bima was shown with *New Famili 100*⁴² or *On the Spot*⁴³, which are also local contents, he watched rather attentively. He liked *On the Spot* as it offers him with new knowledge and information, something constant as to what he seeks from shows in BBC Knowledge and their equivalent. This resonates with the kids of Dago Giri, when upon intervening them with a programme about animals from National Geographic Wild channel, there was no sign of disapproval as they sat still and continued watching.

In Kelapa Lima, where Robin the father of the house was given a show of *The Mummy*⁴⁴ and *The Pirates of the Caribbean*⁴⁵, he did not reject as it bears similar qualities to his favourite show *Raden Kian Santang*, where conflicts and mystical characters are at play.

We can see how audience construct their preferences. Most are consistent with their concept of “quality programme”. This shows

⁴⁰ *Laptop Si Unyil* is a series airs on Trans7.

⁴¹ *Jika Aku Menjadi* is a reality show airs on Trans TV.

⁴² *New Famili 100* is a quiz now airs on Indosiar.

⁴³ *On the Spot* is a light-information show airs on Trans 7.

⁴⁴ *The Mummy* is an American action adventure horror film.

⁴⁵ *The Pirates of the Caribbean* is a fantasy film produced based on Walt Disney's theme park ride.

that urbanites indeed have the power to filter what sort of content they consume from the television.

5.4. Implications on daily life



Figure 14.
Housemaids and
the toddlers going
on an afternoon
stroll, Bintaro.

Source: Authors.

The functions of television vary between families. Some families are agnostic towards its presence, while some others are just so glued that turning it off might be a sign of confrontation to the family (Morley, 1988). The spread of this spectrum depends on several things: lifestyle, location, socio-economic status, availability of access and infrastructure, and so on. From what we observed, the role of TV can be easier to understand when classified into different functions in specific contexts.

Family cohesion

It has been generally noticed how television affects the quality of interaction within the smallest social unit of our society, namely the family (Lull, 1980, Fiske, 1987a, Takahashi, 2002, Silverstone, 2003). This holds true in all of our observations.

In the case of Bintaro, the presence of TV increases individualisation, and consequently decreases cohesion. Television is used according to individual needs and thereby aids this process as well. A pattern might be observable where the increasing number of TVs – meaning that almost every member possesses one – stimulates a process of individualisation. Individual schedules also aid this process, making Bintaro a case of a stereotypical modern family.

Meanwhile, in Rasuna, the absence of TV increases cohesion. There is a strong bond between parents and their children as a result of common activities and time that is largely spent together. The feeling of togetherness grows in this family with each observed day.

Parents' critical awareness and media literacy

Parents with enough awareness of their kids tend to limit TV consumption. This kind of decisive mode of parenting may lead to more creative and empathetic children, evident in the observed children (age 3-8) in Rasuna and Bandung, with possible future developments of embedded self-control, a sense of filtering and an ability to have power over the TV, as witnessed in the 11 year-old child in Bintaro.

In Bandung, parents showed a similar concern but eventually took different choices. At Sheila's home, with the children growing and developing their conscience, the rule over TV becomes somewhat contested. Parents still try to impose their rules over TV, but without sufficient monitoring and much free time, children learn how to defy rules and practice their own routines.

At Amir's house, Leia, as a sole child, has to deal alone with rules set by her parents. TV is restricted but she has plenty of other channels or mediums from which to gain entertainment and information. TV is not pivotal and other sources of information become more valuable.

As a result, TV's role as the provider of ontological security is not expressed in Rasuna and Cigadung, but it is evident in Dago Giri, Bintaro and Kupang. In Rasuna and Cigadung, the presence of TV is seen as a disturbance (an interruption to routine), whereas in Bintaro, Dago Giri and Kupang, it is seen as a part of daily life.

Kupang has indeed been interesting when contrasted with our findings in Jakarta and Bandung. In both Kupang families, we encountered critical awareness but no real reaction to negotiate with the presence of TV. At Abdul's house, we saw how with children pretty much grown up, they have plenty of other activities and are not dependent on TV. This is in contrast with her parents who spend much of their spare time watching TV, and it therefore becomes a part of their daily routine. It becomes embedded within their daily activity as a recursive practice.


Meanwhile, the Robin family members watch TV in turns. Everyone wants to have their own time enjoying the screen. Even though it is the father who spends most of the time in front TV, the whole family also gathers quite frequently in front of it. TV brings the family together, but does not necessarily unite it.

Conclusively, we have tried to outline what Silverstone calls the *experience of television*; namely the experience of television in all its dailiness, in all its factuality (Silverstone, 2003). In general, the role of TV in urban areas is mainly as a provider of entertainment. In Jakarta and Bandung, the main source of information for parents is via cyber channels (social media).

One important aspect to take from this ethnographic attempt is in the realisation, and acknowledgement that the very act of watching television should not be seen as ordinary, or something that should be taken for granted. Silverstone, borrowing Giddens' view, states that our capacity to act within the ongoing normality of everyday life, is a precondition for our involvement with television and other media (Silverstone, 1994, p. 169).

The range (and limits) in negotiating with television, in the context of middle class families in urban areas have been shown in this chapter. However, these cases do not tell the whole story of the tensions between people and television. The next chapter outlines how television is utilised and perceived in rural settings.

Chapter 5. Essential findings

- Urbanites are exposed to many different media platforms. They have the infrastructural capability to consume only what they want.
 - As they have more choices, they are free to pick Pay TV over local channels, or the internet over newspaper, or YouTube over radio. This way, they can “control” their content consumption according to their own preferences. (E.g. those who cannot find suitable content will take distance from TV.)
 - Parents are generally skeptical towards TV. This is usually manifested into an application of rules in the family, as a form of protection to their children. (Rules are made related to watching hours, permitted channels, selected programmes, and language settings.)
 - Parents are powerful in applying rules of TV-watching. Kids follow unquestioningly and are instilled the similar sense of sensitivity towards content.
 - Although critical towards TV, there are evidence where parents have double standard in their own rules. While programmes with dubious quality on local channels are easily dismissed, the same treatment is not evident for content on Pay TV. Parents do not enforce the same level of control with content from Pay TV.
 - For most urbanites, family cohesion is important. This is not unrelated from the influence of TV to their identity, where they seemingly have wider, more global trajectory of their being (including children's). Striving for the best options available is constant in urban setting. They are self-conscious in making decisions.
 - These conditions are only possible as there are enablers to them: access, infrastructure and most importantly the knowledgeability of urban members.
- 

6

Those who are uncaptured by the rating: Watching TV in rural and suburban areas



Figure 15.
TV in the house
of Tanjung Mekar
family, Karawang,
West Java.

Source: Authors.

Every television programme is made with an audience in mind. People working for television would usually ask, “Who will watch this programme?” before producing a certain programme. This question is crucial to decide on the genre (what kind of programme) and schedule (when it should be aired) of a production. However, as evident in *Chapter Four*, media workers are rarely aware of the consumption process that happens in front of television along with the contextual framework in which viewing television takes place.

When an individual viewer consumes a television programme in their leisure time, they produce ideas, meaningful discourses, views of the world and, in the long run, and in combination with other things, consume identities and cultures (Bolin, 2005). When media consumption takes place in the family, therefore, it takes place in a complex social setting in which different patterns of cohesion and dispersal, authority and submission, freedom and constraint, are expressed in the various sub-systems of conjugal, parental or sibling relationships and in the relationships that the family has between itself and the outside world (Silverstone, 1994, p.246).

In order to understand how real people watch television in daily life, especially in rural/suburban areas, we stayed with six families in three different locations: Tangerang, Banten as our suburban location, and Karawang, West Java and Ende, East Nusa Tenggara as our rural locations. Here we present stories on their viewing behaviour, an illustration on how TV takes its role in the everyday life of those living in rural and suburban areas. We will meet the family of Keroncong and Pondok Makmur in Tangerang, the family of Tanjung Mekar and Solokan in Karawang; and also the family of Paderape and Rorurangga in Pulau Ende (Ende Island).

6.1. TV: A friend for all activities

The sun has set. The day falls slowly to night. A call to *Maghrib* prayer can be heard coming from the mosque nearby. It is almost 6.00 PM in the evening. Darkness crawls outside the house. But inside, the house is suddenly bright. Electricity just came on. After a whole day with no power on, the rooms are lit. Within minutes, the kids will start to scream happily, “Turn on the TV!”. Soon their father or mother will help them to turn on the screen. Then the kids are left to watch whatever TV programme they want.

This is an everyday ritual for Dini (8) and Kenny (5), children of Malik (44) and Nurul (43). They live in Pulau Ende, East Nusa Tenggara, where electricity is only available for 12 hours per day, from 6.00 PM to 6.00 AM local time. In this house, especially during this *Maghrib* time, TV helps the kids to keep calm and under control, allowing their mother to get back to the kitchen, preparing the meal for the family’s dinner. Meanwhile, their father Malik, now a retired fisherman who owns several boats, would go out of the house to relax and make small talks with some of the neighbours. He will return home for dinner. Then this family will spend the night watching TV together until the kids fall asleep. Sometimes, they sleep in their bedrooms. But most of the time, they sleep together in front of the TV.

Television sets sit nicely in almost every house in Indonesia. Families in Karawang and Ende have a dedicated shelf to put their television sets on, with CD player devices and satellite receivers decorating around it. Families in Tangerang place their television sets on the table. But it is all the same: all the families have placed television as a main object in their family room. It is television that instantly draws our attention once we walk into this central area.



Figure 16.
The kids falling
asleep in front of
the television.

Source: Authors.

Family rooms are usually the largest space in the house. It is used for almost all family's activities, such as relaxing, babysitting, watching television, having meals, studying and doing homework. During those activities, the television is there, on and off. In Karawang and Tangerang, where the electricity is available 24 hours per day, television turns into a constant friend for all activities, from right after they get up in the morning until they fall asleep at night.

In Tangerang, both families of Pondok Makmur (Hendri) and Keroncong (Priyanto) have school-aged kids, while both parents are working parents. Hendri (42) works for a manufacturing factory in Tangerang, while his wife Tari (38) works in a cooperation office nearby. Priyanto (43) works for a social organisation in Jakarta, while his wife Enda (39) works on the administrative desk in a local clinic. Getting ready for work and preparing kids for school are their main activities in the morning. The kids usually turn on television as soon as they got up in the morning. They watch television while getting dressed and eating

breakfast. *Masha and the Bear*⁴⁶ and *Upin & Ipin*⁴⁷ are their must-watch programmes as early as 6 o'clock in the morning.

The same situations were found at family of Tanjung Mekar in Karawang. Ino (6) would usually watch *Tom and Jerry*⁴⁸ and *Ninja Turtle*⁴⁹ before he goes to school and even while he is doing his homework. The television is turned off when the kids are at school, and it is on again when the kids are back from school. Upon returning, instead of changing their uniform, Yogi (9, son of Priyanto, Tangerang) would turn on the television or use it to play *PlayStation*. After one or two hours, Yogi's sister, Intan (11), will then take over the television. Intan loves to watch various kinds of shows, from Indonesian cinema, horror stories and cartoons, to infotainment and lifestyle shows. It could be said that television keeps these children safely inside the house, rather than playing outside.

⁴⁶ Created by Oleg Kuzovkov. *Masha and the Bear* (ANTV) is an animation series consists of short stories about a little girl named Masha and a big bear.

⁴⁷ *Upin & Ipin* (MNC TV) is a Malaysian television series of animated shorts produced by Les' Copaque Production.

⁴⁸ *Tom and Jerry* (Global TV) is an American animated series of short films created by William Hanna and Joseph Barbera.

⁴⁹ *Teenage Mutant Ninja Turtles* (Global TV, in Indonesian: "Kura-kura Ninja"), is an animation series produced by Mirage Studios based on fictional characters created by Kevin Eastman and Peter Laird.



Figure 17.
Kids are using
television to play
PlayStation in the
family room.

Source: Authors.

At times, television is turned on only for the sound, as it offers some noise to curb the silence in the house. Eka (5) son of Hendri, for example, has the television on while he plays with his toys. Eka almost never missed his favourite shows, *Chhotta Bheem*⁵⁰ and *Little Krishna*⁵¹, both aired on ANTV. He would watch the shows while having his lunch with his parents.

⁵⁰ *Chhotta Bheem* (ANTV, Indonesian translation: *Bima Sakti*) is an Indian animated comedy-adventure series created by Rajiv Chilaka, CEO of Green Gold Animation.

⁵¹ *Little Krishna* (ANTV) is an animation about the childhood pastimes of Lord Sri Krishna, co-created by BIG Animation and India Heritage Foundation.

Figure 18.
The television is
on while kids are
playing with
their action
figures.



Source: Authors.

Different situations were observed in Ende. Dini and Kenny (children of Paderape family), as well as Ismail and Said (children of Rorurangga family), can only watch *Little Krishna* on Fridays at times of prayer, or on August 17 every year, when electricity is available all day⁵².

Meanwhile, mothers in Tangerang and Karawang usually turn on the television to seek entertainment from drama, infotainment⁵³ and variety shows. They also 'listen' to the television as if it was a radio while doing the housework. For mothers, watching television is a way to release their stress. Infotainment is Tari's favourite show to watch after work, as she would be too tired, too lazy to watch serious programmes. It is the same for Enda (Tangerang) who perceives television as a *reward* after a day full of hard work. Enda remembers various programmes well and enjoys watching several drama series. We can find her waiting

⁵² 17 August is Indonesian Independence Day, where everyone is on holiday to celebrate.

⁵³ Infotainment is a portmanteau from information and entertainment. It refers to television programme delivering light information about lifestyle and celebrities.

impatiently for *Pashmina Aisha*⁵⁴ and *Mahabharata*⁵⁵ in front of the television. Meanwhile in Karawang, Doni's wife Indah (26) has made her choice to watch only one drama series.

Though I like watching sinetrons, I don't watch all of them. I don't like to watch *Emak Ijah Pengen ke Mekah*⁵⁶ or *Tukang Bubur Naik Haji*⁵⁷. The series just keeps on going! And their stories are all over the place, and in the end we can't keep up with what's going on. Now, as for *Catatan Hati Seorang Istri*⁵⁸, the story is good. It's about a wife who is patient, even though her husband keeps on cheating on her. Hana [the main character] remains patient and perseveres. (Indah, Karawang, August 2014)

Besides entertainment, television is also used to fulfil the need for information. Yoyok (46, Rorurangga family), a successful fish trader in Pulau Ende, allocates special time to watch news on television. Everyday around 5.30 AM, right after he finishes his morning prayer, he turns on the television and watch any news programme he can get. For 30 minutes before the electricity goes off, he enjoys news programmes without any disturbance. He feels that he would not know anything if he did not watch the TV news. Yoyok's house often serves as a meeting point for people coming from outside Pulau Ende, thus, making him quite exposed to different cultures. Yoyok himself loves to be a good host who serves his guests well. Hence, he feels the urge to know what's going on "out there" so he will be able to mingle smoothly into conversations.

⁵⁴ *Pashmina Aisha* (RCTI) is an Indonesian drama series produced by SinemArt, aired from March 2014 until June 2014.

⁵⁵ *Mahabharata* (ANTV) is a mythological television drama series produced by Swastik Productions Pvt.Ltd. based on the Sanskrit epic Mahabharat.

⁵⁶ *Emak Ijah Pengen ke Mekah* (SCTV) is an Indonesian drama series produced by Amanah Surga Productions, aired on 1 July 2013 until 9 May 2015.

⁵⁷ Produced by SinemArt, *Tukang Bubur Naik Haji* (RCTI) made its first appearance on 28 May 2012. As of 4 June 2015, it has reached 1643 episodes.

⁵⁸ *Catatan Hati Seorang Istri* (RCTI) was an adaptation from the same titled novel written by Asma Nadia. Produced by SinemArt, this drama series aired on 9 June 2014 until 29 December 2014 (247 episodes).

Compared to Yoyok who does not have a channel preference, Doni (28, Tanjung Mekar family), a crab pooler in Karawang, chooses Jak TV, Metro TV, and TV One to access news programmes. He programmed those channel numbers back-to-back, next to each other, so he can easily switch from one channel to another using the remote control. However, Doni does not allocate any specific time to watch news programmes. He only watches TV in his spare time.

Meanwhile, Khrisma (44), a government staff in Karawang, loves to watch news programmes on TV One, along with light information programmes like *On the Spot*⁵⁹.

I don't watch sinetrons, because their stories are too fake, they feel unrealistic and they don't have original storylines. (Khrisma, Karawang, August 2014)

Khrisma's opinion about Indonesian drama series is similarly expressed by Yoyok when he was asked about his reluctance to watch Indonesian drama series. For him, Indonesian drama series show only tears in every episode. They do not enjoy watching Indonesian drama since they perceive the drama series to be of poor quality.

While Yoyok, Khrisma, and Doni tend to absorb all general information they find on television, Priyanto and Hendri share the same interest on politics. In the recent presidential election (2014), Priyanto always looks excited watching news programmes, constantly monitoring the opportunity of each candidate to win the election. While watching the news, both Priyanto and Hendri would mostly remain silent, absorbed in serious thoughts processing information. Only when they stumble upon controversial issues brought about by certain political figure(s), they will share their criticisms and opinions.

⁵⁹ *On the Spot* (Trans 7) is a light-information programme, presenting short information about various topics deemed as unique.

Box 5. When people question what they see on TV

People in front of TV do not just passively sit and watch everything that goes on the screen. During ethnography, we saw how people interact with the TV content. Several times, they questioned the logic of a sequence. Other times while watching quiz and news programmes, they even questioned whether what they were seeing on TV was real and right.

Questioning the logic: How come?

Although she really enjoys watching drama series, Enda sometimes questions what she feels is an absurd scene. "It's not very believable that someone who falls down would still manage to hold on to their ATM card." said Enda while catching a scene of a woman falling from the bridge and was grateful that her card was not wet (Pashmina Aisha, RCTI, May 2014). On another occasion, Enda looked upset seeing a man's behaviour depicted on screen (Catatan Hati Seorang Istri, RCTI, June 2014). "Yes, it's his own fault that he cheats when he already has a wife. He's no longer faithful yet he was surprised when his wife demanded divorce!" For Enda, a cheating husband should not be surprised or get angry when his wife demands a divorce.

Meanwhile, in Karawang, Rani was watching D'sign on NET. (August 2014) showing an urban minimalist house with iron and crystal elements in its interior. "It's good.... but it's not possible to have those materials here. Is it inspiring? Yes, but when you have no capital, then how?", she commented spontaneously. She felt that the glamorous style depicted on TV was irrelevant to her living conditions in a small village.

Questioning the news: Is it right?

TV news programmes are also prone to people's comments. While watching news about a demonstration in front of the Constitutional Court (Mahkamah Konstitusi), Doni asked to the ethnographer, "Is that a real demonstration? Have you been in a demonstration? Was it paid for or [did you go out] of your own volition?" (Karawang, August 2014). He had known that the news was a factual programme. However, he did not hesitate to express his doubt and suspicion. He did not just question whether the news itself was right, but also questioned whether the event really happened. As a fan of news programmes, Doni knows that paid demonstrators (people who are paid to join such demonstration) do exist. That was why he questioned the actuality of the news.

Priyanto has no favourite television channel, although Metro TV and TV One appear to be his preferences. During the presidential campaign, Priyanto felt that Metro TV and TV One had broadcast imbalanced news. He feels that these stations militantly favoured one candidate over the other. Priyanto would switch over to Kompas TV, as he deemed it more neutral in providing information about the candidates.

Meanwhile, Hendri likes TV One. For him, most of the informants making appearances on TV One are (more) reliable than the other channels, since they are the ‘real actors’ for certain cases. However, Hendri instantly criticises TV One whenever he finds illogical information and/or opinion from the informants. Hendri and Priyanto realise that Metro TV and TV One are biased towards their favoured political figure(s). Thus, their neutrality is subject to questioning. Besides politics, Priyanto and especially Hendri love to watch sports programmes, such as football, motor racing and car racing for their entertainment.

While the families above are finding it trouble-free to access their preferences, a different case applies to Malik (family of Paderape). Although he loves to watch the news, he often finds it difficult to do so at his own house. Almost every night, some of the neighbours come to Malik’s house to watch television. They come not because they do not have their own television or are unable to afford it, but simply because they lose fight with their wives and children over TV. Opa and Baba, living just next door, admit that they cannot watch their favourite programme as the other members of the family choose *Dangdut Academy*⁶⁰, *D’ Terong Show*⁶¹, or drama series on show.

Family Prime Time: When the whole family members watch TV

When these six families get a chance to watch television together, they tend to seek for entertainment content. Family prime time viewing usually takes place between 6-8 PM local time. This is the time when most of the family members gather in their family room, relaxing after a day full of work. Variety shows, light

⁶⁰ *Dangdut Academy* (abbreviated as *D’Academy*) is a talent show specifically searching for dangdut singers. Firstly aired on 3 February 2014, created by Indosiar internal production.

⁶¹ *D’Terong Show* (Indosiar) is an entertainment programme presenting *dangdut* music and slapstick comedy, created by Indosiar internal production.

information, game shows and drama are popular among their preferences.

The overview of characteristics of these families is outlined in the table below.

Location		Tangerang		Karawang		Ende ⁶²	
Family ID		Keroncong	Pondok Makmur	Tanjung Mekar	Solokan	Paderape	Rorurangga
Daily family prime time		7.00 – 11.00 PM Western Indonesia Time	8.00 – 10.00 PM Western Indonesia Time	5.30 – 7.30 PM Western Indonesia Time	6.00 – 9.00 PM Western Indonesia Time	7.00 – 11.00 PM Central Indonesia Time	6.00 – 9.00 PM Central Indonesia Time
Number of TV units		1	2	1	1	1	1
Access to Pay TV		No	Yes	No	No	No	No
Average daily watching hours		7-9 hours (2 hours for playing Playstation)	10-11.5 hours	10 hours	3-4 hours	5 hours (electricity is available only for 12 hours)	5 hours (electricity is available only for 12 hours)
Consumption of other media	Radio	No	No	No	No	Yes	Yes
	News-paper	No	No	No	No	No	No
	Magazines	No	No	No	No	No	No
	Internet	Yes	Yes	No	No	No	No
Family member most exposed to TV		Kids (Intan, Yogi)	Kid (Eka)	Kid (Ino) and mother (Indah)	Mother (Rani)	Kid (Kenny)	Kid (Said)
Main motive to watch TV		Entertainment	Entertainment	Entertainment and information	Entertainment	Entertainment	Entertainment

Table 12. Matrix of family characteristics.

Source: Authors.

⁶² Ende is in Central Indonesia Time zone, which is one hour ahead from Tangerang and Karawang.

Box 6. We don't like it. But there's nothing else.

There are times when audience are caught in atrophy sitting mindlessly in front of the TV screen. They switch from one channel to another, but not finding any interesting programmes to watch. They would end up watching whatever programme that was available on TV. It is clear that limited choice cannot be solved simply by pushing remote control buttons.

"Waiting for Spongebob took too long! [In the meantime] there was nothing good on, so we just watch this one." said Yogi (Tangerang, May 2014). He had just turned on the TV, but could not find any interesting programme while waiting for his favourite show Spongebob Squarepants (Global TV) to come on. He ended up watching unattentively on random programmes on the screen.

"Bored, yes, we do get bored. But we still continued watching it" said Malik, Nurul, Opa, Baba (Ende, August 2014). That was what Nurul, Malik, Opa and Baba said when they were asked whether they ever felt bored with TV programmes. They used to follow every series of *Tukang Bubur Naik Haji* (RCTI). For Opa, it was a good drama series, portraying a good example of hajj namely Haji Sulam. Haji Sulam was a protagonist character, a kind, hardworking man selling chicken porridge until he made enough to go to Mecca for his hajj pilgrimage. After a certain number of episodes, Haji Sulam died. There was another hajj namely Haji RW or Haji Muhidin. But Opa and the others have agreed that Haji RW was not a good example of how a hajj should be. Haji RW was portrayed as a proud man who often insulted everybody else as if he was the only right man. "A Haji shouldn't be like that", said Opa. Since then, they stopped watching *Tukang Bubur Naik Haji*.

For some families, television takes the role of the children's lullaby. Kenny, for example, has to turn on the television when he wakes up in the middle of the night. He needs television, with all its sound and moving pictures, to accompany him back to sleep. The families of Keroncong, Paderape, and Tanjung Mekar feel comfortable sleeping in front of the television. Sometimes, family of Pondok Makmur also lets their son sleep in front of the television. Later, when his son has gone into a deep sleep, he will bring his son in to the bedroom. Here, television penetrates so deeply into a family's daily life.

The need we feel for television is certainly not an instant process. It seeps into us slowly from time to time, and often goes unnoticed as we grow within certain environments carrying certain values.

Children begin to make friends with the television as they find comfort in its company. Meanwhile, parents feel less worried leaving their kids with the television, since it proves to be useful in persuading their kids to stay at home rather than playing outside. It is also television that provides instant information and entertainment for both parents and children. With not much alternatives to choose from, television strongly provides that immediate comfort towards the family. From the illustration above, we can see how families build trust towards the television, turning to it as a constant friend for most family activities. Whether it is recognised or not, we rely on television for company, for leisure, for information and entertainment.

However, audiences do not just sit passively watching everything on television with a static level of attention. People do make comments, criticisms, judgements and express their own opinions while watching TV. Nevertheless, those comments just ended up as an utterance in front of the television. Rating, which becomes primary feedback mechanism for TV industries in Indonesia, certainly is not able to capture such comments. The lack of alternative tool has hindered people in rural and suburban areas to channel their criticisms and give direct feedback to the content producers. Alas, they left only with very limited choice: to continue watch whatever that is being screened on TV or to turn the device off.

From this point, we now turn to the issues of access and infrastructure available in rural and suburban areas.

6.2. Living under constraint: Limited choice on media

There are times when television could not provide what the audience wants. The lack of content diversity in television

basically left people in rural areas with a limited choice of information and entertainment. Here, the role of infrastructure and access becomes crucial in providing an alternatives source of information and entertainment and also to broaden people's horizons.

People living in rural and suburban areas have limited facilities compared to those living in urban areas. Poor infrastructure is common in rural and suburban areas. Bumpy roads, lack of clean water and scarce electricity are an everyday matter for people living there. In Pulau Ende, there is only one main road connecting every village to the district office. People rely on motorcycles (locally known as *ojek*) to travel from one village to another. For short distances, they walk.

Poor basic infrastructure is not the only problem in rural areas. Access to information is also limited. Only schools and government office in Pulau Ende can afford newspaper and magazines. From Pulau Ende, it takes approximately one hour across the Savu sea to get to the little harbour near a busy market in Ende – the district's capital located on Flores island. When the sea is too rough, there will be no motorboats available, isolating Pulau Ende. This often makes the daily newspaper difficult to reach Pulau Ende on time. As local radio broadcasting is also hard to receive clearly, people in Pulau Ende are practically left only with the TV as the main source of information and entertainment.

Meanwhile, families in Karawang, suffer from the same problem. Although located only roughly 75 kilometres from the Indonesian capital city Jakarta, Pakis Jaya does not have regular public transportation connecting it with surrounding areas. Those who want to reach Pakis Jaya have to cross the Citarum river using some kind of bamboo raft, locally known as *perahu eretan*. Pakis Jaya's location is quite far from its administrative centre in Karawang city, leaving it with poor infrastructure and poor access to information.

Compared to Pulau Ende and Pakis Jaya, Tangerang seems to have better infrastructure and access. Administratively located in Banten province, Tangerang has long become one of the satellite areas for Jakarta, the capital city. This qualifies the area as suburban rather than rural. Tangerang is an industrial area with a dense population, with decent access to general living facilities such as traditional and modern markets, small restaurants, schools and a village hall (locally known as *balai desa*).

In Tangerang, internet is not a luxury. It has been an everyday tool for people in Tangerang. *First Media*, one of the Internet Service Providers, has been available since 2011. Those who do not subscribe certain internet service can access internet easily from internet cafes, locally known as *warung internet* or *warnet*. Meanwhile, in Ende and Karawang, slow internet connection can only be accessed using modem and smartphones which are only affordable to middle-income residents. In Pakis Jaya there are several internet cafes, but the location is quite far and difficult to reach.

Here we can see the contrast in the quality of infrastructure and access to information between rural and suburban areas. This contrast has indeed affects people's access to media as a source of information. People in Pulau Ende need parabola to get clear pictures and sound on their television. But still, they cannot receive all television channels broadcast from Jakarta. From ten free-to-air TV channels available, people in Pulau Ende only get around five to six channels. A similar situation was observed in Pakis Jaya, where the people have to place their outdoor antenna on top of a high pillar/pole near their houses so they can watch television.

Meanwhile, in Tangerang, internet and cable television are available, providing alternative for entertainment and information. Hendri's family subscribes to internet and cable television provided by *First Media*. They have smartphones and

personal PCs to access the internet. Hence, this family has more options to access information and entertainment compared to those living in Pulau Ende and Pakis Jaya.

While people living in suburban areas like Tangerang enjoy better infrastructure and alternative access to information and entertainment, people in rural areas are left with limited choice due to poor infrastructure. Thus, people keep relying on television as the main source of information and entertainment.

6.3. Building routines around television

As the number of people who have never lived without television continues to grow, the medium is increasingly taken for granted as an appliance, a piece of furniture, a storyteller, a member of the family (Gerbner et al., 1986, p. 17). Silverstone (1994) has put it well by saying that “we take television for granted in a way similar to how we take everyday life for granted”. What Silverstone said is well expressed by the six families we lived with during ethnography.

For the children, turning television on is an automatic action. They turn on television right after they wake up in the morning. They know what to watch in the morning, afternoon, and evening. Even in Pulau Ende, kids already know what to do right after the electricity is on: asking their parents to turn the television on, then they seek a comfortable position to watch the television until they fall asleep.

Routinised practice of watching television is not confined only to the kids, but also to the adults. Indah, for example, has a routine at night. Around 9.00 PM she sits on the mattress in front of the television waiting for her favourite drama series: *Kita Nikah Yuk!*. While for Enda, *Mahabharata* is one of the television programmes that is worth waiting for.

However, it is not only personal preference that affects our decision to watch certain television programmes. Social interaction can be a major factor influencing what we watch. Nurul, for example, does not like to watch *Catatan Hati Seorang Istri*. According to her, Hana, the main character in this drama series, is just too weepy and not strong enough to carry on her own life. However, whenever Opa (her neighbour) and her husband watch the drama series, Nurul would sit with them and watch. It is her way of showing respect to the elder person. In this case, we can see how her behaviour is dependent to her surrounding, abiding to the unwritten rule of social expectations by submitting into others' preference of television show.

Social interaction with certain peer groups can also influence television consumption. During the World Cup 2014, Doni had a strong feeling that he should not miss any football games shown on television or any updates about the championship. Watching football games gives him a great topic to talk about with his friends and his customers. As we can see here, watching television becomes someone's routine influenced by his peer group. In this case, television content provides Doni with something to talk about, thus enhancing his relations with his friends and customers.

From the illustration above, we can see the complex social setting involved when an individual watches television. Whether it is recognised or not, television also provides reference for individuals to interact within society. It shapes the way we see the world. To some extent, television also contributes to the construction of public life.

As we have seen, the power of television transcends social, economic and political contexts. But the question remains: Is it us who set the routine around television or is it television that adjusts its content based on our routine?

Box 7. TV and the way we perceive the world

Television provides information and new references in building dreams, imagination and opinions. It assists us in learning new things, as trivial as how a child addresses their parents. Eka used to call his parents as "Bapak" and "Ibu". Now he addresses them as "Ayah" and "Mama", bearing the influence from current television programmes where "Ayah" and "Bunda" are common, and "Mama" is borrowed from Ninja Hattori.

TV leaves its trace not only on children, but also on adults. Television content contributes to the idea of what is "ideal". Malik, for example, found a figure of an ideal wife in Hana, a protagonist woman in *Catatan Hati Seorang Istri* (RCTI) drama series. "All wives should be like Hana", said Malik (Ende, August 2014). For Malik, Hana represents a patient and religious woman, a good example for every wife. Meanwhile, for Malik's wife, Nurul, "Hana is a crybaby. She'd cry over the smallest thing!" For her, an ideal woman is a strong one, not a weepy one.

The view about Jakarta and people living in the big city are also shaped by television content. "I think in Jakarta people live very busily, eat burgers and pizzas everyday, go to the mall everyday, stay in an air-conditioned room every time, never get sweaty, and the girls go to the hairdresser every day. It must be nice isn't it?" said Rani (Karawang, August 2014) during a casual conversation with the author. When she was asked how she managed to have that impression about the way people live in a big city, she spontaneously replied, "(I know it) from the TV [especially sinetrons]."

Such imagination that living in a big city is comfortable did not appear in Pulau Ende. The impression captured was exactly the opposite. "I don't want to live in Jakarta. I want to live and grow old in Pulau [Ende], not in Jakarta. I want to go to Jakarta, but only for a trip. Jakarta is intimidating, lots of premans (hoodlums), lots of thieves." That was Sarah's expression when she was asked whether she wanted to come and stay in Jakarta (August 2014). Meanwhile, Yoyok, her husband, expressed his criticism towards what he saw on television, "Jakarta on TV is scary; Timor on TV is also scary. But [actually] Jakarta is safe, even NTT (East Nusa Tenggara) is safe. But on TV everything becomes scary." (Ende, August 2014).

During our ethnographic attempt, we see how families build their routines around TV on daily basis. There were moments when the members of the family seem taking distance from their routines of watching TV. They question the logic of television content and speak out their criticism and judgements. They worry about the impact of certain television programmes towards their kids and struggle to apply certain rules and regulations in their houses.

Box 8. TV, money and advertisement

"That Super Deal quiz, are their prizes for real? How is it that everyday they give out so much money?" asked Doni (Karawang, August 2014)

This question raised by Doni was similar to Malik's question since they both watched the same television programme: Super Deal (ANTV). Malik even gave follow-up questions, "Even if the money is there, where does it come from? From Uya [the host] himself?" (Ende, August 2014).

They had never held money with worth of tens or hundreds of million rupiahs. Seeing gifts and money of that much value being easily given away in a TV quiz made them wonder. Here, the author tried to give an explanation as to how a TV quiz like Super Deal could afford to give money and presents to the winner of the quiz. It was briefly explained that television received income/revenue from the advertisers who paid a certain amount of money for television to advertise their products or services. Television then used this money to finance its programmes, including the TV quiz. So, yes, the money was there. But whether the money was really given to the quiz winner or whether there was such an agreement between TV station and the winner/contestant so the money is returned the TV station, was another issue.

Having heard this explanation, Malik then asked, "So that means that the advertising or promotion of soap, shampoo, drinks, or whatever, all that pays the TV?" Baba, the neighbour who joined Malik watching Super Deal, proposed his thought: "If we buy soap or shampoo, that money goes there too?"

From their expression, we see how the information about the cycle of money rotation between TV stations and advertisers tickled their logic. Doni, Malik and Baba now see television advertisements differently, although they rarely paid attention to it. Yet, that day they continued watching Super Deal.

In terms of applying strict rules on watching TV, Khrisma's family in Karawang seems quite successful in taking distance from television. Their child, Tanti (7), prefers to spend much of her time playing outside with her friends than sitting in front of a TV. And while Rani (40), Khrisma's wife, likes the occasional adult drama series, she only watches it when her daughter is not around. Otherwise, a show like *On the Spot* would be chosen, which is a common case in the house of Khrisma as it caters to all ages.

My husband taught me to be selective about the shows I watch. He would get angry if I watch sinetrons while Tanti is around. He's also careful with what he watches, usually just action movies, or On the Spot, or the news. (Rani, Karawang, August 2014)

Khrisma and Rani were not the only ones trying to establish their own set of rules regarding television consumption. Priyanto and Enda once tried to set new rules in their family. But it came to no avail since both parents have different approaches as to how they should set the boundary to the kids. Priyanto and Enda come from different family backgrounds, each raised in different environment with different sets of rules. Priyanto was raised in a family who value information more than entertainment, while Enda grew up in a family where television was the family's central entertainment. Besides, their status as working parents implants a certain feeling of guilt as they are away for a lot of the time, and this gives cause to them to be permissive towards their children. As a concession, they are not able to impose a strict rule limiting their children's television consumption.

Similar to Priyanto and Enda, Hendri and Tari tend to just go along with their child when they are watching television together. However, they both agree to forbid Eka from watching any Indonesian drama. "Why would you watch [shows] like that Eka? It's not for kids." That was their typical warning sentence used when Eka was caught watching drama on television. Both Hendri and Tari are concerned about the effects of drama on their child's development. Tari had observed Eka's behaviour a while after he watched Indonesian drama on television. She found that Eka could easily imitate the excessive emotional expression he saw on television. This is what drives Tari and Hendri to forbid their child from watching drama.

However, their attempt to guard Eka's behaviour often falls short, as he would spend time in a neighbouring house whose television displays drama series. This affects his habit at home, at times crying out loud in front of the television when his parents tried to

switch channels over from a drama programme. When this happens, Tari and Hendri would eventually give up to let Eka watch the series.

Meanwhile, parents in Ende and Karawang seem to be too understanding to their childrens' need for television. Malik and Nurul handed over the remote control to their kids, allowing them to watch whatever they want. The same situation could be seen in the family of Yoyok and Sarah. "The kids would watch the films they like. When they're having fun watching, I wouldn't bother them", said Yoyok (Ende, August 2014). Meanwhile in Karawang, Doni and Indah allow Ino to watch television without being supervised.

Allowing kids to watch television, at points, is perceived as parents' love towards their kids. In this light, discursive moment(s) is not enough to begin a new habit in the level of practical consciousness. The process of translating discursive consciousness (gained in time of discursive moments) into practical consciousness gets harder when it continuously encounters external and internal repression. Such repression includes the feeling that one has to watch television so one won't miss any news or information, limited choice in access and infrastructure so one can only rely on television as the main source of information and entertainment, or the uneasy feeling of being such cruel parents for not letting their kids watch their favourite programme on television.

The table summarises our views on how families' routines around televisions are sustained.

Location	Tangerang, Banten		Karawang, West Java		Ende, East Nusa Tenggara	
Family ID	Keroncong Priyanto's Family	Pondok Makmur Hendri's Family	Tanjung Mekar Doni's Family	Solokan Khrisma's Family	Paderape Malik's Family	Rorurangga Yoyok's Family
Forms of discontent (i.e. discursive consciousness)	Parents are aware of the impact of television on children	Parents are aware of the impact of television on children	Father has criticism over certain forms of news, yet TV is still the main source of entertainment and information as there is limited alternatives	Parents are aware of the impact of television on children	Questioning certain programme, yet TV is still the main source of entertainment as there is limited alternatives	Father has criticism over certain forms of news, yet TV is still the main source of information and entertainment as there is limited alternatives
Response or reaction	Loose monitoring by parents	Monitoring by parents, not allowing their child to watch drama	Family succumb to television	Monitoring by parents, no drama when they're watching TV with their children	Family succumb to television	Family succumb to the television

Table 13. Families and their resilience over TV.
Source: Authors.

Most daily practices are not directly motivated. Yet, routinised practices are the mechanism to maintain the continuity of social life. In the enactment of routines, agents sustain a sense of ontological security (Giddens, 1984 p.282). Here, we return to Silverstone who argues that television, to some extent, gives a sense of security, or in Giddens' term: ontological security.

Ontological security refers to the confidence that most human beings have in the continuity of their self-identity and in the constancy of the surrounding social and material environments of action. A sense of the reliability of persons and things, so central to the notion of trust, is basic to feelings of ontological security; hence the two are psychologically related. Ontological security has to do with "being" or, in the term of phenomenology, "being-in-the-world". But it is an emotional, rather than cognitive, phenomenon, and rooted in the unconscious. (Giddens, 1990, p.92)

As ontological security is deeply rooted in the unconscious, it turns out that changing such habit is not easy.

Intervention

During ethnography, we managed to give intervention to one family in each location. We outlined the intervention in the table below.

Family	Person intervened	Intervention	Reaction
Pondok Makmur Hendri's Family	Eka	Entertainment - Animation The Reef (Global TV), The Jungle Book (RTV)	Rejection Not familiar (there's no physical fighting between characters)
		Entertainment - Drama Cerita Kita (DAAI TV)	Acceptance Suits Eka's preference
Solokan Khrisma's Family	Rani, Tanti	Entertainment Berpacu Dalam Melodi (NET.), Indonesia Mencari Bakat (Trans TV)	Acceptance Singing along, enjoying content
		Comedy Tetangga Masa Gitu (NET.)	Indifference No interest
Rorurangga Yoyok's Family ⁶³	Said	Entertainmnet Sarah Sechan, Ini TalkShow (NET.)	Indifference Not understanding the message
	Sarah	Entertainment – Drama Series Catatan Hati Seorang Istri (RCTI)	Rejection Not following the series
	Yoyok	Entertainment Bukan Sekedar Wayang (NET.), Goyang Goyang Senggol (Indosiar)	Rejection Not culturally familiar

Source: Authors.

The matrix above shows how families, or their members, retained a certain relation towards television. As watching TV has been part of family’s routine providing instant comfort everyday, changing one’s preference proved to be difficult. Only when certain preconditions are met, one will accept the programme. For example, Eka admires Ultraman, a superhero who fights giant monster and sinister aliens that threaten the earth. He often imitates Ultraman gesture while playing with his friends. Physical fighting between good and evil is always interesting for Eka as he will imagine himself as the brave hero fighting for the good one.

Table 14.
Intervention and reaction in rural dan suburban families.

⁶³ Rorurangga family do not have access to SCTV, ANTV, Trans TV, Trans 7 and Kompas TV

TV content showing this kind of fighting would likely gain his attention.

TV content that is in line with one's hobby would likely gain one's attention too. It is evident in Solokan family, in case of *Berpacu dalam Melodi*⁶⁴ and *Indonesia Mencari Bakat*⁶⁵. But it is not the case with *Tetangga Masa Gitu*⁶⁶, where Solokan family in Karawang felt difficulty in understanding the jokes. NET. shows urban lifestyle, while the jokes are urban-biased, specifically Jakarta. Thus, it was hard for Rorurangga family to understand NET. content, since it does not meet cultural context in Pulau Ende. Here, we like to reiterate that the ways people watch TV are bound to their socio-cultural contexts. In this sense, family routines of watching TV in rural and suburban areas are not steril from the influence of their neighbourhood. Even personal preferences as the result of freedom to choose is limited by the availability of access an infrastructure and bound by the socio-cultural contexts where one lives.

6.4. Implications on daily life

It is clear that television provides content with various genres. But it's not always easy to understand what people do with the content, how people react to it, or how people relate to the messages to their lives. Yet, people are not always aware of the implications of media consumption and they are not always fully

⁶⁴ *Berpacu Dalam Melodi* is a game show testing contestants' knowledge about songs. Triwarsana, Ani Sumadi Production and NET. Entertainment produce this programme for NET.

⁶⁵ *Indonesia Mencari Bakat* (Trans TV) is a talent show which accomodates various talents, from singer, dancers, painters, musician to magicians.

⁶⁶ *Tetangga Masa Gitu* (NET.), aired since March 2014, is a sitcom produced by Imagine Films and NET. Entertainment.

aware at the time they consume the media content. For Giddens, it is clear that “information and ideas from the media do not merely reflect the social world, but contribute to its shape, and are central to modern reflexivity” (Giddens, 1991). The examples mentioned above show how information and ideas from the media contribute to people’s view of the world. The routines built around television programmes affect not only our perception, but also the way we construct our daily life. Even people’s choice to put television in their family room along with its accessories has recognised or unrecognised consequences.

Putting television as the main object in the family room does help family members gather in one room with one main object to look at. When the television is on, each member of the family tends to be occupied by the television programme. While all family members share the same space and time, no one cares about other family members. Watching television clearly absorbs one’s attention. Indeed, short comments on television programmes sometimes pop out, but it rarely turns into dialogue. Small discussions about the programme might appear when all family members focus on the television programme and share their opinion.

Thus, television does not contribute to family cohesion in rural and suburban areas. Instead, it often triggers conflict or dispute: those who are sitting in front of television fight to gain control over television. No one is willing to give up the remote control since no one wants to miss his/her favourite television programme. When there is someone who loses the fight over the television remote control but has no interest in watching the television programme, one can only: 1) withdraw himself/herself to the other room or 2) sit reluctantly in the family room trying to watch the programme or do something else in the same room.

Television, as a device as well as a content provider, has been an integral part of family daily life. The times when electricity

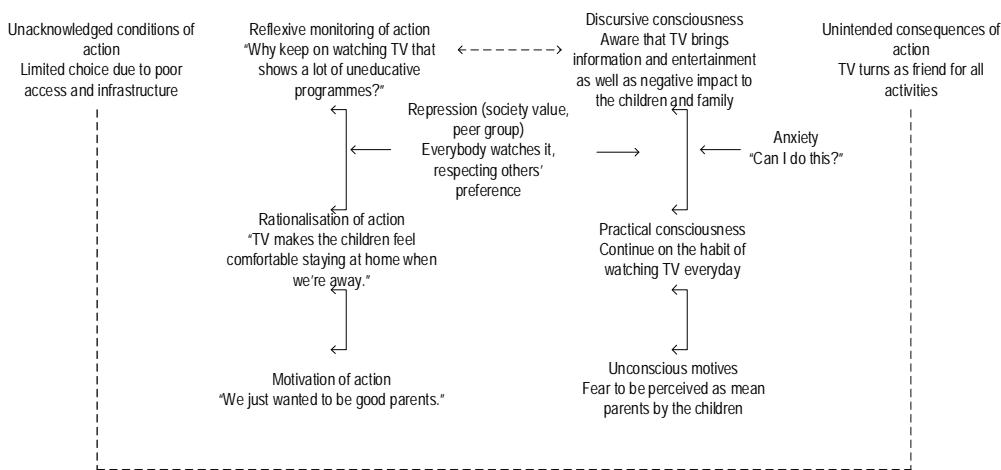
suddenly went off reveals how hard it is to pass time inside the house without any sound or moving pictures from the television. Whether or not it went unnoticed, there was a sense of loss when the television could not be used. Children do not feel comfortable spending time in the dark house with no light, and moreover, no television for company. Soon after the electricity was on, the kids scrambled to blow out the candle, then asked their parents to turn on the television. From the illustration above, we can see a sense of reliability from the children towards the television, which in Giddens' notion proves that television to some extent provides ontological security.

Meanwhile, the presence of the internet in suburban Tangerang becomes an alternative to access information and entertainment not only for adults, but also for the kids. However, the internet also triggers debates. Internet access is relatively expensive, making it financially challenging for average workers living in suburban areas to afford. The potential impact from negative content, such as online games which contain violence, also becomes another concern for the parents. But this concern cannot instantly be translated into bold and firm action whatsoever. Priyanto and Enda, for example, reluctantly decided to give *PlayStation* to their children, after having to undergo such a long negotiation about it. They hope that the television and *PlayStation* will keep their children amused, so they feel comfortable staying at home rather than playing outside. Here, we can see how the contexts of complex social settings result to big implications on the family's (or individual's) choice to do something.

Giddens used a stratification model of the acting self to explain how individuals act. According to Giddens, the reflexive monitoring, rationalisation and motivation of action are embedded sets of processes. Thus, there is no certain boundary between the capability to make critical judgements (discursive consciousness) and the daily routines we do without question (practical consciousness). People could have discursive

consciousness at one particular moment. Then if one decided to do – or not to do - something different and make it practical, a change could occur. Here, the individual is seen as an agent having reflexive capacity.

Taking real case in rural and suburban areas, we outline below how an agent might sustain or change the structure.



Source: Authors.

From the lens of structuration, watching television repeatedly day after day falls in the practical consciousness. The actors do not have to question why they put television sets in family rooms with all the accessories, why they turn television on right after they get up in the morning, why they watch television at night after a tiring day at work or at school. Watching television has become daily routine, which can only change when agents exercise their reflexive capacity from time to time, having discursive moments (discursive consciousness) then translate it into everyday practice to become a new habit.

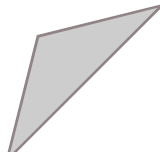
The line between discursive consciousness and practical consciousness is fluctuating and permeable, both in the experience of individual agents and with regards to comparisons between actors in different contexts of social activity (Giddens, 1984, p.4).

Figure 19. The dynamic of discursive consciousness and practical consciousness.

Yet, it is not always easy to turn discursive consciousness (gained in time of discursive moments) into practical consciousness.

With all the dynamics of everyday life in rural and suburban areas, we find that parents become powerless towards television. The bustle of everyday life, combined with poor access and infrastructure and complex social settings make parents give less restriction towards their kids. Therefore, watching television becomes daily routine that a family cannot miss. Ultimately, limited resources have put people in rural and suburban areas in a relatively powerless position where television is concerned.

Chapter 6 Essential Findings

- In rural and suburban areas, TV is a friend for all activities. It becomes the main source of information and entertainment due to poor access and infrastructure.
 - Basically, poor access and infrastructure has left them with limited choice of information and entertainment. Only suburban area enjoys internet access as an alternative source of information and entertainment.
 - Families put television set as the main object in their family room, provide comfort in the largest room of the house where family members usually spend their time. However, TV does not contribute to family cohesion in rural and suburban areas. Instead, it often triggers conflict over control of the TV.
 - People in rural and suburban indeed have criticism towards television programmes. However, such criticisms do not go further than utterance in front of television. They struggle to translate the capability of taking distance from TV and make it everyday routines. This is due to a very limited alternatives to media, where TV is still the most affordable platform for those living in rural and suburban areas.
 - Besides hard access and infrastructure, social and cultural setting in rural and suburban areas is a significant factor that influences people's decision to watch TV. It is evident that some people watch certain programme just to show respect to the elders or to be able to involve in social interaction. Thus, the routines of watching TV are the resultant of freedom to choose limited by access an infrastructure available and bound to the socio-cultural contexts where people live.
 - TV does contribute to one's perception of the world. The bleak picture of living in big cities as well as the glamorous lifestyle of the urbanites perceived by people are part of television content construction.
 - In relation with media content production: people in rural and suburban areas are practically muted (have no voice whatsoever) since they do not have access (be it direct or indirect) to the content producers.
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7

Synthesis and conclusion

Feedback from audience has a great capacity for empowerment. There are initiatives like Remotivi and others [who accommodate the voice of audience]. I'm happy to support them because we need an environment where dialogues are encouraged between [content] creators and the audience. Oftentimes, not only in television industry, but the big screen movies also, they [producers] are lost in their own world, not keeping up on the ground with the people, and poorly aware of the market. So there are those who try to picture Indonesia without using the Indonesian lenses. I'm not saying that it shouldn't be that way, but then that makes a different portrayal of us altogether. Right now [producers] are not having conversations with their audience, while I think any kind of work of art and literature should provide that role.

(Maman Suherman, Director ILK, interview, 13 December 2014)

The rapid development of the media industry and communication technology has made the information industry become more and more contested. However, what remains in the map of media industry today is a league of twelve big media whose survival was made possible through a market-oriented scheme and is deficient of civilising characters (Nugroho et al., 2012, Nugroho et al., 2013). In addition to this, the structure of industry players does not belong to that of television, but is also constituted by the other agencies involved.

While such conditions are made possible by certain mechanism in the content production, the citizens do contribute in preserving and strengthening the model due to the centrality of television in everyday life. In certain ways, television has brought excitement – or in Giddens' terminology, ontological security – to the audiences.

This chapter synthesises the study of the dynamics of production and consumption within the media system with conceptualisation and deeper understanding, particularly in relation to the powerplay between the actors of media industry today and how the duality of structure and agent has shaped the routines.

7.1. Mobilising power in the industry

External factors, such as technology, regulation, globalisation and sociocultural developments do drive the change across the contemporary media industry (Albarran, 2002). However, taking a closer look into the industry, our story reveals how the interrelation between agencies in the industry significantly contribute to the dynamics of content production. In fact, this study argues that to some extent, the media industry itself may be outmuscled by other actors or industries. These industries often have bigger financial modalities and allegedly possess a bigger

stake in the workings of the media. Among the other actors within the media industry structure are advertisers, media strategists, production houses and rating agencies. Within the media industry itself, there are several actors whose dynamics influence the creation of content. The individual television channel's board of content, the television owner and the television/media workers are some of them. In this complex world, each actor whose roles have been largely undervalued within media studies, exercises the resources (both authoritative and allocative) which enables them to take part in constituting the practices in content creation. It is also vital to map the interplay of the actors since the media production is often seen as being heavily supply driven.

Whilst capital is often deemed as the only resource to determine the action of agents, our cases reveal that the capital is not the sole resource. It is the interrelation among actors - with their own different form of rules - through which power is mobilised. Since the constitution of structure within the media industry involves several agencies whose power is distributed (and/or contested) through the production process, understanding the mobilisation of other rules among the actors is a must.

Advertisers perhaps play critical roles in the production of content since they have a significant amount of income for the stations. In some cases, they also have a huge influence in the making of certain programme or show. Simply put, the advertisers hold the economic domination in the media industry. With the assistance of media strategists, they possess a commanding position over television, although some smaller advertisers do see television as the one who has bigger bargaining power. However, since the working of television needs capital injection, the real financial power lies in the hands of the advertisers. The massive growth of ad-spending in Indonesia is a proof that allocative resources are still a major requisite in shaping the show.

Despite the huge influence of the advertisers, their allocative power takes is more effective in the hands of *media strategists*. The media strategists, while often seen as merely mediators, are the indispensable piece of the media production chain. While they act as a negotiator for advertisers, they certainly have a significant role in developing key messages in advertisements and channeling the messages into specific mediums. However, some media strategists (smaller ones in particular) also acknowledge how television, to some extent, does hold an important key to legitimise whether the messages are delivered or not. This kind of power relation is reciprocal since related actors are able to draw certain amounts of both allocative and authoritative resources.

From the production of content itself, for the last few years, television stations are no longer endowed with a sole resource in producing content. *Production companies* or *production houses*, have come to enter the market and make contributions in shaping the content. However, since the production houses are rarely known for their innovativeness - due to the pragmatic stance of television producers and executives - they have limited bargaining power. Moreover, today the market is already heavily influenced by certain major production houses which actually subsidise television stations.

Such conditions mean production companies are never truly free to create content. Simply put, while the television relies on production houses to produce content, production houses are basically there to serve the needs of television. The presence of *rating agencies*, in this case, is highly significant in determining the selling price of advertisement slots and the overall value of a show. For content creators, rating has become the key to evaluate the success (or lack thereof) of their programme. The role of innovation, in this case, is pretty much captived to the rating. The following table illustrates rules and resources possessed by certain actors and to what extent they influence others.

Rules and resources for production industry	TV Stations	Rating Agency	Production House	Advertiser	Media Strategist	Creative Workers
Allocative resources	High	Very High	High	High	High	Low
Authoritative resources	High	Very High	Low	Low	Low	Low

Source: Authors.

Table 15. From this point a view, borrowing Giddens' perspective, the process of media production is made clear. The key to understanding the process of media production is to look at the actors and understand that each actor, with their own resources, has the capacity to influence either the reinforcement or reshaping of the structure of the industry.

Referring to the aforementioned table and the dynamics of content production in Indonesia, it is also suggested that every form of practice and action carried out by each agent eventually reinforces existing structures. The presence of rating agencies, for instance, contributes to the legitimization of content produced by television and production houses in recreating a system that works in their favour. Within this story, the advertisers and media strategist present and inject the capital through the system. These structures are composed of rules and resources that are mobilised by the respective agents.

7.2. Constructing daily routines

We take television for granted in a way similar to how we take everyday life for granted. (Silverstone, 1994)

Reflecting on the story of development in Indonesia, we have a common picture indicating how different citizens' quality of life in various areas is. In terms of infrastructure, citizens in urban areas are well provided by the abundance of choices regarding

infrastructure systems - be it ‘soft’ infrastructures: education, health and choices of profession or ‘hard’ infrastructures: roads, electricity, clean water and choices of transportation. This situation is very different if we compare it to that of suburban and rural areas. Several areas still suffer from the lack of any of the abovementioned supporting infrastructure systems. Some of them have their access to electricity limited, while some others are struggling to receive the benefits of basic health services. However, this story of disparity is not found the case of television in Indonesia.

Landscape of conventional Media	Urban		Suburban		Rural	
	Access to infrastructure	Level of consumption	Access to infrastructure	Level of consumption	Access to infrastructure	Level of consumption
TV	Available	High (5-6 hrs/day)	Available	Very High (10 hrs/day)	Available	High (5-6 hrs/day)
Pay TV	Available (except Kupang)	High (except Kupang)	Available	Not applicable	Not available	Not applicable
Newspapers	Available	High	Available	Low	Available	Low
Magazines	Available	High	Available	Low	Limited	Low
Books	Available	High	Limited	Low	Limited	Low
Films (DVDs, cinemas)	Available	High	Limited	Low	Not available	Not applicable

Source: Authors.

From the table, it is evident that the exposure to television, whether in urban, suburban or rural settings, is high. In our cases, citizens in all settings are enjoying their time in front of television, at least five hours daily. However, this is the only silver lining among the three areas in terms of conventional media. The rest is not much the same. The urbanites, provided with the abundance of access to the media, are in a relatively more powerful position to choose desired media content. The presence of cable TV services also contributes to the variety of their consumption behaviour. In contrast, while the families in suburban and rural areas enjoy the presence of television, they have very limited access to cable TV. With no network of TV cables around, the families are restricted in their choices of channels. Their hunger for information and entertainment, is not satisfied with what is

Table 16.
Conventional media in urban, suburban and rural setting.

offered by the limited national television content. If they do have access to the internet, often they use it to ease their sense of powerlessness.

In terms of conventional media, it is the urbanites who utilise their wide-ranging options to access information. However, this is a luxury others do not possess. While families in suburban and rural areas are relatively covered with certain forms of conventional media, the barrier of purchasing power - in terms of printed media - is one of the differentiating factors between the urban and non-urban settings.

While several families are aware of the presence of the internet and the possibilities for mining information and engaging in cheaper ways, the larger picture does not reflect this idea. Despite the fact that infrastructure is relatively set, the adoption of the internet is still very much limited. The following table shows the chronicle of internet-based media in all settings.

Landscape of Internet-based media	Urban		Suburban		Rural	
	Access to infrastructure	Level of consumption	Access to infrastructure	Level of consumption	Access to infrastructure	Level of consumption
Fixed line (eg. FastNet, Biznet, Speedy)	Available	High	Available	Low	Limited	Not applicable
Mobile cellular line (through mobile provider)	Available	High	Available	Low	Available	Very Low

Source: Authors.

Table 17. Such conditions highlights the significance of television in delivering information. As the main medium, television presents in all settings and penetrates every citizens' private room for almost five hours per day. This narrative echoes the ability of television to shape what should be embraced as value(able) (Castells, 2009). The implication of this story is big if discussing the logic that controls the dynamics of content production. However, the way viewers behave in consuming media content does not rely merely on the supply side. Their routine in watching

television is constructed through various levels of interactions, at individual, community or society level.

At individual and communal levels, the way we watch television programmes is not coincidental. As an agent, we decide things within our awareness. When we pick certain shows, pay attention to a programme, or join in a community or crowd of people watching a certain programme, it is all under our control, consciously or unconsciously. Hence, central to the idea is the *knowledgeability* of the agent. To put it briefly, knowledgeable agents are relevant in influencing the dynamics, by actively doing what is called reflexive action. Through the capacity to monitor their own actions and to (re-)produce rules and resources in consuming television content, knowledgeable agents shape their media consumption behaviour. However, the lines between agency and structure are different between settings.

In urban settings, audiences as agents seem to have more capability to influence the structure that already exists and also to reproduce new rules and resources involuntarily. They are more “capable” as they are more exposed through sources. However, this kind of impression is misplaced and is easily biased toward urbanites. The people in suburban and rural areas also have the same capacity. The role of agency, which lies in their degree of free will, is evident in some occasions. Yet, due to limited choices of access, they have certain constraints in exercising their free will.

At all settings, this kind of capacity is being manifested into daily routines as well. One such examples can be found in how several families consciously apply a strict rule in determining specific stations for the children. Some families even block specific channels as they sometimes broadcast content that is inappropriate. Through these actions, it is evident that the knowledgeable agencies do have definite power not only over the

TV but over the kids. (See the case of South Jakarta and Bandung in *Chapter Five*).

	Capability to reproduce rules and resources		
	Urban	Suburban	Rural
Rules	<ul style="list-style-type: none"> ▪ High reflexive capacity ▪ High rationalisation of TV ▪ System internalised 	<ul style="list-style-type: none"> ▪ Moderate reflexive capacity ▪ Moderate rationalisation of TV ▪ System not internalised 	<ul style="list-style-type: none"> ▪ Minimum reflexive capacity ▪ Low rationalisation of TV ▪ System not internalised, tend to be taken for granted
Resources	<ul style="list-style-type: none"> ▪ High access to infrastructure ▪ Education supports 	<ul style="list-style-type: none"> ▪ Limited access to infrastructure ▪ Education supports but limited 	<ul style="list-style-type: none"> ▪ Low access to infrastructure ▪ Education supports but limited
Scope of influence	<ul style="list-style-type: none"> ▪ Influences through profession ▪ Sufficient power over structure 	<ul style="list-style-type: none"> ▪ Influence through peer group ▪ Repressed by limited choices and qualifications 	<ul style="list-style-type: none"> ▪ Influence through social status ▪ Limited power over structure

Source: Authors.

Table 18. Capabilities of agencies in urban, suburban and rural setting. In contrast to that of urban setting, the audiences in suburban seem to have difficulties in applying the rules and regulations. They struggle in practising their reflexive consciousness, one of which being rarely manifested into daily routines. In certain condition, they are aware that they possess power over the television - and hence apply strict rules and expectations to their surrounding to follow suit. However, since television is so central to their lives, most of the time their capability in enforcing the rules is limited. The lack of access as well as the weak internalisation, contribute to a situation in which they are left quite powerless towards the mighty television.

As is evident from above, the application of rules and regulations varies between the families. We can see several agents who have the reflexive capacity to question their actions . In contrast, borrowing Giddens' perspective on human action, there are several families who too often rely on practical consciousness and rarely question the reasoning of their choices. To some extent, this kind of unquestioned practice may be utilised as a mechanism to

gain ontological security. As Giddens argues, 'Only through the enactment of routines, agents gain a sense of ontological security' (1984, p.282).

While at individual level, the reflexivity of each agent is the primary factor in determining specific action; social interaction also plays a role in influencing the decision of agents in consuming media content. During the study, we found that at communal level, it is the interaction between agents which contributes significantly in creating routine. The way a certain family or neighbourhood consumes content enters the realm of personal taste and hence influences the choice of a particular genre or programme.

Underlining the perspective of Giddens, the key to understanding the process of media consumption is by looking at the agents and how they reproduce certain sets of rules and resources, while at the same time understanding how external factors (for instance access to infrastructure and supporting systems) enable them (or restrict them) in exercising their capacity. These two represent the duality of structure and agent, that is 'the rules and resources drawn upon in the production and reproduction of social action are at the same time the means of system reproduction' (Giddens, 1984, p.19).

7.3. Media development and citizens' rights: Some implications

The dynamics of content production involves various actors whose rules and resources are mobilised in order to constitute the content creation. However, the role of expertise from the agency's free will is at a very low level and tend to be captivated to the structure. The dynamics of content consumption, on the other hand, reveals how routine in content consumption is being shaped by both

agents' internal dynamics and by the content being produced. Simply put, the audiences through their ability to reflect, determine what is produced but at the same time are influenced by the content. Through the dynamics of production and consumption, cultural lives are being constructed.

In the absence of network broadcasting schemes, however, those who control the power within the industry perceive the audience as a passive entity whose interest is marketable. The audience is rarely asked for their input and instead is forced to consume what is served before it. The insufficient presence of knowledgeable actors within the industry who actively try to (re-)shape the structure and question the practice of 'business as usual' also contributes to such a condition. As a result, the citizens are left with less (if any) choice about what to watch on television. This is particularly applicable to citizens who live in suburban and rural areas whose access and infrastructure to alternative media is limited. It is abundantly clear that the limitation of choices cannot be addressed merely by turning off the television. As watching television has become a practical consciousness, it affects not only citizens' imagination and perception, but also the way most citizens construct their view of the world.

At this point, we might also need consider why audience feedback does not change the quality of television. This study argues that this condition happens due to the nature of current feedback that has mainly relied on a "quantitative" approach, i.e. Nielsen with its nationwide television rating. This method is excellent in terms of traffic counting – keeping a tally on who watches certain programmes across time and geographic dimensions, but is poor in capturing the contextual nature of television-watching: the comments and criticisms one might utter in front of it, assessing its content quality, and imagining better alternatives. This type of feedback, that is more genuine and candid, is not institutionalised. Our television industry currently has no system in pooling these varying comments in a system that is regulated. Although

arguably, this role is primarily in the government's remit. They have the authoritative resources to regulate such feedback.

Finally, the deliberation of how big the implications and influences a television programme can bring seem to rarely come to those actors involved in content production. Even if there is such a calculation, it is mostly on ratings and revenues rather than the impact on cultural and daily life. In other words, it shows how little producers, advertisers, and TV executives understand their audience. What is needed here is a more innovative media content; not only produced for the sake of capital, but also to bring valuable messages that resonate with the people. This is why the need for knowledgeable actors who actively question the workings of the media industry is of huge importance. Along with this enactment of individual discursive consciousness, the state need to step up in implementing the Network Broadcasting Scheme - through which the mode of production in Indonesian media enables local television networks to develop their potential and necessary markets.

7.4. Conclusion

In a nutshell, our research concludes that Indonesia's media industry is not constituted by a sole actor, instead there are various actors who contribute to the dynamics of a media industry. Each actor has their own rules and resources which are mobilised in order to constitute the content creation. On the other hand, how audiences consume the content is directly affected by how those actors mobilise their rules and resources. At the same time, the audiences, through their differing ability to reflect, influence what is produced. All of this is a process of recursive constitution, each agent is affected by a structure that might also be perpetually shaped by their own action and choices.

Whilst the bigger picture shows that there is a strong nexus between the dynamics of content production and consumption, what is missing from the picture is the institution which can outweigh those who possess huge control over material. The presence of the state, through the enforcement of a network broadcasting system is needed to enforce the principles of diversity in ownership and content. Setting new rules under the flag of a Network Broadcasting Scheme is the move required to change the game. The move will force the industry to create variety in their content and hence enact their internal capacity to innovate. By doing so, the state could also indirectly educate the audiences through the provision of more diverse content. Given the access provided, the audiences will have more room to feed their hunger for information. What is even more important is the presence of knowledgeable actors, within or outside the industry, who actively shape the structure instead of just reinforcing the existing one. The role of agency, for better or worse, is manifested through the free will - detached from structure's determinism.

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Appendix 1

Interview: Protocols and instruments

Interviews were arranged with 28 respondents who were selected on the basis of their respective backgrounds and involvement in the making of television content production, be it practitioners in television content production (including producers, floor directors and production house practitioners), managerial practitioners in television company, advertising agencies and media strategist, and advertiser. We also interviewed academicians and activists who have concern on television content. The interviews were designed primarily to provide more detailed information and insights about:

- The process of media production
- The factors that significantly affect content production
- The role of innovation in content production and how they are managed (if any)

Protocol

The interview questions were tested through a pilot involving a respondent, following which they were revised and adjusted. By 6 March 2015, all the 28 respondents had been interviewed by means of a face-to-face meeting.

The respondents were initially approached either via e-mail or telephone call that explained the purpose of the research and how the interview would be used. Following a positive response to our request for an interview, the interview questions were then sent

by e-mail for the respondent to further consider and prepare for the interview session.

All of the interviews were recorded and transcribed verbatim (word by word) by third party assistants. The transcriptions were then sent to the interviewees for checking. Interviewees were allowed to add further information if they felt necessary. Both recordings files (in .mp3 format) and transcriptions were then added to CIPG database stored both in cloud and in the local drive for back-up. In cases where interviewees provided documents in addition to the interview itself, the documents were also included in the database.

Instrument

The interviews were conducted in Indonesian (*Bahasa Indonesia*). We carefully formulated different set of questions for different respondents. For each sector, the interview comprised the following questions:

Questions for Television Practitioners

Bahasa Indonesia	English
<ol style="list-style-type: none"> 1. Apa saja acara/program unggulan stasiun TV Anda? 2. Mengapa stasiun TV Anda memilih kategori program tersebut sebagai unggulan TV Anda? 3. Faktor-faktor apa saja yang memengaruhi isi acara/program tersebut? 4. Apa yang menjadi pertimbangan TV Anda dalam mengutamakan satu jenis (genre) acara TV tertentu? 5. Mengapa stasiun TV Anda memilih produksi internal dibanding eksternal (atau eksternal dibanding internal)? 6. Jika melakukan produksi internal, bagaimana cara stasiun TV anda memilih talent, storyline, dan visualisasi? 7. Jika melakukan produksi eksternal, faktor apa saja yang memengaruhi pemilihan konten? 8. Seberapa besar keputusan pemilihan acara anda terpengaruhi oleh pemirsa? 	<ol style="list-style-type: none"> 1. What are the leading shows of your TV station? 2. Why does your TV station select this programme category for your leading show? 3. What factors influence the show's content? 4. What do you consider when prioritising a certain genre for a TV show? 5. Why does your TV station prefer in-house production rather than external production, or vice versa? 6. In the case of in-house production, how does your TV station determine talent, storyline, and visualisation? 7. What determines content in external production? 8. To what extent is your decision to produce a show influenced by the audience?

Questions for Production Houses (PH)

Bahasa Indonesia	English
<ol style="list-style-type: none"> 1. Acara kategori apa saja yang diproduksi oleh PH ini? 2. Apa pertimbangan untuk memproduksi (jenis) acara tersebut? 3. Faktor-faktor apa saja yang memengaruhi isi acara tersebut? 4. Faktor-faktor apa saja yang memengaruhi keputusan PH Anda dalam menerima (atau tidak menerima) satu pesanan acara atau tidak? 5. Bagaimana cara PH anda memilih talent, storyline, dan visualisasi (apa yang ditampilkan)? 6. Bagaimana karakteristik umum klien anda? 7. Seberapa besar acara anda terpengaruhi oleh order dari klien? 8. Seberapa besar penentuan konten anda dipengaruhi oleh rating? 	<ol style="list-style-type: none"> 1. What TV programme categories are your production house producing? 2. What considerations influence the decision to produce these categories? 3. What factors influence a show's content? 4. What factors influence your production house's decision to accept (or decline) a production order? 5. How does your production house select talent, storyline, and visualisation? 6. What are the general characteristics of your clients? 7. To what extent are your shows influenced by the client's order? 8. To what extent is your content influenced by ratings?

Questions for Advertising Agencies

Bahasa Indonesia	English
<ol style="list-style-type: none"> 1. Bagaimana proses pengambilan keputusan untuk produksi iklan? 2. Faktor apa saja yang menjadi bahan pertimbangan penentuan jenis iklan? 3. Apa yang memengaruhi keputusan perusahaan Anda dalam menerima pesanan dari klien? 4. Seberapa besar isi iklan Anda terpengaruhi oleh order dari klien? 5. Seberapa besar penentuan konten Anda dipengaruhi oleh rating? 	<ol style="list-style-type: none"> 1. What is the decision-making process in producing an advertisement? 2. What factors do you consider when determining types of advertising? 3. What influences your company's decision to accept a client's order? 4. To what extent are your advertisement content influenced by the client's order? 5. To what extent is your content influenced by ratings?

Questions for Rating Agency

Bahasa Indonesia	English
<ol style="list-style-type: none"> 1. Apakah yang sebenarnya digambarkan oleh rating? 2. Bagaimana proses pengolahan rating? 3. Apa yang mendasari pemilihan daerah sampel? 4. Adakah kelemahan dari proses penghitungan rating saat ini? 5. Apakah alat ukur lain yang bisa memperkuat data rating? 	<ol style="list-style-type: none"> 1. What do ratings represent? 2. How are ratings managed? 3. What factors determine sampling areas? 4. Are there weaknesses in the current process of measuring ratings? 5. Are there other measurement tools that can enhance ratings data?

Appendix 2

List of interviewees

No.	Name	Organisation/ Affiliation	Date of interview	Mode of interview	Duration
1.	Elly Risman	Media Literacy for Kids - Psychologist	08/08/2014	Direct	40 minutes
2.	Inaya Rakhmani	University of Indonesia – Lecturer	28/04/2014	Direct – group interview	83 minutes
3.	Endah Triastuti	University of Indonesia – Lecturer			
4.	Adeline A. Setiawan	Unilever - Media Director	07/08/2014	Direct – group interview	58 minutes
5.	Tessa M. Tamin	Unilever - Country Media Manager			
6.	Yusdina	Lowe - Chief Client Officer	22/08/2014	Direct	44 minutes
7.	Undisclosed	Lowe Indonesia	28/08/2014	Direct	42 minutes
8.	Ruby Sudoyo	Ogilvy – Planning Director	22/08/2014	Direct	38 minutes
9.	Allyssa D. Andarathni	Millward Brown - Market Research	13/02/2015	Direct	64 minutes
10.	Undisclosed	P3I (Perhimpunan Perusahaan Periklanan Indonesia)	05/06/2014	Direct	73 minutes
11.	Undisclosed	Mindshare	18/03/2014	Direct	99 minutes
12.	Undisclosed	Leo Burnett	04/03/2015	Direct	28 minutes
13.	Undisclosed	Starvision Plus	12/02/2015	Direct	40 minutes
14.	Aris Nugraha	Aris Nugraha Production - Owner	10/05/2014	Direct	33 minutes
15.	Undisclosed	Rapi Films	06/03/2015	Direct	40 minutes
16.	Happy Camarilo	Freelance Scriptwriter	28/11/2014	Direct	69 minutes
17.	Hellen Katherine	Nielsen - Rating Agency	04/03/2015	Direct	50 minutes
18.	Retno Apriyanti	Trans TV - Sales & Marketing	14/08/2014	Direct	40 minutes
19.	Maman Suherman	Trans 7 - Director ILK (Indonesia Lawak Klub)	13/12/2014	Direct	64 minutes
20.	Wishnutama	NET. - Chief Executive Officer	18/12/2014	Direct	60 minutes
21.	Foppa	Metro TV - Marketing	10/05/2014	Direct	25 minutes

No.	Name	Organisation/ Affiliation	Date of interview	Mode of interview	Duration
22.	Willy	Metro TV - Executive Producer SCKK (Segelas Cerita Keluarga Kusuma)	10/05/2014	Direct	20 minutes
23.	Abrar	RCTI - Production Dahsyat	22/05/2014	Direct	17 minutes
24.	Citra	ANTV - Floor Director Pesbukers	22/05/2014	Direct	30 minutes
25.	Probo Sutanto	Trans TV - Research and Development	11/04/2014	Direct	59 minutes
26.	Berthy Ibrahim Lindia	KFT (Persatuan Karyawan Film dan Televisi) - Cahirman	03/02/2015	Direct	162 minutes
27.	Adit	Cibiers - Audience	22/05/2014	Direct	5 minutes
28.	Undisclosed	Freelance Scriptwriter	17/12/2014	via e-mail	-

Appendix 3

List of ethnography subjects

The ethnography was conducted during the year of 2014.

No.	Region	Sites	Date	Family
1.	Greater Jakarta	Urban: Bintaro, Jakarta	20 May – 28 June	Mr. Gilang & Mrs. Sita
2.	Greater Jakarta	Urban: Rasuna, Jakarta	20 May – 28 June	Mr. Iman & Mrs. Eva
3.	Banten	Suburban: Keroncong, Tangerang	20 May – 28 June	Mr. Priyanto & Mrs. Enda
4.	Banten	Suburban: Pondok Makmur, Tangerang	20 May – 28 June	Mr. Hendri & Mrs. Tari
5.	West Java	Rural: Solokan, Karawang	12 August – 4 Sept	Mr. Khrisma & Mrs. Rani
6.	West Java	Rural: Tanjung Mekar, Karawang	12 August – 4 Sept	Mr. Doni & Mrs. Indah
7.	West Java	Urban: Dago Giri, Bandung	8 Sept – 30 Sept	Mr. Rafi & Mrs. Sheila
8.	West Java	Urban: Cigadung, Bandung	8 Sept – 30 Sept	Mr. Amir & Mrs. Helda
9.	East Nusa Tenggara	Rural: Paderape, Ende	12 August – 4 Sept	Mr. Malik & Mrs. Nurul
10.	East Nusa Tenggara	Rural: Rorurangga, Ende	12 August – 4 Sept	Mr. Yoyok & Mrs. Sarah
11.	East Nusa Tenggara	Urban: Kelapa Lima, Kupang	8 Sept – 30 Sept	Mr. Robin & Mrs. Elsa
12.	East Nusa Tenggara	Urban: Fatululi, Kupang	8 Sept – 30 Sept	Mr. Abdul & Mrs. Ummu

Appendix 4 Matrices 171

Below are the characterisations of ethnography subjects across urban, suburban and rural areas.

Location		Greater Jakarta		Bandung, West Java		Kupang, East Nusa Tenggara	
Family ID		Bintaro Gilang's Family	Rasuna Iman's Family	Cigadung Amir's Family	Dago Giri Rafi's Family	Fatululi Abdul's Family	Kelapa Lima Robin's Family
Daily Family Prime Time		6.30 – 8.00 AM 6.00 – 9.00 PM Western Indonesia Time	Friday afternoon Saturday morning	Weekend	7.00 – 8.30 PM Western Indonesia Time	7.00 – 10.00 PM Central Indonesia Time	7.00 – 8.00 PM Central Indonesia Time
Number of TV units		3	1	2	1	3	1
Access to Pay TV		Yes	Yes	Yes	Yes	No	No
Average daily watching hours		5-6 hours	0	1.5-2 hours	1.5-4 hours	9 hours	7-8 hours
Consumption of other media	Radio	Yes	Yes	Yes	No	No	Yes
	Newspaper	Kompas	No	Pikiran Rakyat (Weekend)	Tribun News	No	No
	Magazines	No	Yes	No	No	No	No
	Internet	Yes	Yes	Yes	Yes	Yes	Yes
Family member most exposed to TV		Kid (Bima)	Kids (Nana, Vivi)	Housemaid	Kids	Father, Mother, Yuni	Father
Main motive to watch TV		Entertainment	Information	Information	Entertainment	Entertainment	Entertainment

Location		Tangerang, Banten		Karawang, West Java		Ende, East Nusa Tenggara	
Family ID		Keroncong Priyanto's Family	Pondok Makmur Hendri's Family	Tanjung Mekar Doni's Family	Solokan Khrisma's Family	Paderape Malik's Family	Rorurangga Yoyok's Family
Daily Family Prime Time		7.00 – 11.00 PM Western Indonesia Time	8.00 – 10.00 PM Western Indonesia Time	5.30 – 7.30 PM Western Indonesia Time	6.00 – 9.00 PM Western Indonesia Time	7.00 – 10.00 PM Central Indonesia Time	6.00 – 9.00 PM Central Indonesia Time
Number of TV units		1	2	1	1	1	1
Access to Pay TV		No	Yes	No	No	No	No
Average daily watching hours		7-9 hours (2 hours for playing PlayStation)	10-11,5 hours	10 hours	3-4 hours	5 hours (electricity is available only for 12 hours)	5 hours (electricity is available only for 12 hours)
Consumption of other media	Radio	No	No	No	No	Yes	Yes
	Newspaper	No	No	No	No	No	No
	Magazines	No	No	No	No	No	No
	Internet	Yes	Yes	No	No	No	No
Family member most exposed to TV		Kids (Intan, Yogi)	Kid (Eka)	Kid (Ino) and mother (Indah)	Mother (Rani)	Kid (Kenny)	Kid (Said)
Main motive to watch TV		Entertainment	Entertainment	Entertainment and information	Entertainment	Entertainment	Entertainment

Appendix 5

TV-watching logs

In order to see the pattern of viewing behaviour in each family, we produce a TV-watching log during our ethnography exercise. We present here samples of one week TV-watching behaviour⁶⁷ for each family. Complete and detailed logs are provided upon request.

Jakarta – Bintaro Family (Week 2: Wednesday-Tuesday, 28 May-3 June 2014)

Date	Day	Time	Programme	Channel TV
28 May 2014	Wednesday	6.20 AM	Bleach V	Animax
28 May 2014	Wednesday	7.10 AM	Metro Pagi	Metro TV
28 May 2014	Wednesday	7.58 AM	Vision 3 Baby	Baby TV
28 May 2014	Wednesday	8.30 AM	NBA	MNC Sports
28 May 2014	Wednesday	8.42 AM	zap	
28 May 2014	Wednesday	9.25 AM	Joe Rogan Question Everything	Discovery Science
28 May 2014	Wednesday	9.28 AM	NBA	MNC Sports
28 May 2014	Wednesday	9.40 AM	Deadly Space Wheeler	Discovery Science
28 May 2014	Wednesday	9.43 AM	NBA	MNC Sports
28 May 2014	Wednesday	10.03 AM	zap	Disc Science, NatGeo, BBC, NatGeo
28 May 2014	Wednesday	10.04 AM	NBA	MNC Sports
28 May 2014	Wednesday	10.15 AM	Locked up Abroad Mexico Money Machine	NatGeo
28 May 2014	Wednesday	10.19 AM	NBA	MNC Sports
28 May 2014	Wednesday	10.21 AM	Locked up Abroad Mexico Money Machine	NatGeo
28 May 2014	Wednesday	10.25 AM	NBA	MNC Sports
28 May 2014	Wednesday	10.32 AM	Caesar to the Rescue	NatGeo

⁶⁷ A shaded cells in a row: intervention

A shaded cell: TV is used to play PlayStation

Date	Day	Time	Programme	Channel TV
28 May 2014	Wednesday	10.40 AM	off	
28 May 2014	Wednesday	1.20 PM		Baby TV
28 May 2014	Wednesday	2.30 PM		HBO Movies
28 May 2014	Wednesday	2.37 PM	Blue Thunder and Jarhead	Cinemax
28 May 2014	Wednesday	2.58 PM	zap	
28 May 2014	Wednesday	3.20 PM	Madrid Open Tennis	Sports
28 May 2014	Wednesday	3.50 PM	Science of Stupid	NatGeo
28 May 2014	Wednesday	4.01 PM		BBC Knowledge and Discovery Channel
28 May 2014	Wednesday	5.10 PM	Jack and The Neverland pirates	Disney Jr
28 May 2014	Wednesday	6.40 PM		Disney
28 May 2014	Wednesday	9.40 PM	Forrest Gump and Evil Bodies	HBO and Cinemax
28 May 2014	Wednesday	9.50 PM	Kabar Arena	TV One
28 May 2014	Wednesday	10.17 PM	Breaking News	TV One
28 May 2014	Wednesday	10.26 PM	Breaking News	TV One
28 May 2014	Wednesday	10.45 PM	Kabar Arena	TV One
28 May 2014	Wednesday	10.50 PM		
28 May 2014	Wednesday	11.00 PM	Madrid Open	MNC Sports
28 May 2014	Wednesday	11.02 PM	Kabar Terkini	TV One
28 May 2014	Wednesday	11.05 PM		TV One
28 May 2014	Wednesday	11.10 PM	American Horror Story	
28 May 2014	Wednesday	11.34 PM	Sleeping Giant: India Football Diary	BBC Knowledge
29 May 2014	Thursday	6.36 AM	Deadly Dilemmas	Discovery Channel
29 May 2014	Thursday	7.30 AM	Sky Fall 007	Fox Movies
29 May 2014	Thursday	8.01 AM	NBA	MNC Sports
29 May 2014	Thursday	8.46 AM	Men In Black	Cinemax
29 May 2014	Thursday	8.57 AM	NBA	MNC Sports
29 May 2014	Thursday	10.17 AM	Fools Running	HBO Movies
29 May 2014	Thursday	11.30 AM	Mancater Manhurt	NatGeo
29 May 2014	Thursday	11.50 AM	off	
29 May 2014	Thursday	1.37 PM		Baby TV
29 May 2014	Thursday	2.40 PM	Monster Inside Me	Animal Planet
29 May 2014	Thursday	3.27 PM	The Gadget Show	Discovery Science
29 May 2014	Thursday	4.06 PM	How Do They Do	Discovery Channel
29 May 2014	Thursday	4.40 PM		BBC Knowledge
29 May 2014	Thursday	4.51 PM	AFC	AFC
29 May 2014	Thursday	5.20 PM	Secrets Of The Earth	Discovery Channel
29 May 2014	Thursday	6.00 PM	Pesbukers	ANTV
29 May 2014	Thursday	6.03 PM	The Detonators	Discovery Channel
29 May 2014	Thursday	6.30 PM	Bleach v	Animax
29 May 2014	Thursday	7.00 PM	Cosmos	NatGeo

Date	Day	Time	Programme	Channel TV
29 May 2014	Thursday	8.20 PM	Inbox	SCTV
29 May 2014	Thursday	8.30 PM	Mr. Bean	Disney
29 May 2014	Thursday	9.20 PM		Global TV
29 May 2014	Thursday	7.00 PM*	YKS	Trans TV
29 May 2014	Thursday	7.50 PM*	Ganteng Ganteng Serigala	SCTV
30 May 2014	Friday	7.48 AM*		Baby TV
30 May 2014	Friday	11.20 AM	Leverage	AXN
30 May 2014	Friday	12.00 PM	24	AXN
30 May 2014	Friday	12.52 PM	Grimm	Universal Channel
30 May 2014	Friday	12.57 PM	Metro News	Metro TV
30 May 2014	Friday	2.30 PM		Baby TV
30 May 2014	Friday	3.18 PM	Chef Michael Kitchen	AFC
30 May 2014	Friday	4.10 PM	off	
30 May 2014	Friday	6.30 PM	Bleach V	Animax
30 May 2014	Friday	7.00 PM		Discovery Science
30 May 2014	Friday	7.05 PM	Diam-diam Suka	SCTV
30 May 2014	Friday	8.07 PM	Future Weapon 3	
30 May 2014	Friday	9.00 PM	Deadliest Chatch	Discovery Channel
30 May 2014	Friday	10.50 PM	zap	Cinemax dan HBO Movies
30 May 2014	Friday	11.35 PM	off	
31 May 2014	Saturday	7.15 AM	Vision 3 baby	Baby TV
31 May 2014	Saturday	7.45 AM	Museum Secrets	BBC Knowledge
31 May 2014	Saturday	8.30 AM	Secret Milionaire	BBC Knowledge
31 May 2014	Saturday	9.08 AM	NBA	MNC Sports
31 May 2014	Saturday	10.30 AM	off	
31 May 2014	Saturday	Bima played PlayStation until late of night while his parents went out.		
1 June 2014	Sunday	7.18 AM	Do or Die, Choking or Death	NatGeo
1 June 2014	Sunday	7.40 AM	Cosmos	NatGeo
1 June 2014	Sunday	8.30 AM	off	
1 June 2014	Sunday	1.30 PM	Hot Kiss	Indosiar
1 June 2014	Sunday	2.00 PM	Insert	Trans TV
1 June 2014	Sunday	2.25 PM	Fast to Furious 6	Cinemax
1 June 2014	Sunday	3.00 PM	Silet	RCTI
1 June 2014	Sunday	4.00 PM	SCKK- Metro TV	Metro TV
1 June 2014	Sunday	4.30 PM	Teatime	Metro TV
2 June 2014	Monday	6.20 AM	Love, Chunibyo & Other Delusional	Animax
2 June 2014	Monday	6.30 AM	Bleach V	Animax
2 June 2014	Monday	7.00 AM	Good deal with Dave Lieberman 4	AFC
2 June 2014	Monday	7.50 AM	Vision Baby	Baby TV
2 June 2014	Monday	9.07 AM	Sofia the First	Disney Jr

Date	Day	Time	Programme	Channel TV
2 June 2014	Monday	10.30 AM	Off	
2 June 2014	Monday	1.31 PM	Vision Baby	Baby TV
2 June 2014	Monday	3.16 PM	Chef Michael Kitchen	AFC
2 June 2014	Monday	4.05 PM		BBC Knowledge
2 June 2014	Monday	5.00 PM	Joe Rogan Questions Everything	Discovery Channel
2 June 2014	Monday	5.30 PM	Man vs Wild	Discovery Channel
2 June 2014	Monday	6.00 PM	OVJ	Trans 7
2 June 2014	Monday	6.30 PM	Bleach V	Animax
2 June 2014	Monday	7.00 PM	Indonesia malam News	TVRI
2 June 2014	Monday	7.10 PM	BearGrylls	Discovery Channel
2 June 2014	Monday	7.40 PM	zap	
2 June 2014	Monday	8.02 PM	zap	
2 June 2014	Monday	8.15 PM	Counting Cars	History Channel
2 June 2014	Monday	8.58 PM	zap	
2 June 2014	Monday	9.10 PM	28 Weeks Later	Fox Movies
2 June 2014	Monday	9.31 PM	Braddock: Mia	Cinemax
2 June 2014	Monday	9.34 PM	Kabar Malam	TV One
3 June 2014	Tuesday	6.31 AM	Destroyed In Second	Discovery Channel
3 June 2014	Tuesday	7.00 AM	Gold Rush	Discovery Channel
3 June 2014	Tuesday	7.39 AM	Vision 3 Baby	Baby TV
3 June 2014	Tuesday	9.38 AM	Dahsyat	RCTI
3 June 2014	Tuesday	10.20 AM	Off	
3 June 2014	Tuesday	1.25 PM	Vision 3 Baby	Baby TV
3 June 2014	Tuesday	3.16 PM	Chef Michael Kitchen	AFC
3 June 2014	Tuesday	3.30 PM	Counting Cars	History Channel
3 June 2014	Tuesday	4.00 PM	Ancients Aliens	History Channel
3 June 2014	Tuesday	5.00 PM	Off	
3 June 2014	Tuesday	6.10 PM	Vision 3 Baby	Baby TV
3 June 2014	Tuesday	6.42 PM	zap	BBC Knowledge
3 June 2014	Tuesday	8.40 PM	On The Spot	Trans 7
3 June 2014	Tuesday	9.10 PM	ILK	Trans 7
3 June 2014	Tuesday	10.00 PM	zap	
3 June 2014	Tuesday	10.23 PM	ILK	
3 June 2014	Tuesday	10.32 PM	zap	
3 June 2014	Tuesday	10.35 PM	ILK	Trans 7
3 June 2014	Tuesday	10.46 PM	zap	
3 June 2014	Tuesday	11.05 PM	Off	

Jakarta – Rasuna Family (Week 1: Monday-Sunday, 19-25 May 2014)

Date	Day	Time	Programme	Channel TV
23 May 2014	Friday	4.00 PM		Disney Junior
23 May 2014	Friday	5.30 PM	Off	

Tangerang – Pondok Makmur Family (Week 4: Wednesday-Tuesday, 11-17 June 2014)

Date	Day	Time	Programme	Channel TV
11 June 2014	Wednesday	8.42 AM	Apa Kabar Indonesia Pagi	TV One
11 June 2014	Wednesday	8.44 AM	Metro Pagi	Metro TV
11 June 2014	Wednesday	8.47 AM	Apa Kabar Indonesia Pagi	TV One
11 June 2014	Wednesday	9.00 AM	Tempo Hari	TV One
11 June 2014	Wednesday	9.29 AM	Kabar Pasar	TV One
11 June 2014	Wednesday	9.39 AM	8-11 Show	Metro TV
11 June 2014	Wednesday	10.00 AM	Headline News	Metro TV
11 June 2014	Wednesday	10.07 AM	NET 10	NET.
11 June 2014	Wednesday	10.40 AM	CCTV	Trans 7
11 June 2014	Wednesday	11.04 AM	CSI	RTV
11 June 2014	Wednesday	11.09 AM	\$100 Make Over	Kompas TV
11 June 2014	Wednesday	11.25 AM	CCTV	Trans 7
11 June 2014	Wednesday	11.29 AM	(jelajah alam)	TVRI
11 June 2014	Wednesday	11.32 AM	Sisi Berita	Metro TV
11 June 2014	Wednesday	11.45 AM	Redaksi	Trans 7
11 June 2014	Wednesday	11.52 AM	Indonesia Angka	RTV
11 June 2014	Wednesday	11.58 AM	Patroli	Indosiar
11 June 2014	Wednesday	11.59 AM	Redaksi	Trans 7
11 June 2014	Wednesday	12.01 PM	NET 12	NET.
11 June 2014	Wednesday	12.18 PM	Liputan 6	SCTV
11 June 2014	Wednesday	12.24 PM	NET 12	NET.
11 June 2014	Wednesday	12.31 PM	Little Krishna	ANTV
11 June 2014	Wednesday	12.51 PM	off	
11 June 2014	Wednesday	5.25 PM	Pororo	RTV
11 June 2014	Wednesday	5.31 PM	Timmy Time	RTV
11 June 2014	Wednesday	5.39 PM	Metro Sore	Metro TV
11 June 2014	Wednesday	5.47 PM	Kabar Petang	TV One
11 June 2014	Wednesday	6.34 PM	Kompas Sport	Kompas TV
11 June 2014	Wednesday	6.40 PM	Kabar Petang	TV One
11 June 2014	Wednesday	6.46 PM	Primetime News	Metro TV
11 June 2014	Wednesday	7.01 PM	Kabar Terkini	TV One
11 June 2014	Wednesday	7.04 PM	Gestur	TV One
11 June 2014	Wednesday	7.15 PM	Primetime News	Metro TV
11 June 2014	Wednesday	7.40 PM	Mowgli	RTV
11 June 2014	Wednesday	8.05 PM	Kompas Update	Kompas TV
11 June 2014	Wednesday	8.30 PM	Timnas U-19 vs Semen Padang	SCTV

Date	Day	Time	Programme	Channel TV
11 June 2014	Wednesday	9.15 PM	Kompas Malam	Kompas TV
11 June 2014	Wednesday	9.28 PM	Timnas U-19 vs Semen Padang	SCTV
11 June 2014	Wednesday	10.30 PM	off	
12 June 2014	Thursday	6.30 AM	Masha and the Bear	ANTV
12 June 2014	Thursday	7.01 AM	Lensa Bisnis	Metro TV
12 June 2014	Thursday	7.04 AM	Bincang Pagi	Metro TV
12 June 2014	Thursday	7.18 AM	Apa Kabar Indonesia Pagi	TV One
12 June 2014	Thursday	7.44 AM	Bincang Pagi	Metro TV
12 June 2014	Thursday	7.52 AM	Apa Kabar Indonesia Pagi	TV One
12 June 2014	Thursday	7.57 AM	Lensa Indonesia Pagi	RTV
12 June 2014	Thursday	8.01 AM	Bincang Pagi	Kompas TV
12 June 2014	Thursday	8.14 AM	Metro Kini	Metro TV
12 June 2014	Thursday	8.50 AM	Super Trap	Trans TV
12 June 2014	Thursday	9.24 AM	Curious George	ANTV
12 June 2014	Thursday	9.32 AM	8-11 Show	Metro TV
12 June 2014	Thursday	10.15 AM	NET 10	NET.
12 June 2014	Thursday	10.22 AM	Insert	Trans TV
12 June 2014	Thursday	10.27 AM	NET 10	NET.
12 June 2014	Thursday	11.03 AM	Topik Siang	ANTV
12 June 2014	Thursday	11.07 AM	MNC News	MNCTV
12 June 2014	Thursday	11.11 AM	CCTV	Trans TV
12 June 2014	Thursday	11.21 AM	Entertainment News	NET.
12 June 2014	Thursday	12.10 PM	Kompas Siang	Kompas TV
12 June 2014	Thursday	12.46 PM	Metro Siang	Metro TV
12 June 2014	Thursday	1.00 PM	Wide Shot	Metro TV
12 June 2014	Thursday	1.16 PM	Upin & Ipin	MNCTV
12 June 2014	Thursday	1.18 PM	Little Krishna	ANTV
12 June 2014	Thursday	1.30 PM	Chotta Bheem	ANTV
12 June 2014	Thursday	1.40 PM	Totally Spies	NET.
12 June 2014	Thursday	2.00 PM	Roary the Racing Car	NET.
12 June 2014	Thursday	2.23 PM	Cerita Kita	DAAI TV
12 June 2014	Thursday	2.3.2 PM	Roary the Racing Car	NET.
12 June 2014	Thursday	2.40 PM	Insert	Trans TV
12 June 2014	Thursday	2.00 PM	SlideShow	Trans TV
12 June 2014	Thursday	3.25 PM	off	
12 June 2014	Thursday	9.10 PM	The Comment	NET.
12 June 2014	Thursday	9.59 PM	off	
13 June 2014	Friday	2.00 AM	World Cup 2014	TV One
13 June 2014	Friday	4.00 AM	off	
13 June 2014	Friday	9.31 AM	Kabar Pasar	TV One
13 June 2014	Friday	9.43 AM	8-11 Show	Metro TV
13 June 2014	Friday	9.50 AM	Supertrap	Trans TV
13 June 2014	Friday	10.01 AM	Coffee Break	TV One
13 June 2014	Friday	10.25 AM	off	
13 June 2014	Friday	11.05 AM	Insert	Trans TV

Date	Day	Time	Programme	Channel TV
13 June 2014	Friday	11.30 AM	Redaksi	Trans 7
13 June 2014	Friday	11.59 AM	Kabar Siang	TV One
13 June 2014	Friday	12.03 PM	Metro Siang	Metro TV
13 June 2014	Friday	1.00 PM	Laptop si Unyil	Trans 7
13 June 2014	Friday	1.30 PM	Bolang	Trans 7
13 June 2014	Friday	1.40 PM	Chhotta Bheem	ANTV
13 June 2014	Friday	1.51 PM	Totally Spies	NET.
13 June 2014	Friday	1.55 PM	Upin & Ipin	MNCTV
13 June 2014	Friday	2.02 PM	Roary the Racing Car	NET.
13 June 2014	Friday	2.05 PM	Insert	Trans TV
13 June 2014	Friday	2.20 PM	Oddbods	ANTV
13 June 2014	Friday	2.25 PM	Roary the Racing Car	NET.
13 June 2014	Friday	2.30 PM	Code Lyoko	NET.
13 June 2014	Friday	2.45 PM	Curious George	ANTV
13 June 2014	Friday	3.00 PM	off	
13 June 2014	Friday	8.35 PM	ILK	Trans 7
13 June 2014	Friday	8.48 PM	Ini Talk Show	NET.
13 June 2014	Friday	8.51 PM	YKS	Trans TV
13 June 2014	Friday	8.56 PM	ILK	Trans 7
13 June 2014	Friday	9.01 PM	Apa Kabar Indonesia Malam	TV One
13 June 2014	Friday	9.05 PM	Pesta 19 Tahun Telkomsel	Trans TV
13 June 2014	Friday	9.40 PM	off	
13 June 2014	Friday	11.40 PM	World Cup 2014	ANTV
14 June 2014	Saturday	1.00 AM	off	
14 June 2014	Saturday	2.00 AM	World Cup 2014	ANTV
14 June 2014	Saturday	4.15 AM	off	
14 June 2014	Saturday	9.07 AM	Queen at Home	NET.
14 June 2014	Saturday	9.30 AM	X-Games	NET.
14 June 2014	Saturday	10.01 AM	Tour of beauty	Trans 7
14 June 2014	Saturday	10.30 AM	Spotlite	Trans 7
14 June 2014	Saturday	11.30 AM	Redaksi Siang	Trans 7
14 June 2014	Saturday	12.00 PM	Liputan 6	SCTV
14 June 2014	Saturday	12.09 PM	NET 12	NET.
14 June 2014	Saturday	12.14 PM	Metro Siang	Metro TV
14 June 2014	Saturday	12.42 PM	Net 12	NET.
14 June 2014	Saturday	1.00 PM	ESPN FC	NET.
14 June 2014	Saturday	1.30 PM	NET Sport	NET.
14 June 2014	Saturday	1.51 PM	off	
14 June 2014	Saturday	11.50 PM	World Cup 2014	TV One
15 June 2014	Sunday	1.10 AM	off	
15 June 2014	Sunday	5.30 AM	World Cup 2014	ANTV
15 June 2014	Sunday	8.32 AM	off	
15 June 2014	Sunday	12.01 PM	Upin & Ipin	MNCTV
15 June 2014	Sunday	12.40 PM	off	
15 June 2014	Sunday	4.02 PM	Shafiya Anak Jamila	ANTV

Date	Day	Time	Programme	Channel TV
15 June 2014	Sunday	4.18 PM	off	
15 June 2014	Sunday	8.15 PM	Debat Capres	Trans 7
15 June 2014	Sunday	8.38 PM	YKS	Trans TV
15 June 2014	Sunday	8.39 PM	Debat Capres	Metro TV
15 June 2014	Sunday	9.07 PM	Debat Capres	Metro TV
15 June 2014	Sunday	10.35 PM	off	
15 June 2014	Sunday	11.49 PM	World Cup 2014	ANTV
15 June 2014	Sunday	11.54 PM	Metro Sport	Metro TV
16 June 2014	Monday	0.05 AM	World Cup 2014	TV One
16 June 2014	Monday	0.51 AM	Bourne Ultimatum	RCTI
16 June 2014	Monday	1.57 AM	Debat Capres (siaran ulang)	Indosiar
16 June 2014	Monday	4.00 AM	off	
16 June 2014	Monday	6.50 AM	World Cup 2014	TV One
16 June 2014	Monday	7.00 AM	Apa Kabar Indonesia Pagi	TV One
16 June 2014	Monday	7.41 AM	Bincang Pagi	Metro TV
16 June 2014	Monday	8.00 AM	Kompas Sport	Kompas TV
16 June 2014	Monday	8.19 AM	Apa Kabar Indonesia Pagi	TV One
16 June 2014	Monday	8.47 AM	Langkah Wirausaha	Kompas TV
16 June 2014	Monday	8.51 AM	Metro Kini	Metro TV
16 June 2014	Monday	8.55 AM	Langkah Wirausaha	Kompas TV
16 June 2014	Monday	9.00 AM	Kompas Update	Kompas TV
16 June 2014	Monday	9.02 AM	Dokterku	Elshinta
16 June 2014	Monday	9.14 AM	Ensiklotivi	TV One
16 June 2014	Monday	9.31 AM	Kabar Pasar	TV One
16 June 2014	Monday	10.00 AM	Coffee Break	TV One
16 June 2014	Monday	10.30 AM	Performa	TV One
16 June 2014	Monday	11.02 AM	Indonesia Terkini	TV One
16 June 2014	Monday	11.19 AM	World Cup Best Moment	ANTV
16 June 2014	Monday	11.26 AM	MNC News	MNCTV
16 June 2014	Monday	11.44 AM	Indonesia Angka	RTV
16 June 2014	Monday	11.53 AM	Megapolitan	Kompas TV
16 June 2014	Monday	11.59 AM	Anak-anak Alam	TVRI
16 June 2014	Monday	12.00 PM	Indonesia Siang	TVRI
16 June 2014	Monday	12.10 PM	Buletin Internasional	DAAI TV
16 June 2014	Monday	12.21 PM	Kabar Siang	TV One
16 June 2014	Monday	12.22 PM	Metro Siang	Metro TV
16 June 2014	Monday	12.26 PM	NET 12	NET.
16 June 2014	Monday	13.00 PM	ESPN FC	NET.
16 June 2014	Monday	1.30 PM	Totally Spies	NET.
16 June 2014	Monday	2.00 PM	Sentra Laga	TV One
16 June 2014	Monday	2.40 PM	off	
16 June 2014	Monday	7.07 PM	Ganteng Ganteng Serigala	SCTV
16 June 2014	Monday	7.31 PM	The Reef	Global TV
16 June 2014	Monday	7.33 PM	The Jungle Book	RTV
16 June 2014	Monday	7.46 PM	The Reff	Global TV

Date	Day	Time	Programme	Channel TV
16 June 2014	Monday	7.52 PM	off	
16 June 2014	Monday	9.40 PM	YKS	Trans TV
16 June 2014	Monday	10.00 PM	Sentra Laga	TV One
16 June 2014	Monday	10.25 PM	ILK	Trans 7
16 June 2014	Monday	10.41 PM	off	
16 June 2014	Monday	11.38 PM	World Cup 2014	ANTV
17 June 2014	Tuesday	0.54 AM	off	
17 June 2014	Tuesday	8.03 AM	Metro Kini	Metro TV
17 June 2014	Tuesday	8.07 AM	Apa Kabar Indonesia Pagi	TV One
17 June 2014	Tuesday	8.12 AM	Upin & Ipin	MNCTV
17 June 2014	Tuesday	8.41 AM	Tangisan Anak Tiri	MNCTV
17 June 2014	Tuesday	8.46 AM	off	
17 June 2014	Tuesday	9.37 AM	Entertainment News	NET.
17 June 2014	Tuesday	9.42 AM	Kabar Pasar	TV One
17 June 2014	Tuesday	10.00 AM	Coffee Break	TV One
17 June 2014	Tuesday	10.30 AM	Performa	TV One
17 June 2014	Tuesday	11.00 AM	Indonesia kini	TV One
17 June 2014	Tuesday	11.03 AM	Headline News	Metro TV
17 June 2014	Tuesday	11.16 AM	Entertainment News	NET
17 June 2014	Tuesday	11.55 AM	Seputar Indonesia	RCTI
17 June 2014	Tuesday	12.01 PM	NET 12	NET.
17 June 2014	Tuesday	12.18 PM	Liputan 6	SCTV
17 June 2014	Tuesday	12.19 PM	Selebrita Siang	Trans 7
17 June 2014	Tuesday	12.20 PM	NET 12	NET
17 June 2014	Tuesday	12.26 PM	Kompas Siang	Kompas
17 June 2014	Tuesday	12.34 PM	Kabar Siang	TV One
17 June 2014	Tuesday	12.47 PM	NET 12	NET.
17 June 2014	Tuesday	1.00 PM	ESPN FC	NET.
17 June 2014	Tuesday	1.16 PM	off	
17 June 2014	Tuesday	9.25 PM	Mahadewa	ANTV
17 June 2014	Tuesday	9.29 PM	YKS	Trans TV
17 June 2014	Tuesday	9.32 PM	Emak Ijah Pngen ke Mekkah	SCTV
17 June 2014	Tuesday	9.45 PM	YKS	Trans TV
17 June 2014	Tuesday	9.47 PM	Emak Ijah Pngen ke Mekkah	SCTV
17 June 2014	Tuesday	10.14 PM	off	
17 June 2014	Tuesday	11.46 PM	World Cup 2014	ANTV
18 June 2014	Wednesday	5.30 AM	off	

Tangerang — Keroncong Family (Week 3: Monday-Sunday, 2-8 June 2014)

Date	Day	Time	Programme	Channel TV
2 June 2014	Monday	6.11 AM	Spongebob Squarepants	Global TV
2 June 2014	Monday	6.30 AM	Masha and the Bear	ANTV
2 June 2014	Monday	7.15 AM	Thomas the Train	Global TV
2 June 2014	Monday	7.20 AM	off	
2 June 2014	Monday	1.30-6:00 PM	off (no electricity)	
2 June 2014	Monday	6.05 PM	Tarzan Cantik	MNC
2 June 2014	Monday	6.05 PM	Spongebob Squarepants	Global TV
2 June 2014	Monday	6.30 PM	switch PS	
2 June 2014	Monday	7.45 PM	Super Deal	ANTV
2 June 2014	Monday	8.20 PM	On the Spot	Trans 7
2 June 2014	Monday	8.30 PM	Mahadewa	ANTV
2 June 2014	Monday	9.00 PM	Mahabharata	ANTV
2 June 2014	Monday	10.05 PM	Pashmina Aisha	RCTI
2 June 2014	Monday	10.50 PM	Pirates of the Carribean	Global TV
2 June 2014	Monday	11.15 PM	Terminator	Trans TV
2 June 2014	Monday	11.40 PM	Kabar Hari Ini	TV One
2 June 2014	Monday	11.56 PM	Kabar Dunia	TV One
3 June 2014	Tuesday	0.20 AM	off	
3 June 2014	Tuesday	6.18 AM	Metro Pagi	Metro TV
3 June 2014	Tuesday	6.38 AM	Masha and the Bear	ANTV
3 June 2014	Tuesday	7.58 AM	Tom and Jerry	ANTV
3 June 2014	Tuesday	8.45 AM	Dahsyat	RCTI
3 June 2014	Tuesday	10.21 AM	off	
3 June 2014	Tuesday	5.01 PM	Spongebob Squarepants	Global TV
3 June 2014	Tuesday	5.23 PM	Tarzan Cantik	MNCTV
3 June 2014	Tuesday	5.29 PM	Spongebob Squarepants	Global TV
3 June 2014	Tuesday	5.37 PM	OVJ	Trans 7
3 June 2014	Tuesday	6.24 PM	switch PS	
3 June 2014	Tuesday	8.00 PM	Mahadewa	ANTV
3 June 2014	Tuesday	8.25 PM	Super Deal	ANTV
3 June 2014	Tuesday	8.50 PM	Mahabharata	ANTV
3 June 2014	Tuesday	10.05 PM	Top News	Metro TV
3 June 2014	Tuesday	10.33 PM	Stand Up Comedy	Metro TV
3 June 2014	Tuesday	10.54 PM	Three in One	Kompas TV
3 June 2014	Tuesday	11.07 PM	Bukan Empat Mata	Trans 7
3 June 2014	Tuesday	11.21 PM	Prabowo untuk Indonesia	SCTV
3 June 2014	Tuesday	11.29 PM	Fear Factor	Indosiar
3 June 2014	Tuesday	11.37 PM	Bukan Empat Mata	Trans 7
3 June 2014	Tuesday	11.50 PM	off	
4 June 2014	Wednesday	6.10 AM	Sofia the First	MNCTV
4 June 2014	Wednesday	6.20 AM	Ragam Indonesia	Trans 7

Date	Day	Time	Programme	Channel TV
4 June 2014	Wednesday	6.29 AM	Masha and the Bear	ANTV
4 June 2014	Wednesday		Spongebob Squarepants	Global TV
4 June 2014	Wednesday	6.47 AM	Upin & Ipin	MNCTV
4 June 2014	Wednesday	7.15 AM	off	
4 June 2014	Wednesday	12.22 PM	switch PS	
4 June 2014	Wednesday	1.15 PM	Sketsa	Trans TV
4 June 2014	Wednesday	1.33 PM	Chhota Bheem	ANTV
4 June 2014	Wednesday	1.52 PM	Sketsa	Trans TV
4 June 2014	Wednesday	2.18 PM	Heart Series	SCTV
4 June 2014	Wednesday	2.35 PM	Curious George	ANTV
4 June 2014	Wednesday	3.00 PM	Info Megapolitan	TVRI
4 June 2014	Wednesday	3.05 PM	Musikamu	TVRI
4 June 2014	Wednesday	3.25 PM	off	
4 June 2014	Wednesday	6.05 PM	Primetime News	Metro TV
4 June 2014	Wednesday	6.32 PM	Kabar Petang	TV One
4 June 2014	Wednesday	7.27 PM	switch PS	
4 June 2014	Wednesday	8.05 PM	Mahadewa	ANTV
4 June 2014	Wednesday	8.35 PM	Mahabharata	ANTV
4 June 2014	Wednesday	9.10 PM	Siapa Takut Boleh Ikut	ANTV
4 June 2014	Wednesday	10.18 PM	Pashmina Aisha	RCTI
4 June 2014	Wednesday	10.54 PM	The Last Samurai	RCTI
4 June 2014	Wednesday	11.43 PM	Sport Zone	RTV
4 June 2014	Wednesday	11.57 PM	Metro Sport	Metro TV
4 June 2014	Wednesday	11.59 PM	Terminator Salvation	Trans TV
5 June 2014	Thursday	0.20 AM	off	
5 June 2014	Thursday	6.30 AM	Masha and the Bear	ANTV
5 June 2014	Thursday	7.15 AM	off	
5 June 2014	Thursday	12.31 PM	Little Krishna	ANTV
5 June 2014	Thursday	12.43 PM	switch PS	
5 June 2014	Thursday	4.44 PM	off	
5 June 2014	Thursday	5.05 PM	Spongebob Squarepants	Global TV
5 June 2014	Thursday	5.45 PM	Metro Hari Ini	Metro TV
5 June 2014	Thursday	6.41 PM	off	
5 June 2014	Thursday	9.10 PM	Mahadewa	ANTV
5 June 2014	Thursday	9.30 PM	Siapa Takut Boleh Ikut	ANTV
5 June 2014	Thursday	9.50 PM	Pashmina Aisha	RCTI
5 June 2014	Thursday	10.10 PM	Siapa Takut Boleh Ikut	ANTV
5 June 2014	Thursday	10.45 PM	Kabar Arena	TV One
5 June 2014	Thursday	10.54 PM	Stand Up Comedy	Kompas TV
5 June 2014	Thursday	11.12 PM	Kabar Hari Ini	TV One
5 June 2014	Thursday	11.55 PM	off	
6 June 2014	Friday	6.15 AM	Ragam Dunia	Trans 7
6 June 2014	Friday	6.31 AM	Masha and the Bear	ANTV

Date	Day	Time	Programme	Channel TV
6 June 2014	Friday	6.45 AM	Disney Junior	MNCTV
6 June 2014	Friday	7.10 AM	off	
6 June 2014	Friday	11.03 AM	switch PS	
6 June 2014	Friday	1.18 PM	Laptop SI Unyil	Trans 7
6 June 2014	Friday	1.20 PM	Upin & Ipin	MNCTV
6 June 2014	Friday		Little Krishna	ANTV
6 June 2014	Friday	1.24 PM	switch PS	
6 June 2014	Friday	3.22 PM	off	
6 June 2014	Friday	5.18 PM	Metro Hari ini	Metro TV
6 June 2014	Friday		Kompas Petang	Kompas TV
6 June 2014	Friday	6.01 PM	Kabar Petang	TV One
6 June 2014	Friday	6.39 PM	Primetime News	Metro TV
6 June 2014	Friday	7.00 PM	Pemaparan Platform JKW-JK	Metro TV
6 June 2014	Friday	7.51 PM	Super Deal	ANTV
6 June 2014	Friday	8.00 PM	Kau yang Berasal Dari Bintang	RCTI
6 June 2014	Friday	8.35 PM	Mahabharata	ANTV
6 June 2014	Friday	8.50 PM	YKS	Trans TV
6 June 2014	Friday	9.05 PM	Mahadewa	ANTV
6 June 2014	Friday	9.30 PM	Pashmina Aisha	RCTI
6 June 2014	Friday	10.17 PM	Bioskop Trans TV	Trans TV
6 June 2014	Friday	11.10 PM	Shoot 'em up	Global TV
6 June 2014	Friday	0.35 AM	off	
7 June 2013	Saturday	5.35 AM	Metro Pagi	Metro TV
7 June 2013	Saturday	5.57 AM	Upin & Ipin	MNCTV
7 June 2013	Saturday	6.31 AM	Masha and the Bear	ANTV
7 June 2013	Saturday	7.02 AM	off	
7 June 2013	Saturday	1.04 PM	switch PS	
7 June 2013	Saturday	2.10 PM	off	
7 June 2013	Saturday	3.33 PM	Catatan Si Olga	ANTV
7 June 2013	Saturday	3.48 PM	Dr.Oz	Trans TV
7 June 2013	Saturday	3.53 PM	Suka-Suka Uya	MNC
7 June 2013	Saturday	4.04 PM	Dr.Oz	Trans TV
7 June 2013	Saturday	4.12 PM	D-Sign	NET
7 June 2013	Saturday	4.20 PM	Jodoh Lari ke Mana-mana	Global TV
7 June 2013	Saturday	5.01 PM	Spongebob Squarepants	Global TV
7 June 2013	Saturday	5.37 PM	Karate Kids	Trans TV
7 June 2013	Saturday	6.20 PM	Spongebob Squarepants	Global TV
7 June 2013	Saturday	6.42 PM	Karate Kids	Trans TV
7 June 2013	Saturday		Super Deal	ANTV
7 June 2013	Saturday	7.10 PM	Titik Keajaiban"Nasib Sial Menabrak Kucing Hitam"	Trans 7
7 June 2013	Saturday	7.16 PM	Karate Kids	Trans TV

Date	Day	Time	Programme	Channel TV
7 June 2013	Saturday	7.33 PM	off	
7 June 2013	Saturday	9.52 PM	Mahadewa	ANTV
7 June 2013	Saturday	10.04 PM	Pashmina Aisha	RCTI
7 June 2013	Saturday	10.15 PM	YKS	Trans TV
7 June 2013	Saturday	10.08 PM	Jejak Paranormal	ANTV
7 June 2013	Saturday	10.27 PM	Pashmina Aisha	RCTI
7 June 2013	Saturday	10.37 PM	Jejak Paranormal	ANTV
7 June 2013	Saturday	10.49 PM	Sherlock Holmes	RCTI
7 June 2013	Saturday	11.59 PM	Metro Malam	Metro TV
8 June 2014	Sunday	0.45 AM	off	
8 June 2014	Sunday	8.18 AM	Indonesia Morning Show	NET TV
8 June 2014	Sunday	8.20 AM	Power Ranger	Indosiar
8 June 2014	Sunday	8.39 AM	Dinosaur	Global TV
8 June 2014	Sunday	9.01 AM	Magic Han War	Indosiar
8 June 2014	Sunday	9.17 AM	Survivor	Trans TV
8 June 2014	Sunday	9.35 AM	Dahsyat	RCTI
8 June 2014	Sunday	10.03 AM	Week end List	NET TV
8 June 2014	Sunday	10.13 AM	Mission X	Trans TV
8 June 2014	Sunday	10.30 AM	I-Look	NET TV
8 June 2014	Sunday	11.01 AM	Entertainment News	NET TV
8 June 2014	Sunday	11.10 AM	switch PS	
8 June 2014	Sunday	12.27 PM	Metro Siang	Metro TV
8 June 2014	Sunday	12.51 PM	Home Alone	RCTI
8 June 2014	Sunday	1.12 PM	switch PS	
8 June 2014	Sunday	2.04 PM	off	

Bandung – Dago Giri Family (Week 1: Thursday-Wednesday, 11-17 September 2014)

Date	Day	Time	Programme	Channel TV
11 September 2014	Thursday	3.45 PM	Pink Panther	Disney Channel
11 September 2014	Thursday	4.00 PM	Upin & Ipin	Disney Channel
11 September 2014	Thursday	4.15 PM	Off	
11 September 2014	Thursday	6.45 PM	Pink Panther	Disney Channel
11 September 2014	Thursday	7.00 PM	Monster vs Alien	Disney Channel
11 September 2014	Thursday	9.00 PM	Off	
12 September 2014	Friday	4.10 PM	Upin & Ipin	Disney Channel
12 September 2014	Friday	4.15 PM	Ninja Turtle	Nickelodeon
12 September 2014	Friday	4.25 PM	Beauty & the Beast	Disney Jr
12 September 2014	Friday	4.33 PM	Upin & Ipin	Disney Channel
12 September 2014	Friday	4.45 PM	Rojak Toon	Nickelodeon
12 September 2014	Friday	4.52 PM	The Fixies	Discovery Kids
12 September 2014	Friday	5.03 PM	Phineas & Ferb	Discovery Kids

Date	Day	Time	Programme	Channel TV
12 September 2014	Friday	5.40 PM	off	
12 September 2014	Friday	5.50 PM	(no electricity)	
12 September 2014	Friday	6.25 PM	Pink Panter	Disney Channel
12 September 2014	Friday	7.00 PM	Kungfu Panda	Disney Channel
12 September 2014	Friday	8.30 PM	off	
13 September 2014	Saturday	1.00 PM	Kungfu Panda	Disney Channel
13 September 2014	Saturday	2.30 PM	off	
13 September 2014	Saturday	7.00 PM	Toys Story	Disney Channel
13 September 2014	Saturday	8.30 PM	off	
14 September 2014	Sunday	2.40 PM	Sofia the First	Disney Channel
14 September 2014	Sunday	3.00 PM	The 7D	Disney Channel
14 September 2014	Sunday	3.30 PM	Ninja Turtles	Nickelodeon
14 September 2014	Sunday	4.00 PM	Rabbits	
14 September 2014	Sunday	5.00 PM	off	
15 September 2014	Monday	3.25 PM	Pink Panther	Disney Channel
15 September 2014	Monday	3.40 PM	off	
15 September 2014	Monday	4.30 PM	Upin & Ipin	Disney Channel
15 September 2014	Monday	4.40 PM	off	
15 September 2014	Monday	6.15 PM	Ninja Hattory	Disney Channel
15 September 2014	Monday	6.25 PM	Kangaroo	Discovery Kids
15 September 2014	Monday	7.20 PM	off	
16 September 2014	Tuesday	5.00 PM	Upin & Ipin	Disney Channel
16 September 2014	Tuesday	5.15 PM	Phineas The Ferb	Disney Channel
16 September 2014	Tuesday	6.18 PM	Jack & Neverland Pirates	Disney Jr
16 September 2014	Tuesday	7.00 PM	off	
17 September 2014	Wednesday	1.40 PM	Boboiboy	Disney Channel
17 September 2014	Wednesday	2.00 PM	Handy Manny	Disney Jr
17 September 2014	Wednesday	2.20 PM	Larva	MNC Kids
17 September 2014	Wednesday	2.35 PM	Mr Bean	Disney Channel
17 September 2014	Wednesday	2.40 PM	off	
17 September 2014	Wednesday	4.00 PM	Blooms Nursery	Cbeebies
17 September 2014	Wednesday	4.25 PM	Rojak Toon	Nickelodeon
17 September 2014	Wednesday	4.55 PM	off	
17 September 2014	Wednesday	6.15 PM	Ninja Hattory	Disney Channel
17 September 2014	Wednesday	6.25 PM	off	
17 September 2014	Wednesday	7.00 PM	Surf Up	Disney Channel
17 September 2014	Wednesday	8.30 PM	off	

Bandung – Cigadung Family (Week 1: Tuesday-Monday, 9-15 September 2014)

Date	Day	Time	Programme	Channel TV
9 September 2014	Tuesday		no TV	
10 September 2014	Wednesday	12.06 PM	Metro Siang	Metro TV
10 September 2014	Wednesday	12.14 PM	Kabar Siang	TV One
10 September 2014	Wednesday	12.25 PM	Metro Siang	MetroTV
10 September 2014	Wednesday	12.29 PM	Fashion	Fashion TV
10 September 2014	Wednesday	12.38 PM	Metro Siang	Metro TV
10 September 2014	Wednesday	12.41 PM	Liputan 6 Siang	SCTV
10 September 2014	Wednesday	12.51 PM	Metro Siang	Metro TV
10 September 2014	Wednesday	1.01 PM	Kabar Siang	TV One
10 September 2014	Wednesday	1.48 PM	Dunia Binatang	Trans7
10 September 2014	Wednesday	1.57 PM	off	
11 September 2014	Thursday		no TV	
12 September 2014	Friday		no TV	
13 September 2014	Saturday	5.23 PM	Kabar Petang	TV One
13 September 2014	Saturday	5.26 PM	Phineas and Ferb	Disney Channel
13 September 2014	Saturday	6.00 PM	Adventure Time!	Cartoon Network
13 September 2014	Saturday	6.52 PM	Wander Over Yonder	Disney Channel
13 September 2014	Saturday	7.38 PM	Steven Universe	Cartoon Network
13 September 2014	Saturday	9.25 PM	off	
14 September 2014	Sunday	9.03 AM	Teen Titans Go!	Cartoon Network
14 September 2014	Sunday	10.00 AM	7D	Disney Channel
14 September 2014	Sunday	11.00 AM	off	
15 September 2014	Monday	5.26 PM	Mahabharata	Trans7
15 September 2014	Monday	5.28 PM	Kabar Petang	TV One
15 September 2014	Monday	8.15 PM	off	

Karawang – Solokan Family (Week 2: Thursday-Wednesday, 21-27 August 2014)

Date	Day	Time	Programme	Channel TV
21 August 2014	Thursday	5.45 PM	Lenong Rempong	Trans 7
21 August 2014	Thursday	7.30 PM	Hitam Putih	Trans 7
22 August 2014	Friday	12.17 PM		Trans 7
23 August 2014	Saturday		no TV	
24 August 2014	Sunday	4.28 PM	Bola - Persib	MNC TV
24 August 2014	Sunday	5.30 PM	Upin & Ipin	MNC TV
24 August 2014	Sunday	6.00 PM	Di Sini Ada Tuyul	MNC TV
24 August 2014	Sunday	6.40 PM	off	
25 August 2014	Monday		no TV	
26 August 2014	Tuesday	5.34 PM	Kabar Petang	TV One
26 August 2014	Tuesday	6.30 PM		
26 August 2014	Tuesday	7.00 PM		
26 August 2014	Tuesday	7.43 PM	Raiders of the Lost Ark	Trans TV
26 August 2014	Tuesday	8.20 PM		

Date	Day	Time	Programme	Channel TV
26 August 2014	Tuesday	9.27 PM	off	
27 August 2014	Wednesday	3.43 PM		TV One
27 August 2014	Wednesday	5.03 PM	off	
27 August 2014	Wednesday	6.02 PM	Berpacu Dalam Melodi	NET.
27 August 2014	Wednesday	7.00 PM	Lenong Rempong	Trans 7

Karawang – Tanjung Mekar Family (Week 2: Wednesday-Tuesday, 20-26 August 2014)

Date	Day	Time	Programme	Channel TV
20 August 2014	Wednesday	5.10 PM	Kecil-kecil Jadi Manten	SCTV
20 August 2014	Wednesday	5.25 PM	Kabar Petang	TV One
20 August 2014	Wednesday	6.05 PM	Super Deal	ANTV
20 August 2014	Wednesday	6.30 PM	Lenong Rempong	Trans 7
20 August 2014	Wednesday	6.40 PM	Super Deal	ANTV
20 August 2014	Wednesday	7.00 PM	Lenong Rempong	Trans 7
20 August 2014	Wednesday	7.30 PM	Gesture	TV One
20 August 2014	Wednesday	7.35 PM	Jak TV News	Jak TV
20 August 2014	Wednesday	7.40 PM	Super Deal	ANTV
20 August 2014	Wednesday	8.03 PM	Hatim	ANTV
20 August 2014	Wednesday	8.15 PM	Apa Kabar Indonesia Malam	TV One
20 August 2014	Wednesday	8.40 PM	Catatan Hati Seorang Istri	RCTI
20 August 2014	Wednesday	9.00 PM	D'Trong	Indosiar
20 August 2014	Wednesday	9.05 PM	Kita Nikah Yuk	RCTI
20 August 2014	Wednesday	11.00 PM	ILK	Trans 7
20 August 2014	Wednesday	11.15 PM	Metro Realitas	Metro TV
20 August 2014	Wednesday	11.40 PM	The Scorpion King	Global TV
20 August 2014	Wednesday	0.20 AM	Off	
21 August 2014	Thursday	10.20 AM	FTV	SCTV
21 August 2014	Thursday	10.35 AM	Dahsyat	RCTI
21 August 2014	Thursday	10.45 AM	FTV	RCTI
21 August 2014	Thursday	10.55 AM	Metro News	Metro TV
21 August 2014	Thursday	11.03 AM	Buletin Indonesia	SCTV
21 August 2014	Thursday	11.27 AM	Breaking News	TV One
21 August 2014	Thursday	11.34 AM	Metro News	Metro TV
21 August 2014	Thursday	11.36 AM	(advertisement)	TV One
21 August 2014	Thursday	11.45 AM	off	
21 August 2014	Thursday	7.00 PM	Super Deal	ANTV
21 August 2014	Thursday	8.00 PM	Ramayana	ANTV
21 August 2014	Thursday	8.30 PM	Breaking News	TV One
21 August 2014	Thursday	8.47 PM	Metro Malam	Metro TV
21 August 2014	Thursday	8.55 PM	Breaking News	TV One
21 August 2014	Thursday	8.59 PM	Ada Apa Berita	Jak TV
21 August 2014	Thursday	9.10 PM	Big Movies: Black Lighting	Global TV
21 August 2014	Thursday	10.17 PM	Apa Kabar Indonesia Malam	TV One

Date	Day	Time	Programme	Channel TV
21 August 2014	Thursday	10.20 PM	off	
21 August 2014	Thursday	11.05 PM		Jak TV
21 August 2014	Thursday	11.10 PM		RCTI
21 August 2014	Thursday	11.58 PM	off	
22 August 2014	Friday	1.05 PM	Si Bolang	Trans 7
22 August 2014	Friday	1.53 PM	off	
22 August 2014	Friday	3.02 PM	switch PS	
22 August 2014	Friday	6.07 PM	Kabar Petang	TV One
22 August 2014	Friday	6.19 PM	Prime Time News	Metro TV
22 August 2014	Friday	7.44 PM	Ada Apa Berita	Jak TV
22 August 2014	Friday	8.11 PM	Race to Witch Mountain	Global TV
22 August 2014	Friday	8.15 PM	Catatan Hati Seorang Istri	RCTI
22 August 2014	Friday	8.20 PM	Catatan Hati Seorang Istri	
22 August 2014	Friday	9.05 PM	Kita Nikah Yuk	RCTI
22 August 2014	Friday	10.40 PM	off	
23 August 2014	Saturday	6.03 PM	The Dangerous River	Trans 7
23 August 2014	Saturday	8.02 PM	Mahakarya 25th RCTI	RCTI
23 August 2014	Saturday	11.20 PM	off	
24 August 2014	Sunday	12.00 AM	(drama)	Indosiar
24 August 2014	Sunday	1.05 PM	Mahakarya 25th RCTI	RCTI
24 August 2014	Sunday	2.07 PM	off	
24 August 2014	Sunday	5.50 PM	Rhoma Irama (Darah Muda)	Trans 7
24 August 2014	Sunday	6.15 PM	Family 100	Indosiar
24 August 2014	Sunday	6.21 PM	Goyang Goyang Senggol	SCTV
24 August 2014	Sunday	6.36 PM	zap	
24 August 2014	Sunday	6.36 PM	Kabar Petang	TV One
24 August 2014	Sunday	6.45 PM	Ganteng Ganteng Serigala	SCTV
24 August 2014	Sunday	7.03 PM	Catatan Hati Seorang Istri	RCTI
24 August 2014	Sunday	10.20 PM	Catatan Hati Seorang Istri	RCTI
24 August 2014	Sunday	11.10 PM	off	
25 August 2014	Monday	7.28 AM	(drama)	MNC TV
25 August 2014	Monday	8.05 AM	Spiderman	Global TV
25 August 2014	Monday	9.00 AM	Tom & Jerry	Global TV
25 August 2014	Monday	9.30 AM	off	
25 August 2014	Monday	5.50 PM	Jame Bond (Jaga Mesjid ama Kebon)	Global TV
25 August 2014	Monday	7.55 PM	Ninja Kids	Global TV
25 August 2014	Monday	8.00 PM	D'Terong Bintang Pantura	Indosiar
25 August 2014	Monday	9.15 PM	Kita Nikah Yuk	RCTI
25 August 2014	Monday	10.25 PM	ILK	Trans 7
25 August 2014	Monday	10.40 PM	D'Terong Bintang Pantura	Indosiar
25 August 2014	Monday	10.58 PM	FTV	SCTV
25 August 2014	Monday	11.15 PM	D'Terong Bintang Pantura	Indosiar
25 August 2014	Monday	11.50 PM	off	
26 August 2014	Tuesday	9.05 AM	Tom & Jerry	Global TV
26 August 2014	Tuesday	9.45 AM	FTV	SCTV

Date	Day	Time	Programme	Channel TV
26 August 2014	Tuesday	10.40 AM	Hot Spot	Trans 7
26 August 2014	Tuesday	10.50 AM	8 Eleven Show	Metro TV
26 August 2014	Tuesday	11.05 AM	off	
26 August 2014	Tuesday	1.40 PM	Mama Cake	RCTI
26 August 2014	Tuesday	1.56 PM	Sinema Pintu Taubat	Indosiar
26 August 2014	Tuesday	2.12 PM	Hot Kiss	Indosiar
26 August 2014	Tuesday	3.15 PM	Masha & the Bear	ANTV
26 August 2014	Tuesday	3.17 PM	Ada Ada Aja	Global TV
26 August 2014	Tuesday	3.30 PM	off	
26 August 2014	Tuesday	9.03 PM	The Legend Of Speed	Global TV
26 August 2014	Tuesday	9.50 PM	D'Terong	Indosiar
26 August 2014	Tuesday	9.55 PM	The Legend Of Speed	Global TV
26 August 2014	Tuesday	10.35 PM	Kabar Arena	TV One
26 August 2014	Tuesday	10.45 PM	FTV	SCTV
26 August 2014	Tuesday	11.10 PM	ILK	Trans 7
26 August 2014	Tuesday	11.15 PM	FTV	SCTV
26 August 2014	Tuesday	11.25 PM	Comedy Malam	RCTI
26 August 2014	Tuesday	11.35 PM	Bukan Empat Mata	Trans 7

Kupang – Kelapa Lima Family (Week 2: Monday-Sunday, 15-21 September 2014)

Date	Day	Time	Programme	Channel TV
15 September 2014	Monday	10.30 AM	Entertainment News	NET.
15 September 2014	Monday	10.32 AM	8-11 Show	Metro TV
15 September 2014	Monday	11.00 AM		RTV
15 September 2014	Monday	11.45 AM	Coffee Break	TV One
15 September 2014	Monday	11.51 AM	8-11 Show	Metro TV
15 September 2014	Monday	12.05 PM	Tuntas	MNCTV
15 September 2014	Monday	12.12 PM	Sisi Berita	Metro TV
15 September 2014	Monday	12.17 PM	Tuntas	MNCTV
15 September 2014	Monday	12.19 PM	Apa Kabar Indonesia	TV One
15 September 2014	Monday	12.20 PM	Sisi Berita	Metro TV
15 September 2014	Monday	12.24 PM	Kiss	Indosiar
15 September 2014	Monday	12.25 PM	Indonesia Terkini	TV One
15 September 2014	Monday	12.38 PM	(advertisement)	MNCTV
15 September 2014	Monday	12.40 PM	Sisi Berita	Metro TV
15 September 2014	Monday	12.48 PM	Obsesi	Global TV
15 September 2014	Monday	12.49 PM	Entertainment News	NET.
15 September 2014	Monday	12.53 PM	Seputar Indonesia	RCTI
15 September 2014	Monday	12.56 PM	NET 12	NET.
15 September 2014	Monday	1.17 PM	Upin & Ipin	MNCTV
15 September 2014	Monday	1.24 PM	zap	
15 September 2014	Monday	1.24 PM	(feature)	Bloomberg Indonesia

Date	Day	Time	Programme	Channel TV
15 September 2014	Monday	1.25 PM	Metro Siang	Metro TV
15 September 2014	Monday	1.28 PM	Buletin Indonesia Siang	Global TV
15 September 2014	Monday	1.29 PM	Upin & Ipin	MNCTV
15 September 2014	Monday	1.40 PM	Buletin Indonesia Siang	Global TV
15 September 2014	Monday	1.53 PM	Upin & Ipin	MNCTV
15 September 2014	Monday	2.02 PM	Secret Garden	Global TV
15 September 2014	Monday	2.07 PM	Wide Shot	Metro TV
15 September 2014	Monday	2.12 PM	Upin & Ipin	MNCTV
15 September 2014	Monday	2.14 PM	Secret Garden	Global TV
15 September 2014	Monday	2.19 PM	Wide Shot	Metro TV
15 September 2014	Monday	2.23 PM	Upin & Ipin	MNCTV
15 September 2014	Monday	2.27 PM	Secret Garden	Global TV
15 September 2014	Monday	2.32 PM	Shaun the Sheep	MNCTV
15 September 2014	Monday	2.37 PM	Secret Garden	Global TV
15 September 2014	Monday	2.51 PM	(drama)	RCTI
15 September 2014	Monday	2.52 PM	Secret Garden	Global TV
15 September 2014	Monday	3.01 PM	Fokus Selebriti	Global TV
15 September 2014	Monday	3.11 PM	Seputar Indonesia	RCTI
15 September 2014	Monday	3.15 PM	Fokus Selebriti	Global TV
15 September 2014	Monday	3.22 PM	Ruang Kita	TV One
15 September 2014	Monday	3.24 PM	Fokus Selebriti	Global TV
15 September 2014	Monday	3.30 PM	off	
15 September 2014	Monday	8.31 PM	Suara Anda	Metro TV
15 September 2014	Monday	8.49 PM	Naruto the Movie 8	Global TV
15 September 2014	Monday	8.58 PM	Manusia Harimau	MNCTV
15 September 2014	Monday	8.59 PM	Naruto the Movie 8	Global TV
15 September 2014	Monday	9.02 PM	Manusia Harimau	MNCTV
15 September 2014	Monday	9.05 PM	Raden Kian Santang	MNCTV
15 September 2014	Monday	9.25 PM	D Terong Show	Indosiar
15 September 2014	Monday	9.31 PM	Raden Kian Santang	MNCTV
15 September 2014	Monday	9.40 PM	D Terong Show	Indosiar
15 September 2014	Monday	9.42 PM	First Strike	Global TV
15 September 2014	Monday	10.00 PM	Raden Kian Santang	MNCTV
15 September 2014	Monday	10.10 PM	Canda Metropolitan	MNCTV
15 September 2014	Monday	10.11 PM	D Terong Show	Indosiar
15 September 2014	Monday	10.12 PM	First Strike	Global TV
15 September 2014	Monday	10.25 PM	Economic Challenges	Metro TV
15 September 2014	Monday	10.27 PM	First Strike	Global TV
15 September 2014	Monday	10.40 PM	off	
16 September 2014	Tuesday	9.43 AM	Apa Kabar Indonesia	TV One
16 September 2014	Tuesday	9.46 AM	Metro Kini	Metro TV
16 September 2014	Tuesday	9.50 AM	zap	
16 September 2014	Tuesday	9.53 AM	Apa Kabar Indonesia	TV One
16 September 2014	Tuesday	9.53 AM	zap	
16 September 2014	Tuesday	9.53 AM	Dahsyat	RCTI
16 September 2014	Tuesday	10.00 AM	Metro Kini	Metro TV

Date	Day	Time	Programme	Channel TV
16 September 2014	Tuesday	10.28 AM	Entertainment News	NET.
16 September 2014	Tuesday	11.00 AM	NET. 10	NET.
16 September 2014	Tuesday	11.33 AM	Hot Spot	Global TV
16 September 2014	Tuesday	11.38 AM	Coffee Break	TV One
16 September 2014	Tuesday	11.39 AM	zap	
16 September 2014	Tuesday	11.39 AM	NET. 10	NET.
16 September 2014	Tuesday	11.40 AM	Hot Spot	Global TV
16 September 2014	Tuesday	11.45 AM	zap	
16 September 2014	Tuesday	11.45 AM	(feature)	Bali TV
16 September 2014	Tuesday	11.51 AM	NET. 10	NET.
16 September 2014	Tuesday	12.00 PM	Entertainment News	NET.
16 September 2014	Tuesday	12.15 PM	CSI	RTV
16 September 2014	Tuesday	12.17 PM	zap	
16 September 2014	Tuesday	12.17 PM	Entertainment News	NET.
16 September 2014	Tuesday	12.18 PM	Indonesia Terkini	TV One
16 September 2014	Tuesday	12.26 PM	off	
16 September 2014	Tuesday	12.38 PM	Kabar Siang	TV One
16 September 2014	Tuesday	1.12 PM	Upin & Ipin	MNCTV
16 September 2014	Tuesday	1.19 PM	Kabar Siang	TV One
16 September 2014	Tuesday	1.20 PM	zap	
16 September 2014	Tuesday	1.20 PM	NET. 12	NET.
16 September 2014	Tuesday	1.25 PM	Upin & Ipin	MNCTV
16 September 2014	Tuesday	2.00 PM	off	
16 September 2014	Tuesday	3.08 PM	Pangeran Cinta buat Bu Guru	RCTI
16 September 2014	Tuesday	3.09 PM	Hot Kiss	Indosiar
16 September 2014	Tuesday	3.51 PM	Ada-ada Aja	Global TV
16 September 2014	Tuesday	3.52 PM	Pangeran Cinta buat Bu Guru	RCTI
16 September 2014	Tuesday	4.23 PM	Fokus	Indosiar
16 September 2014	Tuesday	4.30 PM	Antara Istri dan Wanita Lain	Indosiar
16 September 2014	Tuesday	4.47 PM	(drama)	RCTI
16 September 2014	Tuesday	4.53 PM	Seleb on Cam	Global TV
16 September 2014	Tuesday	4.57 PM	Sarah Sechan	NET.
16 September 2014	Tuesday	5.05 PM	off	
16 September 2014	Tuesday	6.30 PM	Metro Hari Ini	Metro TV
16 September 2014	Tuesday	7.00 PM	Prime Time News	Metro TV
16 September 2014	Tuesday	7.14 PM	zap	
16 September 2014	Tuesday	7.14 PM	Naruto the Movie 9	Global TV
16 September 2014	Tuesday	7.30 PM	Naruto the Movie 9	Global TV
16 September 2014	Tuesday	8.15 PM	Manusia Harimau	MNCTV
16 September 2014	Tuesday	10.00 PM	Raden Kian Santang	MNCTV
16 September 2014	Tuesday	11.00 PM	off	
17 September 2014	Wednesday	11.35 AM	zap	
17 September 2014	Wednesday	11.36 AM	8-11 Show	Metro TV
17 September 2014	Wednesday	11.47 AM	zap	

Date	Day	Time	Programme	Channel TV
17 September 2014	Wednesday	11.48 AM	(news)	Bloomberg Indonesia
17 September 2014	Wednesday	11.57 AM	Hot Spot	Global TV
17 September 2014	Wednesday	12.00 PM	Obsesi	Global TV
17 September 2014	Wednesday	12.05 PM	zap	
17 September 2014	Wednesday	12.07 PM	Obsesi	Global TV
17 September 2014	Wednesday	12.40 PM	off	
17 September 2014	Wednesday	6.06 PM	Kabar Petang	TV One
17 September 2014	Wednesday	6.15 PM	Metro Hari Ini	Metro TV
17 September 2014	Wednesday	6.37 PM	Pororo	RTV
17 September 2014	Wednesday	6.42 PM	Upin & Ipin	MNCTV
17 September 2014	Wednesday	6.47 PM	zap	
17 September 2014	Wednesday	6.47 PM	Tom and Jerry	Global TV
17 September 2014	Wednesday	6.49 PM	Bastian Steel	RCTI
17 September 2014	Wednesday	6.52 PM	zap	
17 September 2014	Wednesday	6.51 PM	New Famili 100	Indosiar
17 September 2014	Wednesday	6.57 PM	zap	
17 September 2014	Wednesday	6.57 PM	Metro Hari Ini	Metro TV
17 September 2014	Wednesday	7.28 PM	See Spot Run	Global TV
17 September 2014	Wednesday	8.04 PM	zap	
17 September 2014	Wednesday	8.04 PM	Kabar Terkini	TV One
17 September 2014	Wednesday	8.05 PM	Manusia Harimau	MNCTV
17 September 2014	Wednesday	8.09 PM	See Spot Run	Global TV
17 September 2014	Wednesday	8.20 PM	(advertisement)	MNCTV
17 September 2014	Wednesday	8.22 PM	See Spot Run	Global TV
17 September 2014	Wednesday	8.35 PM	Manusia Harimau	MNCTV
17 September 2014	Wednesday	8.37 PM	See Spot Run	Global TV
17 September 2014	Wednesday	8.44 PM	Manusia Harimau	MNCTV
17 September 2014	Wednesday	8.52 PM	See Spot Run	Global TV
17 September 2014	Wednesday	8.56 PM	Manusia Harimau	MNCTV
17 September 2014	Wednesday	9.08 PM	King Arthur	Global TV
17 September 2014	Wednesday	9.10 PM	Raden Kian Santang	MNCTV
17 September 2014	Wednesday	9.25 PM	King Arthur	Global TV
17 September 2014	Wednesday	9.32 PM	Raden Kian Santang	MNCTV
17 September 2014	Wednesday	9.47 PM	D Terong Show	Indosiar
17 September 2014	Wednesday	9.51 PM	Raden Kian Santang	MNCTV
17 September 2014	Wednesday	9.59 PM	D Terong Show	Indosiar
17 September 2014	Wednesday	10.00 PM	Raden Kian Santang	MNCTV
17 September 2014	Wednesday	10.01 PM	zap	
17 September 2014	Wednesday	10.01 PM	D Terong Show	Indosiar
17 September 2014	Wednesday	10.11 PM	Raden Kian Santang	MNCTV
17 September 2014	Wednesday	10.13 PM	King Arthur	Global TV
17 September 2014	Wednesday	10.14 PM	Canda Metropolitan	MNCTV
17 September 2014	Wednesday	10.23 PM	Mata Najwa	Metro TV
17 September 2014	Wednesday	10.24 PM	86	NET.
17 September 2014	Wednesday	10.25 PM	zap	

Date	Day	Time	Programme	Channel TV
17 September 2014	Wednesday	10.25 PM	Kabar Malam	TV One
17 September 2014	Wednesday	10.29 PM	Canda Metropolitan	MNCTV
17 September 2014	Wednesday	10.35 PM	D Terong Show	Indosiar
17 September 2014	Wednesday	10.36 PM	Kita Nikah Yuk!	RCTI
17 September 2014	Wednesday	10.42 PM	Kabar Malam	TV One
17 September 2014	Wednesday	10.49 PM	King Arthur	Global TV
17 September 2014	Wednesday	11.00 PM	off	
18 September 2014	Thursday	10.00 AM	zap	
18 September 2014	Thursday	10.00 AM	Entertainment News	
18 September 2014	Thursday	10.11 AM	Dahsyat	RCTI
18 September 2014	Thursday	10.21 AM	zap	
18 September 2014	Thursday	10.21 AM	Gagal Haji Karena Korupsi	MNCTV
18 September 2014	Thursday	10.29 AM	Kabar Pasar	TV One
18 September 2014	Thursday	10.35 AM	Gagal Haji Karena Korupsi	MNCTV
18 September 2014	Thursday	10.43 AM	Entertainment News	NET.
18 September 2014	Thursday	10.48 AM	zap	
18 September 2014	Thursday	10.48 AM	Entertainment News	NET.
18 September 2014	Thursday	10.50 AM	zap	
18 September 2014	Thursday	10.50 AM	Seleb.kom	RTV
18 September 2014	Thursday	11.04 AM	Gagal Haji Karena Korupsi	MNCTV
18 September 2014	Thursday	11.15 AM	8-11 Show	Metro TV
18 September 2014	Thursday	11.44 AM	Pose	MNCTV
18 September 2014	Thursday	11.45 AM	(feature)	Bloomberg West
18 September 2014	Thursday	11.52 AM	Hot Spot	Global TV
18 September 2014	Thursday	11.57 AM	Obsesi	Global TV
18 September 2014	Thursday	12.06 PM	Entertainment News	NET.
18 September 2014	Thursday	12.13 PM	Obsesi	Global TV
18 September 2014	Thursday	12.15 PM	Entertainment News	NET.
18 September 2014	Thursday	12.17 PM	Obsesi	Global TV
18 September 2014	Thursday	12.19 PM	Entertainment News	NET.
18 September 2014	Thursday	12.21 PM	off	
18 September 2014	Thursday	1.24 PM	Buletin Indonesia Siang	Global TV
18 September 2014	Thursday	1.28 PM	Upin & Ipin	MNCTV
18 September 2014	Thursday	1.43 PM	NET 12	NET.
18 September 2014	Thursday	2.00 PM	Secret Garden	Global TV
18 September 2014	Thursday	2.15 PM	zap	
18 September 2014	Thursday	2.15 PM	Secret Garden	Global TV
18 September 2014	Thursday	2.44 PM	zap	
18 September 2014	Thursday	2.44 PM	Secret Garden	Global TV
18 September 2014	Thursday	2.57 PM	zap	
18 September 2014	Thursday	2.57 PM	Fokus Selebriti	Global TV
18 September 2014	Thursday	3.06 PM	Hot Kiss	Indosiar
18 September 2014	Thursday	3.12 PM	Fokus Selebriti	Global TV
18 September 2014	Thursday	3.17 PM	Hot Kiss	Indosiar
18 September 2014	Thursday	3.28 PM	Shaun the Sheep	MNCTV
18 September 2014	Thursday	3.30 PM	(advertisement)	RTV

Date	Day	Time	Programme	Channel TV
18 September 2014	Thursday	3.31 PM	Wide Shot	Metro TV
18 September 2014	Thursday	3.44 PM	zap	
18 September 2014	Thursday	3.44 PM	Meteor Garden	RTV
18 September 2014	Thursday	3.58 PM	Good Doctor	RTV
18 September 2014	Thursday	4.43 PM	off	
18 September 2014	Thursday	6.00 PM	Kabar Petang	TV One
18 September 2014	Thursday	6.28 PM	Metro Hari Ini	Metro TV
18 September 2014	Thursday	6.35 PM	Kabar Petang	TV One
18 September 2014	Thursday	6.51 PM	Seputar Bali	Bali TV
18 September 2014	Thursday	7.00 PM	English News	TVRI
18 September 2014	Thursday	7.13 PM	off	
18 September 2014	Thursday	7.17 PM	Kabar Petang	TV One
18 September 2014	Thursday	7.50 PM	Tukang Bubur Naik Haji	RCTI
18 September 2014	Thursday	8.11 PM	Prime Time News	Metro TV
18 September 2014	Thursday	8.18 PM	zap	
18 September 2014	Thursday	8.18 PM	Manusia Harimau	MNCTV
18 September 2014	Thursday	8.21 PM	Tukang Bubur Naik Haji	RCTI
18 September 2014	Thursday	8.29 PM	Manusia Harimau	MNCTV
18 September 2014	Thursday	9.05 PM	Raden Kian Santang	MNCTV
18 September 2014	Thursday	9.21 PM	Pitch Black	Global TV
18 September 2014	Thursday	9.25 PM	Raden Kian Santang	MNCTV
18 September 2014	Thursday	9.42 PM	Pitch Black	Global TV
18 September 2014	Thursday	9.50 PM	Raden Kian Santang	MNCTV
18 September 2014	Thursday	9.58 PM	Pitch Black	Global TV
18 September 2014	Thursday	10.03 PM	Raden Kian Santang	MNCTV
18 September 2014	Thursday	10.08 PM	Pitch Black	Global TV
18 September 2014	Thursday	10.24 PM	(worship)	J Channel
18 September 2014	Thursday	10.31 PM	zap	
18 September 2014	Thursday	10.33 PM	Kabar Malam	TV One
18 September 2014	Thursday	10.42 PM	zap	
18 September 2014	Thursday	10.42 PM	The Comment	NET.
18 September 2014	Thursday	10.44 PM	zap	
18 September 2014	Thursday	10.47 PM	3.60	Metro TV
18 September 2014	Thursday	10.49 PM	Rising Star	RCTI
18 September 2014	Thursday	11.15 PM	D Terong Show	Indosiar
18 September 2014	Thursday	11.16 PM	Canda Metropolitan	MNCTV
18 September 2014	Thursday	11.20 PM	Rising Star	RCTI
18 September 2014	Thursday	11.47 PM	Canda Metropolitan	MNCTV
18 September 2014	Thursday	11.50 PM	zap	
18 September 2014	Thursday	11.50 PM	Stand up Comedy	Metro TV
18 September 2014	Thursday	11.53 PM	Rising Star	RCTI
19 September 2014	Friday	00.08 AM	Tonight Show	NET.
19 September 2014	Friday	00.10 AM	Rising Star	RCTI
19 September 2014	Friday	00.30 AM	off	
19 September 2014	Friday	10.09 AM	Monstar Lael	RTV
19 September 2014	Friday	10.16 AM	Dahsyat	RCTI

Date	Day	Time	Programme	Channel TV
19 September 2014	Friday	10.17 AM	Monstar Lael	RTV
19 September 2014	Friday	10.19 AM	zap	
19 September 2014	Friday	10.19 AM	(animation)	Global TV
19 September 2014	Friday	10.21 AM	Monstar Lael	RTV
19 September 2014	Friday	10.30 AM	zap	
19 September 2014	Friday	10.30 AM	8-11 Show	Metro TV
19 September 2014	Friday	10.37 AM	zap	
19 September 2014	Friday	10.37 AM	Entertainment News	NET.
19 September 2014	Friday	11.00 AM	NET 10	NET.
19 September 2014	Friday	11.20 AM	Rooftop Prince	LBSTV
19 September 2014	Friday	11.41 AM	zap	
19 September 2014	Friday	11.42 AM	Pose	MNCTV
19 September 2014	Friday	11.44 AM	8-11 Show	Metro TV
19 September 2014	Friday	11.44 AM	zap	
19 September 2014	Friday	11.45 AM	Rooftop Prince	LBSTV
19 September 2014	Friday	11.56 AM	Obsesi	Global TV
19 September 2014	Friday	11.58 AM	zap	
19 September 2014	Friday	11.58 AM	Rooftop Prince	LBSTV
19 September 2014	Friday	12.13 PM	Obsesi	Global TV
19 September 2014	Friday	12.17 PM	Entertainment News	NET.
19 September 2014	Friday	12.20 PM	off	
19 September 2014	Friday	12.46 PM	Obsesi	Global TV
19 September 2014	Friday	12.55 PM	zap	
19 September 2014	Friday	12.56 PM	Buletin Indonesia Siang	Global TV
19 September 2014	Friday	1.03 PM	NET. 12	NET.
19 September 2014	Friday	1.05 PM	zap	
19 September 2014	Friday	1.06 PM	NET 12	NET.
19 September 2014	Friday	1.30 PM	Kabar Siang	TV One
19 September 2014	Friday	1.32 PM	Upin & Ipin	MNCTV
19 September 2014	Friday	1.36 PM	zap	
19 September 2014	Friday	1.36 PM	NET 12	NET.
19 September 2014	Friday	1.44 PM	Buletin Indonesia Siang	Global TV
19 September 2014	Friday	1.47 PM	NET 12	NET.
19 September 2014	Friday	1.53 PM	Secret Garden	Global TV
19 September 2014	Friday	3.40 PM	off	
19 September 2014	Friday	10.00 PM	The Fast and the Furious	Global TV
19 September 2014	Friday	10.17 PM	Raden Kian Santang	MNCTV
19 September 2014	Friday	10.20 PM	The Fast and the Furious	Global TV
19 September 2014	Friday	10.27 PM	Raden Kian Santang	MNCTV
19 September 2014	Friday	10.36 PM	Canda Metropolitan	MNCTV
19 September 2014	Friday	10.41 PM	Kalaweit Wildlife Rescue	Metro TV
19 September 2014	Friday	10.42 PM	zap	
19 September 2014	Friday	10.42 PM	Rising Star	RCTI
19 September 2014	Friday	10.50 PM	(advertisement)	Global TV
19 September 2014	Friday	10.55 PM	Rising Star	RCTI
19 September 2014	Friday	11.03 PM	(advertisement)	Global TV

Date	Day	Time	Programme	Channel TV
19 September 2014	Friday	11.04 PM	The Comment	NET.
19 September 2014	Friday	11.05 PM	Top News	Metro TV
19 September 2014	Friday	11.08 PM	The Fast and the Furious	Global TV
19 September 2014	Friday	11.12 PM	zap	
19 September 2014	Friday	11.12 PM	Menyingkap Tabir	TV One
19 September 2014	Friday	11.19 PM	The Fast and the Furious	Global TV
19 September 2014	Friday	11.30 PM	off	
20 September 2014	Saturday	10.05 AM	zap	
20 September 2014	Saturday	10.05 AM	Boxing Legend	TV One
20 September 2014	Saturday	10.15 AM	Tarzan	Global TV
20 September 2014	Saturday	10.55 AM	X Games	NET.
20 September 2014	Saturday	11.01 AM	Indonesia Banget	RTV
20 September 2014	Saturday	11.15 AM	Boxing Legend	TV One
20 September 2014	Saturday	11.16 AM	Dahsyat	RCTI
20 September 2014	Saturday	11.20 AM	Boxing Legend	TV One
20 September 2014	Saturday	11.23 AM	Dahsyat	RCTI
20 September 2014	Saturday	11.28 AM	Boxing Legend	TV One
20 September 2014	Saturday	11.31 AM	zap	
20 September 2014	Saturday	11.32 AM	Indonesia Banget	RTV
20 September 2014	Saturday	11.39 AM	Boxing Legend	TV One
20 September 2014	Saturday	11.42 AM	Upin & Ipin	MNCTV
20 September 2014	Saturday	11.45 AM	Boxing Legend	TV One
20 September 2014	Saturday	11.54 AM	Upin & Ipin	MNCTV
20 September 2014	Saturday	12.01 PM	Entertainment News	NET.
20 September 2014	Saturday	12.08 PM	Kabar Siang	TV One
20 September 2014	Saturday	12.10 PM	Obsesi	Global TV
20 September 2014	Saturday	12.16 PM	Kabar Siang	TV One
20 September 2014	Saturday	12.22 PM	Obsesi	Global TV
20 September 2014	Saturday	12.26 PM	Kabar Siang	TV One
20 September 2014	Saturday	12.30 PM	off	
20 September 2014	Saturday	3.35 PM	zap	
20 September 2014	Saturday	3.35 PM	(feature)	Bali TV
20 September 2014	Saturday	3.40 PM	(advertisement)	Global TV
20 September 2014	Saturday	3.42 PM	Entertainment News Weekend	NET.
20 September 2014	Saturday	3.50 PM	The Biggest Game Show	RCTI
20 September 2014	Saturday	3.53 PM	zap	
20 September 2014	Saturday	3.54 PM	(feature)	NHK World
20 September 2014	Saturday	3.59 PM	zap	
20 September 2014	Saturday	4.00 PM	NHK Newslines	NHK World
20 September 2014	Saturday	4.01 PM	Fokus	Indosiar
20 September 2014	Saturday	4.05 PM	zap	
20 September 2014	Saturday	4.05 PM	NHK Newslines	NHK World
20 September 2014	Saturday	4.11 PM	Asia This Week	NHK World
20 September 2014	Saturday	4.38 PM	zap	
20 September 2014	Saturday	4.38 PM	Asia This Week	NHK World

Date	Day	Time	Programme	Channel TV
20 September 2014	Saturday	4.45 PM	zap	
20 September 2014	Saturday	4.45 PM	Lentera Indonesia	NET.
20 September 2014	Saturday	4.47 PM	Metro Sore	Metro TV
20 September 2014	Saturday	4.50 PM	off	
20 September 2014	Saturday	6.39 PM	zap	
20 September 2014	Saturday	6.39 PM	Kabar Petang	TV One
20 September 2014	Saturday	6.42 PM	Metro Hari Ini	Metro TV
20 September 2014	Saturday	6.43 PM	Anak Gemez	Global TV
20 September 2014	Saturday	6.46 PM	Madagascar	Global TV
20 September 2014	Saturday	7.15 PM	Sarah Sechan	NET.
20 September 2014	Saturday	7.29 PM	zap	
20 September 2014	Saturday	7.29 PM	Sarah Sechan	NET.
20 September 2014	Saturday	7.51 PM	Madagascar	Global TV
20 September 2014	Saturday	7.55 PM	Sarah Sechan	NET.
20 September 2014	Saturday	8.00 PM	Tetangga Masa Gitu	NET.
20 September 2014	Saturday	8.20 PM	(advertisement)	Global TV
20 September 2014	Saturday	8.25 PM	Tetangga Masa Gitu	NET.
20 September 2014	Saturday	8.33 PM	Tukang Bubur Naik Haji	RCTI
20 September 2014	Saturday	8.34 PM	Madagascar	Global TV
20 September 2014	Saturday	8.45 PM	Ini Talkshow	NET.
20 September 2014	Saturday	8.50 PM	Madagascar	Global TV
20 September 2014	Saturday	8.57 PM	Pirates of the Caribbean: Dead Man's Chest	Global TV
20 September 2014	Saturday	9.08 PM	Ini Talkshow	NET.
20 September 2014	Saturday	9.14 PM	Pirates of the Caribbean: Dead Man's Chest	Global TV
20 September 2014	Saturday	9.19 PM	Ini Talkshow	NET.
20 September 2014	Saturday	9.23 PM	Pirates of the Caribbean: Dead Man's Chest	Global TV
20 September 2014	Saturday	9.35 PM	Raden Kian Santang	MNCTV
20 September 2014	Saturday	9.46 PM	Mata Najwa	Metro TV
20 September 2014	Saturday	9.50 PM	Pirates of the Caribbean: Dead Man's Chest	Global TV
20 September 2014	Saturday	9.55 PM	Raden Kian Santang	MNCTV
20 September 2014	Saturday	10.05 PM	Pirates of the Caribbean: Dead Man's Chest	Global TV
20 September 2014	Saturday	10.31 PM	Soar into the Sun	NET.
20 September 2014	Saturday	00.00 AM	off	
21 September 2014	Sunday	11.45 AM	Boxing Legend	TV One
21 September 2014	Sunday	11.48 AM	Upin & Ipin	MNCTV
21 September 2014	Sunday	12.00 PM	off	
21 September 2014	Sunday	12.15 PM	(Korean drama)	RTV
21 September 2014	Sunday	12.16 PM	Upin & Ipin	MNCTV
21 September 2014	Sunday	12.24 PM	Obsesi	Global TV
21 September 2014	Sunday	12.30 PM	off	
21 September 2014	Sunday	8.10 PM	The Wild	Global TV
21 September 2014	Sunday	8.16 PM	Manusia Harimau	MNCTV

Date	Day	Time	Programme	Channel TV
21 September 2014	Sunday	8.20 PM	The Wild	Global TV
21 September 2014	Sunday	8.29 PM	Manusia Harimau	MNCTV
21 September 2014	Sunday	8.48 PM	The Wild	Global TV
21 September 2014	Sunday	8.51 PM	Manusia Harimau	MNCTV
21 September 2014	Sunday	9.02 PM	Pirates of the Caribbean: At World's End	Global TV
21 September 2014	Sunday	9.03 PM	Manusia Harimau	MNCTV
21 September 2014	Sunday	9.11 PM	Pirates of the Caribbean: At World's End	Global TV
21 September 2014	Sunday	10.22 PM	(drama)	MNCTV
21 September 2014	Sunday	10.26 PM	Pirates of the Caribbean: At World's End	Global TV
21 September 2014	Sunday	10.34 PM	Kotak Bicara	TV One
21 September 2014	Sunday	10.46 PM	(drama)	MNCTV
21 September 2014	Sunday	10.48 PM	Keluarga Masa Kini	NET.
21 September 2014	Sunday	10.50 PM	Just Alvin	Metro TV
21 September 2014	Sunday	10.59 PM	Kita Nikah Yuk!	RCTI
21 September 2014	Sunday	11.02 PM	Pirates of the Caribbean: At World's End	Global TV
21 September 2014	Sunday	11.12 PM	Kita Nikah Yuk!	RCTI
21 September 2014	Sunday	11.17 PM	Top News	Metro TV
21 September 2014	Sunday	11.30 PM	Satu Indonesia	NET.
21 September 2014	Sunday	11.44 PM	(western movie)	RCTI
21 September 2014	Sunday	11.45 PM	Pirates of the Caribbean: At World's End	Global TV
21 September 2014	Sunday	11.53 PM	Satu Indonesia	NET.
21 September 2014	Sunday	11.57 PM	Pirates of the Caribbean: At World's End	Global TV

Kupang – Fatululi Family (Week 3: Monday-Sunday, 22-28 September 2014)

Date	Day	Time	Programme	Channel TV
22 September 2014	Monday	7.15 AM	Ragam Indonesia	Trans 7
22 September 2014	Monday	7.18 AM	Sindo Pagi	Sindo TV
22 September 2014	Monday	7.43 AM	Redaksi	Trans 7
22 September 2014	Monday	7.45 AM	Go Spot	RCTI
22 September 2014	Monday	7.47 AM	Insert	Trans TV
22 September 2014	Monday	8.00 AM	Sinetron: Cinta dan Anugrah	RCTI
22 September 2014	Monday	8.02 AM	Dr Oz	Trans TV
22 September 2014	Monday	8.05 AM	off	
22 September 2014	Monday	11.30 AM	Dasyat	RCTI
22 September 2014	Monday	11.39 AM	Kiss	Indosiar
22 September 2014	Monday	11.40 AM	off	
22 September 2014	Monday	6.20 PM	Asian Games	TVRI
22 September 2014	Monday	6.23 PM	off	
22 September 2014	Monday	7.25 PM	Animal United	Global TV

Date	Day	Time	Programme	Channel TV
22 September 2014	Monday	7.28 PM	Family 100	Indosiar
22 September 2014	Monday	7.40 PM	Animal United	Global TV
22 September 2014	Monday	7.43 PM	Family 100	Indosiar
22 September 2014	Monday	7.53 PM	Animal United	Global TV
22 September 2014	Monday	8.15 PM	Asian Games	TVRI
22 September 2014	Monday	8.28 PM	Animal United	Global TV
22 September 2014	Monday	9.51 PM	Mamamia	Indosiar
22 September 2014	Monday	9.55 PM	On The Spot	Trans 7
22 September 2014	Monday	9.58 PM	Futsal	Sindo TV
22 September 2014	Monday	10.04 PM	De Terong Show	Indosiar
22 September 2014	Monday	10.19 PM	MPR Goes to Campus	TVRI
22 September 2014	Monday	10.20 PM	De Terong Show	Indosiar
22 September 2014	Monday	10.29 PM	off	
23 September 2014	Tuesday	5.28 AM	Buletin Indonesia	Global TV
23 September 2014	Tuesday	5.46 AM	Seputar Indonesia	RCTI
23 September 2014	Tuesday	5.54 AM	Buletin Indonesia	Global TV
23 September 2014	Tuesday	6.10 AM	Sport 7	Trans 7
23 September 2014	Tuesday	6.30 AM	Metro Pagi	Metro TV
23 September 2014	Tuesday	6.46 AM	Go Spot	RCTI
23 September 2014	Tuesday	7.00 AM	off	
23 September 2014	Tuesday	11.00 AM	Dasyat	RCTI
23 September 2014	Tuesday	11.10 AM	Seputar Indonesia	RCTI
23 September 2014	Tuesday	11.20 AM	off	
23 September 2014	Tuesday	2.00 PM	Insert	Trans TV
23 September 2014	Tuesday	2.16 PM	Movienesia	RTV
23 September 2014	Tuesday	2.30 PM	Sinema Pintu Taubat	Indosiar
23 September 2014	Tuesday	3.00 PM	off	
23 September 2014	Tuesday	6.46 PM	Bastian Steel Bukan Cowo Biasa	RCTI
23 September 2014	Tuesday	6.58 PM	Family 100	Indosiar
23 September 2014	Tuesday	6.11 PM	Over The Edge	Global TV
23 September 2014	Tuesday	6.28 PM	Lenong Rempong	Trans 7
23 September 2014	Tuesday	6.30 PM	Tukang Bubur Naik Haji	RCTI
23 September 2014	Tuesday	6.34 PM	Over The Edge	Global TV
23 September 2014	Tuesday	8.40 PM	Crocodile Hunter Collision Course	Trans TV
23 September 2014	Tuesday	8.46 PM	Over The Edge	Global TV
23 September 2014	Tuesday	8.56 PM	Crocodile Hunter Collision Course	Trans TV
23 September 2014	Tuesday	9.02 PM	Mamamia	Indosiar
23 September 2014	Tuesday	9.04 PM	Tukang Bubur Naik Haji	RCTI
23 September 2014	Tuesday	9.08 PM	Crocodile Hunter Collision Course	Trans TV
23 September 2014	Tuesday	9.15 PM	CHSI	RCTI
23 September 2014	Tuesday	9.26 PM	The Mummy Returns	Global TV
23 September 2014	Tuesday	9.33 PM	off	Indosiar
23 September 2014	Tuesday	11.00 PM	off	
24 September 2014	Wednesday	5.35 AM	Assalamualaikum Ust Gaul	Sindo TV

Date	Day	Time	Programme	Channel TV
24 September 2014	Wednesday	5.59 AM	Sport 7	Trans 7
24 September 2014	Wednesday	6.15 AM	Daily Sport	Sindo TV
24 September 2014	Wednesday	6.30 AM	off	
24 September 2014	Wednesday	9.45 AM	Sinema Pagi	Indosiar
24 September 2014	Wednesday	10.10 AM	Dasyat	RCTI
24 September 2014	Wednesday	10.45 AM	Seleb Kom	RTV
24 September 2014	Wednesday	11.15 AM	Sinema Pagi	Indosiar
24 September 2014	Wednesday	5.20 PM	Historia	Global TV
24 September 2014	Wednesday	5.35 PM	Unique Journey	Global TV
24 September 2014	Wednesday	6.05 PM	off	
24 September 2014	Wednesday	9.00 PM	Mummy	Global TV
24 September 2014	Wednesday	9.58 PM	CHSI	RCTI
24 September 2014	Wednesday	10.00 PM	MTQ: International	Sindo TV
24 September 2014	Wednesday	10.10 PM	Anaconda	Trans TV
24 September 2014	Wednesday	10.13 PM	The Mummy: Tomb of the Dragon Emperor	Global TV
24 September 2014	Wednesday	10.20 PM	Anaconda	Trans TV
24 September 2014	Wednesday	10.30 PM	De Terong Show	Indosiar
24 September 2014	Wednesday	10.31 PM	I love Ujang	RTV
24 September 2014	Wednesday	10.35 PM	The Mummy: Tomb of the Dragon Emperor	Global TV
24 September 2014	Wednesday	11.00 PM	off	
25 September 2014	Thursday	10.28 AM	Nina Si Kucing Cantik	Trans TV
25 September 2014	Thursday	10.33 AM	Marvel	Global TV
25 September 2014	Thursday	10.37 AM	Tinju: Asean Games	TVRI
25 September 2014	Thursday	10.41 AM	Seleb Kom	RTV
25 September 2014	Thursday	10.44 AM	Nina Si Kucing Cantik	Trans TV
25 September 2014	Thursday	10.55 AM	Marvel	Global TV
25 September 2014	Thursday	10.57 AM	Nina Si Kucing Cantik	Trans TV
25 September 2014	Thursday	1.10 PM	Seputar Indonesia	RCTI
25 September 2014	Thursday	9.57 PM	On The Spot	Trans 7
25 September 2014	Thursday	10.00 PM	Never Say Never Again	Trans TV
25 September 2014	Thursday	10.18 PM	On The Spot	Trans 7
25 September 2014	Thursday	10.26 PM	Never Say Never Again	Trans TV
25 September 2014	Thursday	10.38 PM	On The Spot	Trans 7
25 September 2014	Thursday	10.46 PM	Never Say Never Again	Trans TV
25 September 2014	Thursday	11.23 PM	Indonesia Lawak Club	Trans 7
26 September 2014	Friday	00.05 AM	Late Night	Trans 7
26 September 2014	Friday	00.44 AM	Crank High Voltage	Global TV
26 September 2014	Friday	1.00 AM	Crank High Voltage	Global TV
26 September 2014	Friday	1.03 AM	Late Night	Trans 7
26 September 2014	Friday	1.06 AM	Harta, Tahta, Wanita	Trans 7
26 September 2014	Friday	1.08 AM	off	
26 September 2014	Friday	9.45 AM	Sinema Pagi: Suamiku Sangat Arogan	Indosiar
26 September 2014	Friday	10.32 AM	Pacarku Puteri Duyung	Trans TV
26 September 2014	Friday	10.42 AM	Antar Gelanggang	TVRI

Date	Day	Time	Programme	Channel TV
26 September 2014	Friday	10.46 AM	Pacarku Puteri Duyung	Trans TV
26 September 2014	Friday	10.53 AM	Marvel	Global TV
26 September 2014	Friday	10.54 AM	Obras	Trans 7
26 September 2014	Friday	10.58 AM	Pacarku Puteri Duyung	Trans TV
26 September 2014	Friday	11.06 AM	Sinema Pagi: Suamiku Sangat Arogan	Indosiar
26 September 2014	Friday	11.09 AM	Pacarku Puteri Duyung	Trans TV
26 September 2014	Friday	11.17 AM	Sinema Pagi: Suamiku Sangat Arogan	Indosiar
26 September 2014	Friday	11.29 AM	Kiss	Indosiar
26 September 2014	Friday	11.48 AM	CCTV	Trans 7
26 September 2014	Friday	11.58 AM	Teror Pengagum Rahasia	Trans TV
26 September 2014	Friday	12.09 PM	Kiss	Indosiar
26 September 2014	Friday	12.18 PM	Insert	RCTI
26 September 2014	Friday	12.23 PM	Selebrita Siang	Trans 7
26 September 2014	Friday	12.25 PM	Kiss	Indosiar
26 September 2014	Friday	12.27 PM	Patroli	Indosiar
26 September 2014	Friday	12.32 PM	Selebrita Siang	Trans 7
26 September 2014	Friday	12.40 PM	Seputar Indonesia	RCTI
26 September 2014	Friday	12.45 PM	off	
26 September 2014	Friday	3.17 PM	Air Mancur in Love	RCTI
26 September 2014	Friday	3.34 PM	Sketsa	Trans TV
26 September 2014	Friday	3.40 PM	Air Mancur in Love	RCTI
26 September 2014	Friday	4.02 PM	Hati-Hati	Trans TV
26 September 2014	Friday	4.08 PM	Crispy	RCTI
26 September 2014	Friday	4.41 PM	Antar Gelanggang	TVRI
26 September 2014	Friday	4.50 PM	Crispy	RCTI
26 September 2014	Friday	6.13 PM	Sinetron: Dia Bukan Kekasihku	Indosiar
26 September 2014	Friday	7.05 PM	Bastian Steel Bukan Cowo Biasa	RCTI
26 September 2014	Friday	7.30 PM	Asian Games: Bola	RCTI
26 September 2014	Friday	9.06 PM	2012	Trans TV
26 September 2014	Friday	10.11 PM	Catatan Hati Seorang Istri	RCTI
26 September 2014	Friday	10.19 PM	De Terong Show	Indosiar
26 September 2014	Friday	10.42 PM	Cradle 2 The Grave	Global TV
26 September 2014	Friday	10.49 PM	The Replacement Killers	Trans TV
26 September 2014	Friday	11.14 PM	Cradle 2 The Grave	Global TV
26 September 2014	Friday	11.20 PM	The Replacement Killers	Trans TV
26 September 2014	Friday	11.24 PM	off	
27 September 2014	Saturday	8.15 AM	Hello Baby	Trans TV
27 September 2014	Saturday	8.30 AM	off	
27 September 2014	Saturday	5.05 PM	Antar Gelanggang	TVRI
27 September 2014	Saturday	6.38 PM	off	
27 September 2014	Saturday	6.43 PM	Family 100	Indosiar
27 September 2014	Saturday	7.01 PM	Aladin	Trans 7
27 September 2014	Saturday	7.08 PM	Tangisan di Ujung Senja	Trans 7
27 September 2014	Saturday	7.34 PM	Casper	RTV

Date	Day	Time	Programme	Channel TV
27 September 2014	Saturday	7.45 PM	Tangisan di Ujung Senja	Trans 7
27 September 2014	Saturday	7.55 PM	Antar Gelanggang	TVRI
27 September 2014	Saturday	7.59 PM	De Terong Show	Indosiar
27 September 2014	Saturday	8.13 PM	Tangisan di Ujung Senja	Trans 7
27 September 2014	Saturday	8.54 PM	IMB	Trans TV
27 September 2014	Saturday	8.55 PM	On The Spot	Trans 7
27 September 2014	Saturday	9.07 PM	IMB	Trans TV
27 September 2014	Saturday	9.10 PM	On The Spot	Trans 7
27 September 2014	Saturday	9.28 PM	Terminator: Rise of The Machine	Trans TV
27 September 2014	Saturday	9.28 PM	On The Spot	Trans 7
27 September 2014	Saturday	9.40 PM	Terminator: Rise of The Machine	Trans TV
27 September 2014	Saturday	9.47 PM	On The Spot	Trans 7
27 September 2014	Saturday	10.09 PM	Bola	Indosiar
28 September 2014	Sunday	5.25 AM	Buletin Indonesia	Global TV
28 September 2014	Sunday	5.28 AM	Seputar Indonesia	RCTI
28 September 2014	Sunday	5.32 AM	Sindo Sport	Sindo
28 September 2014	Sunday	5.43 AM	Reportase pagi	Trans TV
28 September 2014	Sunday	6.02 AM	Sindo Sport	Sindo TV
28 September 2014	Sunday	6.32 AM	Khazanah	Trans TV
28 September 2014	Sunday	7.01 AM	Insert	Trans TV
28 September 2014	Sunday	7.05 AM	Mamah dan AA beraksi	Indosiar
28 September 2014	Sunday	7.16 AM	Sindo Pagi	Sindo TV
28 September 2014	Sunday	8.02 AM	off	
28 September 2014	Sunday	11.05 AM	Hati-Hati	Trans TV
28 September 2014	Sunday	11.16 AM	Dasyat	RCTI
28 September 2014	Sunday	12.00 PM	Badminton	RCTI
28 September 2014	Sunday	12.55 PM	Patroli	Indosiar
28 September 2014	Sunday	12.59 PM	Insert	Trans TV
28 September 2014	Sunday	1.02 PM	Selebrita Siang	Trans 7
28 September 2014	Sunday	1.10 PM	Badminton	RCTI
28 September 2014	Sunday	1.40 PM	Eksis	Global TV
28 September 2014	Sunday	1.55 PM	Movienesia	RTV
28 September 2014	Sunday	2.00 PM	off	

Ende – Rorurangga Family (Week 2: Wednesday-Tuesday, 20-26 August 2014)

Date	Day	Time	Programme	Channel TV
20 August 2014	Wednesday	9.00 PM	Rrrr	Global TV
20 August 2014	Wednesday	9.07 PM	Apa Kabar Indonesia	TV One
20 August 2014	Wednesday	9.19 PM	Dialog KIBM	TVRI
20 August 2014	Wednesday	9.36 PM	Apa Kabar Indonesia	TV One
20 August 2014	Wednesday	9.40 PM	Rrrr	Global TV
20 August 2014	Wednesday	9.50 PM	Raden Kian Santang	MNCTV
20 August 2014	Wednesday	10.00 PM	off	

Date	Day	Time	Programme	Channel TV
21 August 2014	Thursday	5.20 AM	Pertandingan Bola (Cotif la Alcudia U20 Tournament 2014	RCTI
21 August 2014	Thursday	5.36 AM	Lintas Pagi	MNCTV
21 August 2014	Thursday	5.41 AM	Kabar Pagi	TV One
21 August 2014	Thursday	6.25 PM	Kabar Petang	TV One
21 August 2014	Thursday	6.43 PM	Bukan Sekedar Wayang	NET.
21 August 2014	Thursday	6.45 PM	Metro Hari ini	Metro TV
21 August 2014	Thursday	7.10 PM	Breaking News	TV One
21 August 2014	Thursday	7.16 PM	English News Service	TVRI
21 August 2014	Thursday	8.05 PM	Breaking News	TV One
21 August 2014	Thursday	8.20 PM	Indonesia Malam	TVRI
21 August 2014	Thursday	8.30 PM	Breaking News	Metro TV
21 August 2014	Thursday	8.45 PM	off	
22 August 2014	Friday	4.55 AM	Metro Pagi	Metro TV
22 August 2014	Friday	5.05 AM	Cerita Dini hari	MNCTV
22 August 2014	Friday	5.22 AM	Seputar Indonesia	RCTI
22 August 2014	Friday	5.23 AM	Lintas Pagi	MNCTV
22 August 2014	Friday	5.35 AM	Kabar Pagi	TV One
22 August 2014	Friday	5.38 AM	Lintas Pagi	MNCTV
22 August 2014	Friday	6.00 AM	off	
22 August 2014	Friday	11.44 AM	Pose	MNCTV
22 August 2014	Friday	11.49 AM	Hot Kiss	Indosiar
22 August 2014	Friday	11.50 AM	Hot Spot	Global TV
22 August 2014	Friday	11.51 AM	Perjalanan Nabi Isa	Kingdom Sat
22 August 2014	Friday	11.53 AM	Pose	MNCTV
22 August 2014	Friday	12.10 PM	Kribo	MNCTV
22 August 2014	Friday	12.15 PM	off	
22 August 2014	Friday	12.30 PM	Lintas Siang	MNCTV
22 August 2014	Friday	12.35 PM	Kabar Siang	TV One
22 August 2014	Friday	12.48 PM	Obsesi	Global TV
22 August 2014	Friday	1.00 PM	off	
22 August 2014	Friday	6.19 PM	NET 17	NET.
22 August 2014	Friday	6.30 PM	Aloha Scooby Doo	Global TV
22 August 2014	Friday	6.35 PM	Metro Hari Ini	Metro TV
22 August 2014	Friday	6.38 PM	Kabar Petang	TV One
22 August 2014	Friday	6.43 PM	Prime Time News	Metro TV
22 August 2014	Friday	7.01 PM	Prime Time News	Metro TV
22 August 2014	Friday	7.30 PM	Di Sini Ada Tuyul	MNCTV
22 August 2014	Friday	8.10 PM	Teddy Boy	MNCTV
22 August 2014	Friday	8.43 PM	off	
23 August 2014	Saturday	6.21 PM	Kabar Petang	TV One
23 August 2014	Saturday	6.22 PM	Animal Special	MNCTV
23 August 2014	Saturday	6.24 PM	Kabar Petang	TV One
23 August 2014	Saturday	6.44 PM	Family 100	Indosiar
23 August 2014	Saturday	6.48 PM	Kabar Petang	TV One
23 August 2014	Saturday	7.07 PM	English News Service	TVRI

Date	Day	Time	Programme	Channel TV
23 August 2014	Saturday	7.10 PM	Apa Kabar Indonesia	TV One
23 August 2014	Saturday	7.21 PM	Harry Potter	Global TV
23 August 2014	Saturday	7.30 PM	Di Sini Ada Tuyul	MNCTV
23 August 2014	Saturday	8.05 PM	Harry Potter	Global TV
23 August 2014	Saturday	8.08 PM	Teddy Boy	MNCTV
23 August 2014	Saturday	8.11 PM	Harry Potter	Global TV
23 August 2014	Saturday	8.23 PM	Teddy Boy	MNCTV
23 August 2014	Saturday	8.26 PM	Harry Potter	Global TV
23 August 2014	Saturday	8.34 PM	Teddy Boy	MNCTV
23 August 2014	Saturday	8.40 PM	Harry Potter	Global TV
23 August 2014	Saturday	8.48 PM	Teddy Boy	MNCTV
23 August 2014	Saturday	8.55 PM	Harry Potter	Global TV
23 August 2014	Saturday	9.11 PM	Teddy Boy	MNCTV
23 August 2014	Saturday	9.20 PM	Harry Potter	Global TV
23 August 2014	Saturday	9.30 PM	Teddy Boy	MNCTV
23 August 2014	Saturday	10.10 PM	off	
24 August 2014	Sunday	4.00 AM	Cerita Dini Hari	MNCTV
24 August 2014	Sunday	4.17 AM	Inspirasi Pagi	MNCTV
24 August 2014	Sunday	5.36 AM	Buletin Indonesia	Global
24 August 2014	Sunday	5.37 AM	Inspirasi Pagi	MNCTV
24 August 2014	Sunday	5.45 AM	Buka Mata	MNCTV
24 August 2014	Sunday	5.58 AM	off (no electricity)	
24 August 2014	Sunday	6.12 PM	Kabar Petang	TV One
24 August 2014	Sunday	6.13 PM	Bersyukur KepadaMu	TVRI
24 August 2014	Sunday	6.17 PM	Kabar Petang	TV One
24 August 2014	Sunday	6.28 PM	Bersyukur KepadaMu	TVRI
24 August 2014	Sunday	6.29 PM	Metro Hari Ini	Metro TV
24 August 2014	Sunday	6.37 PM	Bersyukur KepadaMu	TVRI
24 August 2014	Sunday	6.56 PM	Kabar Petang	TV One
24 August 2014	Sunday	6.57 PM	adzan TVRI	TVRI
24 August 2014	Sunday	7.00 PM	Metro Hari Ini	Metro TV
24 August 2014	Sunday	7.18 PM	Kabar Petang	TV One
24 August 2014	Sunday	7.27 PM	Tahfiz Ceramah	Tahfiz TV
24 August 2014	Sunday	7.30 PM	Kabar Petang	TV One
24 August 2014	Sunday	7.40 PM	Metro This Week	Metro TV
24 August 2014	Sunday	7.50 PM	Kabar Petang	TV One
24 August 2014	Sunday	7.52 PM	Metro This Week	Metro TV
24 August 2014	Sunday	7.56 PM	Kabar Petang	TV One
24 August 2014	Sunday	7.58 PM	Goyang Goyang Senggol	Indosiar
24 August 2014	Sunday	8.02 PM	Indonesia Malam	TVRI
24 August 2014	Sunday	8.14 PM	Di Sini Ada Tuyul	MNCTV
24 August 2014	Sunday	8.15 PM	Teddy Boy	MNCTV
24 August 2014	Sunday	8.35 PM	Mario Teguh Golden Ways	Metro TV
24 August 2014	Sunday	8.38 PM	Keluarga Masa Kini	NET.
24 August 2014	Sunday	8.54 PM	Mario Teguh Golden Ways	Metro TV
24 August 2014	Sunday	8.59 PM	Keluarga Masa Kini	NET.

Date	Day	Time	Programme	Channel TV
24 August 2014	Sunday	9.00 PM	Teddy Boy	MNCTV
24 August 2014	Sunday	9.03 PM	Ini Talk Show	NET.
24 August 2014	Sunday	9.30 PM	Si Mamat Anak Pasar Jangkrik	MNCTV
24 August 2014	Sunday	10.11 PM	off	
25 August 2014	Monday	5.30 AM	Cerita Sebuah Setrika Usang	Indosiar
25 August 2014	Monday	5.33 AM	Metro Pagi	Metro TV
25 August 2014	Monday	5.43 AM	Adzan Subuh	TVRI
25 August 2014	Monday	5.45 AM	Kabar Pagi	TV One
25 August 2014	Monday	6.00 AM	off	
25 August 2014	Monday	6.21 PM	Metro Hari Ini	Metro TV
25 August 2014	Monday	6.25 PM	Kabar Petang	TV One
25 August 2014	Monday	6.31 PM	Metro Hari Ini	Metro TV
25 August 2014	Monday	6.41 PM	Kabar Petang	TV One
25 August 2014	Monday	6.55 PM	Pentas Seni	TVRI
25 August 2014	Monday	7.01 PM	Prime Time News	Metro TV
25 August 2014	Monday	7.08 PM	Kabar Petang	TV One
25 August 2014	Monday	7.13 PM	Disini Ada Tuyul	MNCTV
25 August 2014	Monday	7.23 PM	Spongebob Squarepants	Global TV
25 August 2014	Monday	7.26 PM	Berpaku Dalam Melodi	NET.
25 August 2014	Monday	7.32 PM	Family 100	Indosiar
25 August 2014	Monday	7.35 PM	Disini Ada Tuyul	MNCTV
25 August 2014	Monday	7.37 PM	Spongebob Squarepants	Global TV
25 August 2014	Monday	7.50 PM	Disini Ada Tuyul	MNCTV
25 August 2014	Monday	8.05 PM	Disini Ada Tuyul	MNCTV
25 August 2014	Monday	8.11 PM	Teddy Boy	MNCTV
25 August 2014	Monday	8.27 PM	Spongebob Squarepants	Global TV
25 August 2014	Monday	8.29 PM	Teddy Boy	MNCTV
25 August 2014	Monday	8.51 PM	Teddy Boy	MNCTV
25 August 2014	Monday	9.00 PM	(movie)	Global TV
25 August 2014	Monday	9.30 PM	off	
26 August 2014	Tuesday	5.20 AM	Cerita Dini Hari "Bukan Manusia Bajai"	MNCTV
26 August 2014	Tuesday	5.25 AM	Inspirasi Pagi	MNCTV
26 August 2014	Tuesday	5.27 AM	Buletin Indonesia	Global TV
26 August 2014	Tuesday	5.28 AM	Lintas Pagi	MNCTV
26 August 2014	Tuesday	5.47 AM	Lintas Pagi	MNCTV
26 August 2014	Tuesday	5.50 AM	Kabar Pagi	TV One
26 August 2014	Tuesday	5.59 AM	off	
26 August 2014	Tuesday	6.20 PM	Kabar Petang	TV One
26 August 2014	Tuesday	7.08 PM	Prime Time News	Metro TV
26 August 2014	Tuesday	7.11 PM	Kabar Petang	TV One
26 August 2014	Tuesday	7.22 PM	Disini Ada Tuyul	MNCTV
26 August 2014	Tuesday	7.37 PM	Prime Time News	Metro TV
26 August 2014	Tuesday	7.40 PM	Kabar Petang	TV One
26 August 2014	Tuesday	7.45 PM	Prime Time News	Metro TV
26 August 2014	Tuesday	8.00 PM	Teddy Boy	MNCTV

Date	Day	Time	Programme	Channel TV
26 August 2014	Tuesday	9.15 PM	Berita Mancanegara	TV Bali
26 August 2014	Tuesday	9.25 PM	Teddy Boy	MNCTV
26 August 2014	Tuesday	9.27 PM	Ninja Kids 2	Global TV
26 August 2014	Tuesday	9.28 PM	D Terong Sh	Indosiar
26 August 2014	Tuesday	9.30 PM	Si Mamat Anak Pasar Jangkrik	MNCTV
26 August 2014	Tuesday	9.46 PM	Ninja Kids 2	Global TV
26 August 2014	Tuesday	9.54 PM	Si Mamat Anak Pasar Jangkrik	MNCTV
26 August 2014	Tuesday	9.57 PM	Ninja Kids 2	Global TV
26 August 2014	Tuesday	10.07 PM	Raden Kiang Santang	MNC
26 August 2014	Tuesday	10.28 PM	Kabar Malam	TV One
26 August 2014	Tuesday	10.36 PM	off	

Ende – Paderape Family (Week 3: Tuesday-Monday, 26 August-1 September 2014)

Date	Day	Time	Programme	Channel TV
26 August 2014	Tuesday	6.05 PM	The Biggest Game Show	RCTI
26 August 2014	Tuesday	6.10 PM	Upin & Ipin	MNCTV
26 August 2014	Tuesday	6.13 PM	Upin & Ipin	MNCTV
26 August 2014	Tuesday	6.15 PM	zap	
26 August 2014	Tuesday	6.15 PM	New Famili 100	Indosiar
26 August 2014	Tuesday	6.16 PM	The Biggest Game Show	RCTI
26 August 2014	Tuesday	6.20 PM	zap	
26 August 2014	Tuesday	6.20 PM	ABG Jadi Manten	SCTV
26 August 2014	Tuesday	6.31 PM	Pesbukers	ANTV
26 August 2014	Tuesday	6.40 PM	Upin & Ipin	MNCTV
26 August 2014	Tuesday	6.55 PM	Bersyukur Kepada-Mu	TVRI
26 August 2014	Tuesday	6.56 PM	English News	TVRI
26 August 2014	Tuesday	7.05 PM	Super Deal	ANTV
26 August 2014	Tuesday	7.20 PM	New Famili 100	Indosiar
26 August 2014	Tuesday	7.30 PM	Tukang Bubur Naik Haji	RCTI
26 August 2014	Tuesday	7.32 PM	Super Deal	ANTV
26 August 2014	Tuesday	7.47 PM	Tukang Bubur Naik Haji	RCTI
26 August 2014	Tuesday	7.50 PM	Kabar Petang	TV One
26 August 2014	Tuesday	7.53 PM	zap	
26 August 2014	Tuesday	7.53 PM	New Famili 100	Indosiar
26 August 2014	Tuesday	8.00 PM	Super Deal	ANTV
26 August 2014	Tuesday	8.20 PM	Catatan Hati Seorang Istri	RCTI
26 August 2014	Tuesday	8.35 PM	Super Deal	ANTV
26 August 2014	Tuesday	8.45 PM	Catatan Hati Seorang Istri	RCTI
26 August 2014	Tuesday	8.56 PM	zap	
26 August 2014	Tuesday	8.56 PM	Kabar Malam	TV One
26 August 2014	Tuesday	9.00 PM	Catatan Hati Seorang Istri	RCTI
26 August 2014	Tuesday	9.44 PM	Ganteng Ganteng Serigala	SCTV
26 August 2014	Tuesday	9.50 PM	D Terong Show	Indosiar

Date	Day	Time	Programme	Channel TV
26 August 2014	Tuesday	9.54 PM	Catatan Hati Seorang Istri	RCTI
26 August 2014	Tuesday	10.10 PM	D Terong Show	Indosiar
26 August 2014	Tuesday	10.24 PM	Kita Nikah Yuk!	RCTI
26 August 2014	Tuesday	10.40 PM	Transformers	Trans TV
26 August 2014	Tuesday	11.25 PM	D Terong Show	Indosiar
26 August 2014	Tuesday	11.55 PM	off	
27 August 2014	Wednesday	5.55 PM	Pororo	RTV
27 August 2014	Wednesday	6.00 PM	Upin & Ipin	MNCTV
27 August 2014	Wednesday	6.10 PM	Bersyukur Kepada-Mu	TVRI
27 August 2014	Wednesday	6.24 PM	Pesbukers	ANTV
27 August 2014	Wednesday	6.24 PM	Upin & Ipin	MNCTV
27 August 2014	Wednesday	6.30 PM	New Famili 100	Indosiar
27 August 2014	Wednesday	6.35 PM	ABG Jadi Manten	SCTV
27 August 2014	Wednesday	6.37 PM	Upin & Ipin	MNCTV
27 August 2014	Wednesday	6.42 PM	Pesbukers	ANTV
27 August 2014	Wednesday	6.45 PM	zap	
27 August 2014	Wednesday	6.45 PM	adzan Maghrib di untuk DKI Jakarta dan sekitarnya	Trans TV
27 August 2014	Wednesday	6.47 PM	Super Deal	ANTV
27 August 2014	Wednesday	7.53 PM	Tukang Bubur Naik Haji	RCTI
27 August 2014	Wednesday	8.13 PM	Super Deal	ANTV
27 August 2014	Wednesday	8.20 PM	Indiana Jones and the Temple of Doom	Trans TV
27 August 2014	Wednesday	8.25 PM	Indonesia Malam	TVRI
27 August 2014	Wednesday	9.20 PM	Catatan Hati Seorang Istri	RCTI
27 August 2014	Wednesday	9.27 PM	zap	
27 August 2014	Wednesday	9.30 PM	Breaking News: Pertemuan SBY-Jokowi	TV One
27 August 2014	Wednesday	9.45 PM	Breaking News: Transisi Pemerintahan	Metro TV
27 August 2014	Wednesday	9.48 PM	(talkshow)	TVRI
27 August 2014	Wednesday	9.52 PM	Catatan Hati Seorang Istri	RCTI
27 August 2014	Wednesday	10.05 PM	Mak Ijah Pngen ke Mekkah	SCTV
27 August 2014	Wednesday	10.06 PM	D Terong Show	Indosiar
27 August 2014	Wednesday	10.10 PM	Kita Nikah Yuk!	RCTI
27 August 2014	Wednesday	11.21 PM	off	
28 August 2014	Thursday	6.00 PM	Upin & Ipin	MNCTV
28 August 2014	Thursday	6.25 PM	Pororo	RTV
28 August 2014	Thursday	6.28 PM	ABG Jadi Manten	SCTV
28 August 2014	Thursday	6.30 PM	ABG Jadi Manten	SCTV
28 August 2014	Thursday	7.35 PM	Arpo	RTV
28 August 2014	Thursday	7.43 PM	Super Deal	ANTV
28 August 2014	Thursday	8.15 PM	Indonesia Malam	TVRI
28 August 2014	Thursday	8.26 PM	Super Deal	ANTV
28 August 2014	Thursday	8.45 PM	Teddy Boy	MNCTV
28 August 2014	Thursday	9.08 PM	Si Mamat Anak Pasar Jangkrik	MNCTV
28 August 2014	Thursday	9.35 PM	Catatan Hati Seorang Istri	RCTI

Date	Day	Time	Programme	Channel TV
28 August 2014	Thursday	9.48 PM	Rumah Petak	TVRI
28 August 2014	Thursday	10.30 PM	(news)	TV One
28 August 2014	Thursday	10.34 PM	(news)	Metro TV
28 August 2014	Thursday	10.37 PM	American Ninja	Trans TV
28 August 2014	Thursday	11.00 PM	off	
29 August 2014	Friday	6.55 PM	Upin & Ipin	MNCTV
29 August 2014	Friday	7.05 PM	Di Sini Ada Tuyul	MNCTV
29 August 2014	Friday	7.15 PM	Di Sini Ada Tuyul	MNCTV
29 August 2014	Friday	8.16 PM	Teddy Boy	MNCTV
29 August 2014	Friday	8.50 PM	Super Deal	ANTV
29 August 2014	Friday	9.00 PM	Catatan Hati Seorang Istri	RCTI
29 August 2014	Friday	9.55 PM	D Terong Show	Indosiar
29 August 2014	Friday	10.15 PM	Raden Kian Santang	MNCTV
29 August 2014	Friday	11.00 PM	James Bond: From Russia with Love	Trans TV
29 August 2014	Friday	11.32 PM	D Terong Show	Indosiar
29 August 2014	Friday	11.50 PM	off	
30 August 2014	Saturday	6.15 PM	The Biggest Game Show	RCTI
30 August 2014	Saturday	6.36 PM	New Famili 100	Indosiar
30 August 2014	Saturday	6.40 PM	Pesbukers	ANTV
30 August 2014	Saturday	7.21 PM	Di Sini Ada Tuyul	MNCTV
30 August 2014	Saturday	8.08 PM	Teddy Boy	MNCTV
30 August 2014	Saturday	8.58 PM	Jodha Akbar	ANTV
30 August 2014	Saturday	8.59 PM	zap	
30 August 2014	Saturday	8.59 PM	Teddy Boy	MNCTV
30 August 2014	Saturday	9.11 PM	Si Mamat Anak Pasar Jangkrik	MNCTV
30 August 2014	Saturday	9.26 PM	Dangdut Academy	Indosiar
30 August 2014	Saturday	9.27 PM	Catatan Hati Seorang Istri	RCTI
30 August 2014	Saturday	9.28 PM	Si Mamat Anak Pasar Jangkrik	MNCTV
30 August 2014	Saturday	10.06 PM	Abang None Jakarta 2014	ANTV
30 August 2014	Saturday	10.28 PM	zap	
30 August 2014	Saturday	10.28 PM	Kita Nikah Yuk!	RCTI
30 August 2014	Saturday	10.37 PM	zap	
30 August 2014	Saturday	10.37 PM	Mata Najwa	Metro TV
30 August 2014	Saturday	10.48 PM	Kita Nikah Yuk!	RCTI
30 August 2014	Saturday	10.50 PM	Abang None Jakarta 2014	ANTV
30 August 2014	Saturday	11.16 PM	Mahabharata	ANTV
30 August 2014	Saturday	11.30 PM	off	
31 August 2014	Sunday	6.53 PM	The Biggest Game Show	RCTI
31 August 2014	Sunday	7.05 PM	zap	
31 August 2014	Sunday	7.05 PM	New Famili 100	Indosiar
31 August 2014	Sunday	7.13 PM	New Famili 100	Indosiar
31 August 2014	Sunday	7.17 PM	Dangdut Academy	Indosiar
31 August 2014	Sunday	7.51 PM	Tukang Bubur Naik Haji	RCTI

Date	Day	Time	Programme	Channel TV
31 August 2014	Sunday	8.45 PM	(feature)	TVTL (Televisi Timor Leste)
31 August 2014	Sunday	9.15 PM	Catatan Hati Seorang Istri	RCTI
31 August 2014	Sunday	9.53 PM	Si Mamat Anak Pasar Jangkrik	MNCTV
31 August 2014	Sunday	9.55 PM	Catatan Hati Seorang Istri	RCTI
31 August 2014	Sunday	10.00 PM	Dangdut Academy	Indosiar
31 August 2014	Sunday	10.04 PM	Catatan Hati Seorang Istri	RCTI
31 August 2014	Sunday	10.06 PM	Si Mamat Anak Pasar Jangkrik	MNCTV
31 August 2014	Sunday	10.08 PM	Dangdut Academy	Indosiar
31 August 2014	Sunday	10.19 PM	Catatan Hati Seorang Istri	RCTI
31 August 2014	Sunday	10.22 PM	Kita Nikah Yuk!	RCTI
31 August 2014	Sunday	10.30 PM	off	
1 September 2014	Monday	6.00 PM	The Biggest Game Show	RCTI
1 September 2014	Monday	6.33 PM	zap	
1 September 2014	Monday	6.33 PM	New Famili 100	Indosiar
1 September 2014	Monday	6.45 PM	off	
1 September 2014	Monday	7.25 PM	Super Deal	ANTV
1 September 2014	Monday	7.33 PM	Tukang Bubur Naik Haji	RCTI
1 September 2014	Monday	7.40 PM	Super Deal	ANTV
1 September 2014	Monday	8.05 PM	Tukang Bubur Naik Haji	RCTI
1 September 2014	Monday	8.06 PM	Indonesia Malam	TVRI
1 September 2014	Monday	8.17 PM	Super Deal	ANTV
1 September 2014	Monday	9.01 PM	Dangdut Academy	Indosiar
1 September 2014	Monday	9.05 PM	zap	
1 September 2014	Monday	9.05 PM	(art performance)	TVRI
1 September 2014	Monday	9.07 PM	Catatan Hati Seorang Istri	RCTI
1 September 2014	Monday	9.40 PM	off	