



Crowd-r@ting:

In search of
alternative rating
in Indonesia

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Published in Indonesia in 2017 by
Centre for Innovation Policy and Governance

Komp. Harmoni Plaza Blok B-5, Jl. Suryopranoto No. 2, Harmoni
Jakarta Pusat 10130, Indonesia

www.cipg.or.id

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How to cite this report:

(Esti, Attamimi, Wijayanti & Nugraha, 2017)

Esti, K., Attamimi, N.H., Wijayanti, A.P., Nugraha, L.K. 2017. *Crowd-r@ting: In search of alternative rating in Indonesia*. Jakarta: Centre for Innovation Policy and Governance, Ford Foundation Indonesia.

Acknowledgement

This report was prepared by a team led by Klara Esti and comprising Natasha Hassan Attamimi, Aldani Putri Wijayanti and Leonardus Kristianto Nugraha. The work was carried out under the general direction of Dr. Yanuar Nugroho.

Dwitri Amalia helped proofread the report. Paula Luciana and Billy Aryo provided the translations. Mona Luthfina Usmani helped on the layout of the report.

Throughout the research, the team was privileged of the huge support and assistance from numerous Indonesian media practitioners, civil society contacts and partners, and individuals who participated in our study through the interview process. We particularly owe our thanks and gratitude to Remotivi team for their generous support and dedication to helping us. We would also like to thank AJI Makassar, Bale Bengong and Taman Baca Kesiman in Denpasar, Pusat Kajian Kebijakan dan Pembangunan Daerah (PK2PD) Lambung Mangkurat University in Banjarmasin, Palembang Movie Club, and Indonesia Melek Media in Medan for their tremendous help in organising the discussions in their respective cities.

The team would like to acknowledge the generous support from Hendriyani and R. Kristiawan for their insights and assistance.

And to everyone who has helped throughout the course of this research. Thank you.

The research was funded by the Ford Foundation Indonesian Office and undertaken by Centre for Innovation Policy and Governance (CIPG), Jakarta.

Abbreviations

AJI	<i>Aliansi Jurnalis Independen</i> /Alliance of Independent Journalist
APJII	<i>Asosiasi Penyedia Jasa Internet Indonesia</i> /Indonesian Internet Providers Association
Bekraf	<i>Badan Ekonomi Kreatif</i> /Creative Economy Agency
BPS	<i>Badan Pusat Statistik</i> /Central Bureau of Statistics
CEO	Chief Executive Officer
CMS	Cipta Media Seluler
CSO	Civil Society Organisation
DAR	Digital Ad Ratings
DPRD	<i>Dewan Perwakilan Rakyat Daerah</i> /regional representatives
FGD	Focus Group Discussion
GPRS	General Packet Radio Service
GRP	Gross Rating Point
GSM	Global System for Mobile Communications
ICT	Information and Communication Technology
IJTI	<i>Ikatan Jurnalis Televisi Indonesia</i> /Indonesian Television Journalists Association
IMDb	Internet Movie Database
ISKI	<i>Ikatan Sarjana Komunikasi Indonesia</i> /Indonesian Communication Scholars Association
IT	Information Technology
KPI	<i>Komisi Penyiaran Indonesia</i> /Indonesian Broadcasting Commission
KPID	<i>Komisi Penyiaran Indonesia Daerah</i> /regional broadcasting commission
LAPOR!	<i>Layanan Aspirasi dan Pengaduan Online Rakyat</i>
MIT	Massachusetts Institute of Technology
MNC TV	<i>Media Nusantara Citra Television</i>
P3I	<i>Persatuan Perusahaan Periklanan Indonesia</i> /Indonesian Association of Advertising Agencies

P3SPS	<i>Pedoman Perilaku Penyiaran dan Standard Program Siaran/Broadcasting Code of Conduct and Standards of Programmes</i>
PH	Production House
RCTI	<i>Rajawali Citra Televisi Indonesia</i>
SCTV	<i>Surya Citra Televisi Indonesia</i>
SMS	Short Message Service
SRG	Survey Research Group
SRI	Survey Research Indonesia
SSJ	<i>Sistem Siaran Jaringan/network broadcasting system</i>
TAM	Television Audience Measurement
TPI	<i>Televisi Pendidikan Indonesia</i>
TV	Television
TVRI	<i>Televisi Republik Indonesia</i>
UI	User Interface
UKP4	<i>Unit Kerja Presiden Bidang Pengawasan dan Pengendalian Pembangunan/President's Delivery Unit of Development Monitoring and Oversight</i>
US	United States (of America)
VNU	Verenigde Nederlandse Uitgeverijen
Yayasan SET	<i>Yayasan Sains Estetika dan Teknologi/SET Foundation</i>
YKS	<i>Yuk Keep Smile</i>
YPMA	<i>Yayasan Pengembangan Media Anak/Children Media Development Foundation</i>

Glossary

<i>Audience measurement</i>	Methods to identify the number and profile of certain media users.
<i>Rating</i>	In its broadest sense, rating is a classification or ranking of someone or something based on a comparative assessment of their quality, standard or performance. However, in the broadcasting context, rating is the estimated audience size of a particular television or radio programme. For example, “X TV programme” has 3.5 rating and 6 share. The 3.5 simply means that 3.5% of all households with a TV set watched the programme.
<i>Share</i>	An estimate of the percentage of how many households with TVs that were watching at that given time were tuned into the programme. For example, “X TV programme” has 3.5 rating and 6 share. The 6 share means that 6% of households with TVs that were watching at that given time were tuned into the programme.
<i>Marketplace of attention</i>	This concept can be traced back to the idea of attention economy that see human attention as the scarce commodity and the necessary precondition of social change. In the context of the media, the core idea is that media users fuel the attention economy. Their decisions about where to put their attention to (i.e. deciding what to watch or read or share, taken as a whole) create the audiences that sustain media and give them meaning.
<i>Attention economy</i>	See <i>Marketplace of attention</i> .
<i>Civic activism</i>	Practices that facilitate greater citizens involvement in the public affairs. These include access to public policies, participation in the media and the means to voice public concerns. In the context of democracy, civic activism is essential in ensuring that public institutions function in a transparent and accountable manner with active participation from the citizens.

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Executive Summary

The current TV-rating mechanism is incapable of capturing feedback from the audience. As a traffic counter, it lacks the tool to assess the complexity of TV-viewing. There is no established feedback mechanism that is able to represent audience's opinions or criticisms. This results in the audience being seen merely as a consumer, as the traffic counting is influencing pricing strategy for advertisement in TV programmes. This is not in line with the nature of television that broadcast using public-owned frequency, which bears responsibility for television to be the public guardian.

1. **Rapotivi offers a new way of interaction between audience and content producers.** It is innovative in the way that it made audience criticisms visible to the media industry and channeled these feedbacks to Indonesian Broadcasting Commission (KPI). This transparent and unmediated practice of handling complaints did not exist before. Rapotivi became the pioneer in feedback mechanism that is more open for citizens' participation.
2. Using the power of new technologies, we propose the idea of Crowd-r@ting. **Crowd-r@ting is a collective initiative that allows the public to provide live feedback in the form of ratings and reviews about the quality of the television programmes.** Crowd-r@ting will inject the spirit of putting back audience as a rightful citizen. Thus, it focuses on capturing the complexity of audience judgement towards the content. A huge civic movement and multistakeholders engagement will back up Crowd-r@ting and make sure that this initiative is impactful. It starts with the individuals and community. Citizens must first aware of their rights to media, then express their concerns towards TV content through Crowd-r@ting.

3. **Crowd-r@ting will operate with the principles of independency, accuracy and transparency.** Independency is freedom from political and economic intervention, be it from political party/figure, government or any business entity. In line with this principle, Crowd-r@ting will rely on citizens funding, not taking money from those involved in television content production. Accuracy on portraying citizens' aspiration is achieved by providing clear assessment on the quality of television content. And lastly, transparency on the process and follow up will allow the public to monitor the progress. This implies a continuous and consistent publication regarding citizens' aspiration.
4. **Crowd-r@ting offers a whole new perspective on the engagement between audience and content.** As of now, viewing behaviour has already been individualised due to the technology advancement. Rating alone is obsolete as it fails to portray the real audience's content preference. At this point, content producers need to begin incorporating audience feedback and harness their creative potentials to produce more relevant and innovative content.
5. **By imposing transparency and accountability in broadcasting sector, Crowd-r@ting reveals the real performance of the authorised bodies that regulate content.** In turn, it will force the KPI and the Ministry of Communication and Informatics to ensure that the programme quality is taken into account in the periodic evaluation of broadcasting permit. However, this relies on an assumption that the government bodies prioritise public interest. If this is not met, market logic will continue to dominate, and citizens remain as mere consumers in the industry that operate using public-owned frequency.

1

Introduction

“TV has numerous entertainment that is not educating, no? Soap operas only show revenge, glamorous life, conflicts, social conflicts. I once was so annoyed by the noise from the TV that [showed] people having arguments/conflicts. What was it? What was it trying to put as an example?”

(Priyanto, documentary The Way We Watch TV, March 2015).

1.1 Background and rationale

In 2013, an online petition went viral. The petition Stop YKS¹ (originally in Indonesian: *Hentikan YKS*) successfully gathered 43,778 signatures and made way to put a great pressure to the Indonesian Broadcasting Commission (*Komisi Penyiaran Indonesia/KPI*) to issue a warning, which resulted to the programme being terminated.² This petition was started by Rizky Alfian, an everyday watcher of the programme, who had a simple plea that was to stop YKS from airing because of its inappropriate content. He put the effort in a bigger picture: This is an initial step of a collective effort to the betterment of television content in Indonesia.³

The story above is a case showing how a citizen's voice is able to overrule the media that has failed to serve public interest. In Indonesia, where the media industry is centred towards profit-making and less about the representation of its citizens, such case is indeed rare. Sadly, most audience would relate to Priyanto's statement above: they have concerns regarding TV programmes but find no channel to voice it.

The prominence of rating as the current feedback mechanism used by the media industry does not incorporate citizens' perception on the quality of media content. The calculation of rating is statistical: it collects only individual

¹ YKS is an abbreviation for *Yuk Keep Smile* – a variety show aired by Trans TV. This programme was being broadcasted in the prime time, every Saturday and Sunday, then had it re-run on Monday, Tuesday and Friday at the exact same time, from 7.30 to 10.30 pm.

² Online petition Stop YKS (in Indonesian *Hentikan YKS*) was initiated by Rizqi Alfian in the end of the year 2013 (<https://www.change.org/p/transtv-corp-segera-hentikan-penayangan-yks>, last accessed 17 December 2017). On 22 January 2014, it was updated with the information regarding the warning issued by Indonesian Broadcasting Commission (*Komisi Penyiaran Indonesia/KPI*) (<https://www.change.org/p/transtv-corp-segera-hentikan-penayangan-yks/u/5834825>, last accessed 17 December 2017).

³ The introduction to the petition was originally written in Indonesian. It reads as follows: “*Ini adalah langkah awal untuk bersama-sama memperbaiki tayangan televisi Indonesia,*” He then asked everyone to be critical and file less-educated content to KPI through website kpi.go.id/index.php/pengaduan, call centre 021-6340626, or short message 081213070000.

attributes and traffic counting of audience (Webster, 2001). The rating can also be misinterpreted to justify popular shows as “good” shows, or that the number of samples for the rating calculation represents all citizens – creating an illusion that the popular show is in-line with citizen’s taste (Webster and Phalen, 1997). Under this mechanism, citizens’ ability to shape television content is devalued as they are represented merely by a count number.

Due to the logic of ratings, the highest-rated programmes will be reproduced over and over again, resulting in content duplication. Though the highest-rated programme is ever-changing, it mostly revolves around *sinetron* (soap opera) or musical/dangdut competition (Nugroho, Putri, and Laksmi, 2012; Nugroho et al., 2015), resulting in a small diversity of content. Our previous research reveals that television content is Jakarta-centric (34.1% of all content) in terms of geographical location, Islamic-centric (96.7% of content) in terms of religious orientation and Java-centric (41% of content) in terms of ethnic identity (Nugroho et al., 2013). The decrease in the quality of media content which fails to provide adequate space for any interest groups in the society (Nugroho et al. 2012, Nugroho et al. 2013), is potentially ruining any credibility of the media as the Fourth Estate (Carlyle 1840; Schultz 1998).

Meanwhile in contemporary Indonesia, access to media both in terms of infrastructure and content has been severely limited. Citizens may have access to certain media but they do not have the access to influence television content at all. The media industry has been putting the citizens in the confinement of consumers’ seats by ignoring their feedback and continue to determine production of content via quantitative rating.

This situation is problematic, as we believe that appropriate access to media means that citizens do not only have the infrastructures, but also the means to produce and distribute it. Ideally, on top of being a media consumer, a citizen will also be able to have the opportunity to shape information, knowledge and culture using their own resources. If realised, this will enrich our culture, communication and democracy as a whole, which is essential in improving individual and communal lives by harnessing their creative potential. In this context, a means for citizens to be able to choose what they want to have in their media becomes imperative. In terms of television content production,

audiences' responses will be beneficial to shape and reconstruct the symbolic environments of media culture. Harnessing genuine audience feedback will not only support active citizenship, but also help media to produce innovative content. Unfortunately, under current circumstances, citizen cannot give their feedback directly to the content producers.

In respond to that, Remotivi as one of the media watchdogs has introduced a reporting tool that enables audiences to submit their complaints about unsatisfactory quality of television content. The initiative is called Rapotivi. It aims to create a two-way channel of communication, through which audiences may report their complaints regarding inappropriate television content towards the government, in this case KPI, who is expected to respond.

While Rapotivi offers innovative features and has been well received mostly in Greater Jakarta, the idea of Rapotivi has not been adopted broadly on sub-national or national levels. Drawing on this experience, it is therefore intriguing to see what factors prevented it to its success and to understand the context where such tool is able to operate effectively.

This study aims to pinpoint the underlying factors of success and failure of operating reporting tools in contemporary Indonesia. The finding of these factors would be used to develop the model of a more open and participative feedback mechanism for television content.

1.2 Objectives

This study aims to understand how rating works and the logic behind it, as well as how rating implicates television content production in Indonesia. This study also wants to capture the workings of Rapotivi – from its design to its implementation – in order to gain a nuanced story on how the tool has been utilised and to what extent the existence of Rapotivi helps in creating the active audienship in Indonesia. Based on the case of Rapotivi, this study then explores the possibility of providing a new model of audience feedback mechanism.

This 12-month long research programme discerns its objectives as follow:

1. To understand the working of rating mechanism and how rating implicates the production of television content.
2. To identify the extent of Rapotivi as the existing alternative feedback mechanism tool (here we refer to as alternative rating) fulfilling its objectives. This research reached the actors behind the design and implementation of Rapotivi, and also its users and non-users.
3. To identify the guiding principles of alternative audience measurements. By understanding the drivers and barriers in implementing the existing tools, this study aims to provide recommendations for improvement, as well as a new model of audience measurement.

On a practical level, this study aspires to find specific areas that will improve the implementation of Rapotivi. Furthermore, on a conceptual level, this study aims to conceptualise a new model of audience measurement that promotes a more open and communicative approach. We also aim to provide a more comprehensive rating mechanism.

1.3 Research questions

Based on the abovementioned purposes, we take these three big questions as our research guideline:

1. What is the process of rating? How does rating implicate the content of television? How did it come into being and why?
2. How does Rapotivi work as a television alternative rating?
3. In light of the dynamics of rating mechanism and content creation, to what extent and in what ways is alternative rating needed?

To answer these questions, the study mobilised primary and secondary data. The primary data was collected through survey, FGDs, and in-depth interviews with the key actors involved in the development of Rapotivi, personnels involved in the content production (TV stations, content creators and production house), advertisers, application developer and media experts.

The collection of primary data took place from January to October 2017. Meanwhile, secondary data was collected through desk study. The secondary data aims to trace back the history of audience measurement, particularly rating, as well as to scrutinise the working mechanism of rating in the context of Indonesia and the idea of citizen's right to media.

Chapter 3 will elaborate the methodology in more detail.

1.4 Understanding the relation between rating, audience and content: A preview

Rating holds a significant role in the landscape of the media industry in Indonesia. It becomes the major reference for TV stations, content producers, media strategists and advertisers in the content production. Our findings say that rating is just a means for media to make sense and profit from their audience. Rating provides an estimated number of viewers watching certain TV programmes, but it fails to comprehensively capture the complex experience of TV-viewing. On the other hand, people have been more critical towards the quality of television content. Since rating is incapable of capturing their critics and preferences regarding television content, people begin to look for the alternative feedback mechanism available.

Our analysis highlights that eventhough Rapotivi has enabled a wider public participation in the broadcasting sector, users are doubtful whether their complaints really make a different. On the other hand, Remotivi struggles to expand this initiative.

Taking lessons from Rapotivi, an alternative feedback mechanism is developed. Using the advent of new technology, the alternative rating will become a means for citizens from diverse socio-economic background and from various geographic locations in Indonesia to take part in the dynamics of content production and consumption.

However, since the idea of alternative rating employs different logic from current rating mechanism, imposing a different way of seeing the audience to the media industry could be the most challenging part. This is why the initiative to develop an alternative rating should be supported by a huge civic activism. Reflecting on Rapotivi's case and other previous initiatives, the new technology is indeed useful as long as it is appropriated to boost citizens participation. In this sense, it is citizens' action that may start changing the practice of media industry.

1.5 Structure of the report

We have briefly presented the relation of media and the audience in Chapter 1. We trace back the emergence of rating and its development, including the critics towards it, in Chapter 2. Chapter 3 provides the approach and methods used in this research.

Chapter 4 and Chapter 5 present our findings. We start by having a closer look at the development and possible improvement of Rapotivi in Chapter 4. Chapter 5 then elaborates on how alternative rating – here we call it 'Crowd-r@ting' – may change the landscape of power in the media industry.

Chapter 6 concludes the research with reflection and future agenda.

2

Figuring the audience: Citizen vs consumer

*“We should assume that in an information economy,
the real scarce commodity will always be human attention
and that attracting that attention will be the necessary precondition of social change.
And the real source of wealth.”*

(Richard A. Lanham, 2006, p. 46)

In Indonesia, television has been inseparable from its national development project. Indonesia was one of the first countries to launch a civilian communication satellite Palapa in 1976 and to place a television set (car-battery-powered where necessary) in every village (Alfian and Chu, 1981; Hobart, 2006). The aim was to reach out across the vast and sprawling archipelago and to address the population, first as the masses or as citizen-in-development, and then with the emergence of terrestrial and satellite commercial television in the 1990s, as consumers (Kitley, 2000). Although Indonesia witnessed the mushrooming of television, the attempt to understand its audience is somewhat less innovative.

Gareth Barkin's (2006) ethnography of production houses and channels in Jakarta shows how the format, content and style of programming depend on issues of 'intra-group prestige' and 'the internal aesthetic politics of Jakarta "culture of production" and the sorts of forms, narratives and themes that resonate within it'. Starting with a pilot travel programme for Trans TV, he examines how decisions have little to do with anticipating audience demand or interest, but reflect executives' overseas education and their distinctively elite tastes affected by global media narratives. So, Indonesian viewers are invited to adopt a 'foreignising gaze' upon themselves, reified in travel programmes as exotic and commoditised 'culture'. Such condition has distanced media from the noble duty it should serve – which is to promote the idea of civic life.

Early propositions suggest that media corporations, together with the media strategists and rating agency do have the ability to construct the public life through the production of media content. However, those who control the power within the industry perceive the audience as a passive entity whose interest is marketable. The audience are rarely asked for their input, and instead are forced to consume what is served by the media (Nugroho et al., 2015).

Recent case of Bati indigenous community who marched to protest *On the Spot* (Trans 7), a TV programme that portrayed Bati people as mythological creatures in form of monkey and bat combined, is a stark example of how

media producers have failed to understand the audience.⁴ This case also shows the urgency for a new feedback mechanism that is more effective in representing the audience and channeling their voice. *Yuk Keep Smile* (YKS) is another case that demonstrates how rating has failed to represent the audience. Started as a variety show named *Yuk Kita Sahur* during Ramadhan 2013, it was able to score high on Nielsen's rating and share. YKS was changed to *Yuk Keep Smile* on 31 August 2013 and was aired during the prime time since then. This programme has sparked protests from the audience due to its inappropriate content, such as bullying, but remained on top of Nielsen's rating and share.⁵ YKS was stopped on 26 June 2014 after KPI issued a letter banning YKS due to a huge public pressure.⁶

At this point, we need to investigate the logic of rating. Our understanding is that it is a feedback mechanism used by a rating agency that mainly relies on quantitative approach in measuring viewers' activity to produce picture of the audience. The method is excellent in terms of traffic counting, which is keeping a tally on who watches certain programme across time and geographic dimensions, but it is poor in capturing the contextual nature of TV-watching: the comments and criticisms one might utter in front of it, assessing its content quality, and imagining better alternatives (Nugroho et al., 2013; Nugroho et al., 2015; Hendriyani and Eriyanto, 2016). This contextual type of feedback, which is richer and more genuine, is not institutionalised under current feedback mechanism. As the current mechanism captures only the quantitative side of audience feedback, rating does not function to change the quality of television content.

⁴ Numbers of Bati indigenous community marched to protest *On the Spot* (Trans 7). An elaboration on this case is provided in Chapter 5.

⁵ *Yuk Keep Smile* (YKS) was a variety show broadcasted by Trans TV. YKS used to be consistently on top of Nielsen's rating and share, before its rating began to drop in June 2014. See: <https://www.tabloidbintang.com/film-tv-musik/ulasan/read/9419/rating-yks-belakangan-tidak-segemilang-awal-penayangannya>, last accessed 1 January 2018.

⁶ See <http://entertainment.kompas.com/read/2014/06/26/1523557/KPI.Resmi.Jatuhkan.Sanksi.Penghentian.YKS>, last accessed 20 December 2017. See also the an online petition that eventually stop the programme: <https://www.change.org/p/transtv-corp-segera-hentikan-penayangan-yks> (2013), last accessed 20 December 2017.

In investigating this problem, we will start by tracing back the genealogy of rating from the global context and then move to Indonesian context. Then, we will unveil the working mechanism of rating in the media industry. At the end, we explore on how the principle of citizenship might reverse the audience back as rightful citizens in relation to the media.

2.1 The emergence of rating

In its broadest sense, rating is a classification or ranking of someone or something based on a comparative assessment of their quality, standard, or performance.⁷ However, when we talk about rating in the broadcasting context, the meaning shrinks. Rating is the estimated audience size of a particular television or radio programme.

Unlike the print media, which used circulation figures as a measure of mass eyeballs, radio advertisers had no way of knowing how many listeners they were reaching through their programmes (Buzzard, 2012). Therefore, they need audience measurement. Rating itself is just one part of audience measurements with a long history.

The history of rating started in the United States in 1929, when the basic principle of the Audimeter (then for radio) was first described in a patent application in 1929 by Claude E. Robinson, a student at Columbia University (Bourdon and Méadel, 2014). The working mechanism of Audimeter was described in the third paragraph of the patent:

“The relative popularity of programs being broadcast from different broadcasting stations will be recorded. The record will show the length of time during which each set is tuned to each wavelength, the hour of the day during which each set is operated and the various programs that the set is tuned to receive.”

(Beville, 1988, p. 17 in Bourdon and Méadel, 2014)

It took few years before two professors from Massachusetts Institute of Technology (MIT), Robert F. Elder and Louis E. Woodruff (Wood, 1962) finally developed the audimeter devices in 1930s (Bourdon and Méadel, 2014).

⁷ See: <https://en.oxforddictionaries.com/definition/rating>, last accessed 17 December 2017.

Arthur C. Nielsen then acquired the patent and existing stocks in 1936 (Buzzard, 2012; Bourdon and Méadel, 2014). The Nielsen Radio Index (NRI) was launched in 1942 (Bjur, 2009; Bourdon and Méadel, 2014). Nielsen's fieldworkers collected the data in each household every week (Bjur, 2009; Bourdon and Méadel, 2014). Seven years later, in 1949, television in New York began to use the Audimeter, followed by the national US market (Bjur, 2009; Buzzard, 2012; Bourdon and Méadel, 2014). Delivery of data was made faster by simultaneous transmission over a separate additional telephone line in 1959 (Bjur, 2009).

In 1973, Nielsen introduced Storage Instantaneous Audimeter (SIA) (Beville, 1988, p. 72), with features that are still relevant today: the data is collected at night, processed by a central computer, and made available to clients the next morning (Bourdon and Méadel, 2014).⁸ Another big step was the introduction of the 'push-button Audimeter' (Bourdon and Méadel, 2014). The German 'Telescomat', relying on Swiss technology, developed the first version of a push-button audimeter in 1975 (Bourdon and Méadel, 2014). However, this version did not spread. In 1984, Audits of Great Britain (AGB) invented a black box similar to 'push-button Audimeter' (Bjur, 2009; Bourdon and Méadel, 2014). It had a special remote control with individual buttons for all household members to indicate their presence in front of the screen (Bjur, 2009; Buzzard, 2012; Bourdon and Méadel, 2014). This device was called people meter. This people meter monitored passively what was tuned in and provided in parallel information on the composition of the audience (Bjur, 2009). Using people meter, both audience size and composition could be estimated the day after viewing and communicated faster (Webster, 2000; Bjur, 2009).

In the mid-1980s in Europe, other versions of this technology were developed, including in Italy and Switzerland (Bourdon and Méadel, 2014). In the United

⁸ In the 1971, at the time when Nielsen was introducing the SIA in the United States (see <http://sites.nielsen.com/90years/>, last accessed 1 January 2018), most major European broadcasting organisations surveyed television audiences by computer processing of diary data. The two richest television markets, the United Kingdom and Germany were the first ones to pioneer the Audimeter (Bignell and Fickers, 2008; Bourdon and Méadel, 2014).

States, Nielsen eventually converted to the people meter, under the pressure of intense competition during the long ‘peoplesmeter war’ (1984–1999) (Buzzard, 2002; Bourdon and Méadel, 2014). Since then, people meter has been considered as “the ideal rating service” for audience measurement (Webster, 2000; Bjur, 2009). According to Eurodata TV Worldwide (2014), the annual survey of global TV conducted by Médiamétrie the French Television Audience Measurement (TAM) Institute, 76 countries had adopted people meter.⁹

It is not without reason that rating was first emerged in the US. Private-owned commercial TV has dominated the competition in the US media industry landscape (Napoli, 2011; Buzzard, 2012; Bourdon and Méadel, 2014). The competition among TV stations created the need of single audience behaviour that is used by TV to create programmes which hopefully would attract audience. Advertisers and advertising agencies are also in need of data that can be used as a basis to determine where to advertise the products. Their concern is to reach their target market. This was where rating took a role.

Meanwhile, in the European media landscape, only one or two public broadcasting services were dominant (Bignell and Fickers, 2008).¹⁰ Audience research was initially performed by internal public broadcasting service (in-house) aimed to improve content quality. It was not until 1980, due to broadcasting deregulation, that commercial TVs were born in European countries. Rating was then emerged, due to the need of advertisers and advertising agencies to obtain objective data regarding audience behaviour.

⁹ Based on Eurodata TV Worldwide published on 6 October 2014. See <https://www.ebu.ch/files/live/sites/ebu/files/Events/Media%20Intelligence%20Service/KX14/KX14%20-%20CALLAY%20-%20No%20apocalyptic%20future%20for%20television.pdf>, last accessed 1 January 2018.

¹⁰ Some of the early attempts to plant private TV are short-lived or failed totally, for example FFG 1960 in Germany. However, there was ITV-Network (UK) and RTL Télévision (Luxembourg) that were able to establish themselves during the 1950s on a regional level aside from the major public-service providers. In Italy, a debate (about establishment of private TV?) originated in the 1950s. Since the 1970s there has been plenty of locally focused broadcasters, leaving space in the following decade to national commercial networks. This was initially an illegal practice.

Here we can see that historically, measurement systems have been the tools of commercially supported media. From the perspective of actors in the media industry, rating serves as currency – an agreed exchange value by which to buy and sell an otherwise invisible product: audience attention (Napoli, 2011; Buzzard, 2012). Ratings services made it possible for radio, then television, to profit from their audience. Using this logic, the buyer's (advertisers, agencies, media strategists) goal in the TV marketplace is to move products and services through the use of advertising as effectively and efficiently as possible. This is also the case in Indonesia.

2.2 Measuring audience attention in Indonesia

The development of rating in Indonesia is inseparable from the presence of private TV stations since 1989 and followed by the permission to advertise in media. In 1973 a market research firm called In Search Data¹¹ was established. In 1976, In Search Data joined the Survey Research Group (SRG). Under SRG, the name of In Search Data was then changed to Survey Research Indonesia (SRI), which service was to provide media information to media owners (mostly radio) and the advertising industry in Indonesia. In 1991, SRI merged with AC Nielsen under Dun & Bradstreet Company and has been providing Television Audience Measurement (TAM) services since then.¹² Dun & Bradstreet Company has previously divided AC Nielsen into two separate entities: Nielsen Media Research, which focused on media research, and AC Nielsen, focused on the market research.¹³ *Verenigde Nederlandse Uitgeverijen* (VNU), a media research company originally from Netherland bought Nielsen Media Research in 1989.

¹¹ In Search Data is an Indonesian private market and audience research company (Alfian and Chu, 1981). In Search Data conducted survey on newspaper readership in 1973 (Karamoy and Sablie, 1974). In 1974, In Search Data conducted survey to determine which advertisements were more remembered by television viewers located in Jakarta.

¹² See <http://www.agbnielsen.com/whereweare/>, last accessed 17 December 2017.

¹³ See also <http://www.referenceforbusiness.com/history2/59/ACNielsen-Corporation.html>, last accessed 17 December 2017.

In 1994, AC Nielsen took over SRG. VNU acquired AC Nielsen, and began to merge it with Nielsen Media Research in 2000 under the name VNU Media Measurement & Information. In 2005, through the joint venture between VNU Media Measurement & Information and AGB for Nielsen Media Research, “AGB-Nielsen Media Research (Indonesia)” starts its new legal entity for TAM in Indonesia.¹⁴ Three years later, the Nielsen Company took 100% ownership of AGB-Nielsen Media Research. AGB-Nielsen Media Research Indonesia then has been re-branded as Nielsen Audience Measurement Indonesia.

We summarise the milestones of rating and the media industry in Indonesia in the timeline below.

¹⁴ See

<http://www.agbnielsen.com/whereweare/dynPage.asp?hash=911bfea82535c71b1e0f0379f4bd8915&crypt=N%B6%9D%A6%AC%92%AA%9A%AC%BE%8C%99%A0O%90%BE%9D%92i%82y%B5%BC%C4%CE%D4%C0%D5%93%83%9C%B8%B4%A6%C4%B9%91%A8N%8A%A6%D1%8B%AB%A9%85ad%A1%B2%92%AB%C7%B7%A4%96%C0%CE>, last accessed 17 December 2017.

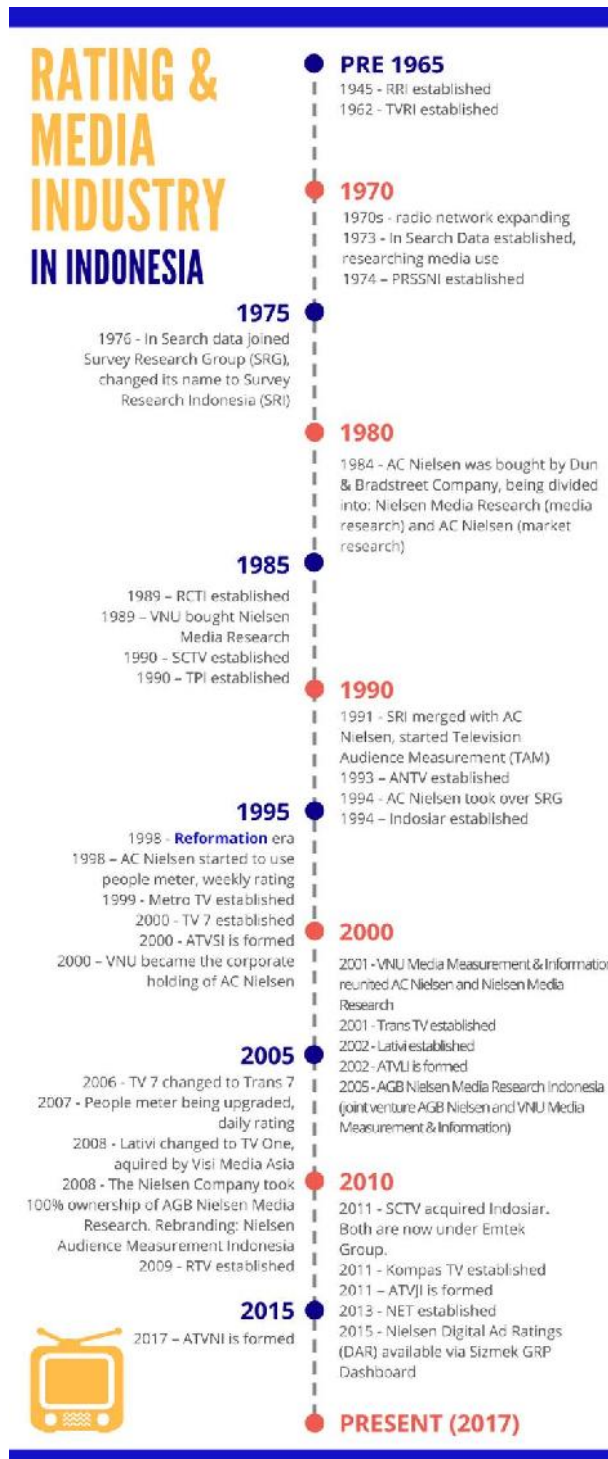


Figure 2.1 A timeline of rating and media industry in Indonesia

Source: Authors.

Rating was introduced in Indonesia in 1991 at the request of the commercial broadcasters (RCTI¹⁵, SCTV¹⁶, and TPI¹⁷), the government station TVRI and the Indonesian Association of Advertising Agencies (*Persatuan Perusahaan Periklanan Indonesia*, abbreviated as P3I). All parties agreed that the boom of commercial television increased the need for unbiased data regarding audience viewing behaviour and the results of particular advertising campaigns. Nielsen offered their service with syndicated system: 75% of the research fee was covered by the TV stations and the rest 25% was paid by the advertising agencies (Loven, 2008, p. 172).¹⁸ TVRI discontinued its subscription to the rating service in 1973. The reason was that TVRI did not need the expensive data on rating since it is a non-commercial station (Loven, 2008).

¹⁵ RCTI stands for *Rajawali Citra Televisi Indonesia*. It was established in 1989 by Bimantara Citra, a private company owned by Tommy Soeharto, a son of then Indonesian president Soeharto. RCTI was acquired by Media Nusantara. See Nugroho, Y., Putri, D. A., and Laksmi, S. (2012). *Mapping the landscape of the media industry in contemporary Indonesia*. Jakarta: CIPG and HIVOS.

¹⁶ SCTV stands for *Surya Citra Televisi*. It was established by in 1990. It is owned by Emtex group. See Nugroho, Y., Putri, D. A., and Laksmi, S. (2012). *Mapping the landscape of the media industry in contemporary Indonesia*. Jakarta: CIPG and HIVOS.

¹⁷ TPI stands for *Televisi Pendidikan Indonesia*. TPI was established in 1990 by Siti Hardiyanti Rukmana, first daughter of then Indonesian president Soeharto. In 2001, Harry Tanoesoedibjo through Media Nusantara Citra bought 70% equity of TPI. TPI was later changed to MNCTV (Media Nusantara Citra Televisi) on 20 October 2010. See Nugroho, Y., Putri, D. A., and Laksmi, S. (2012). *Mapping the landscape of the media industry in contemporary Indonesia*. Jakarta: CIPG and HIVOS.

¹⁸ For detailed account on this process, please consult Loven, K. (2008). *Watching Si Doel: Television, Language, and Cultural Identity in Contemporary Indonesia*. Leiden: KITLV Press.

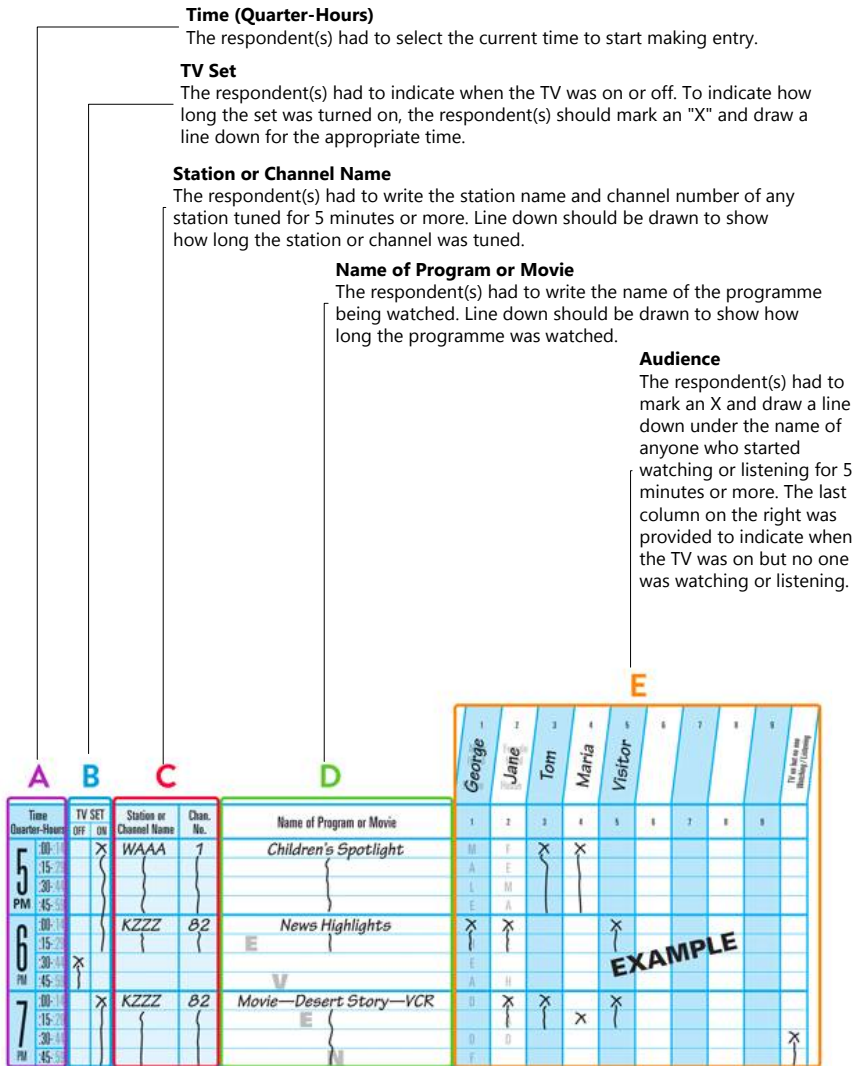


Figure 2.2 Nielsen’s TV viewing diary

Source: Authors, adapted from <https://www.hanselman.com/blog/MeasuringSatisfactionWeAreANielsenFamily.aspx>, last accessed 20 December 2017

In 1991, the method used by Nielsen was TV viewing diary. Household samples were asked to write what they have been watching. Each family member should set their own name and what show they watch at a certain time. Nielsen then collected the diary, process the inputs and proceed with data analysis. The processed data then were distributed to private TV stations and the Indonesian Association of Advertising Agencies (P3I) within 10 days.

The feedbacks from the data users were negative, due to the weaknesses in the internal respondent factor (for instance their failure to take notes) and the long process it took to analyse the data (10 days after collecting the samples). Manual input is a major limitation in conducting this type of research.

The crucial moment of rating development in Indonesia lies on February 1998, when for the first time, Nielsen used the people meter. Through this device, the behavior of audience can be stored accurately. The data can also be extracted in a relatively shorter time compared to manual input; it takes only seven days after the broadcast. In 2007, Nielsen upgraded the people meter used in Indonesia.¹⁹



Figure 2.3 Nielsen people meter set (series TVM-5®) used in Indonesia

Source: Nielsen (<http://www.agbnielsen.net/whereweare>, last accessed 17 December 2017).

Current people meter records minute-to-minute TV viewing. It uses Global System for Mobile Communications (GSM) and General Packet Radio Service (GPRS) with all-night data retrieval. Until now, every morning TV stations receive the rating of all programmes aired the day before. The data obtained comprised of the demographics and psychographics of viewers, media usage

¹⁹ See <http://www.agbnielsen.net/whereweare/dynPage.asp?hash=0356e38168adb02933982694d6b348f7&crypt=N%B6%9D%A6%AC%92%AA%9A%AC%BE%8C%99%A0O%90%BE%9D%93p%81y%B5%BC%C4%CE%D4%C0%D5%93%83%9C%B8%B4%A6%C4%B9%91%A8N%8A%A6%D1%8B%AB%A9%85ad%A1%B2%92%AB%C7%B7%A4%96%C0%CE>, last accessed on 20 December 2017.

and product usage. People meter itself is part of Television Audience Measurement (TAM).

We illustrate the process of TAM in the flowchart below:

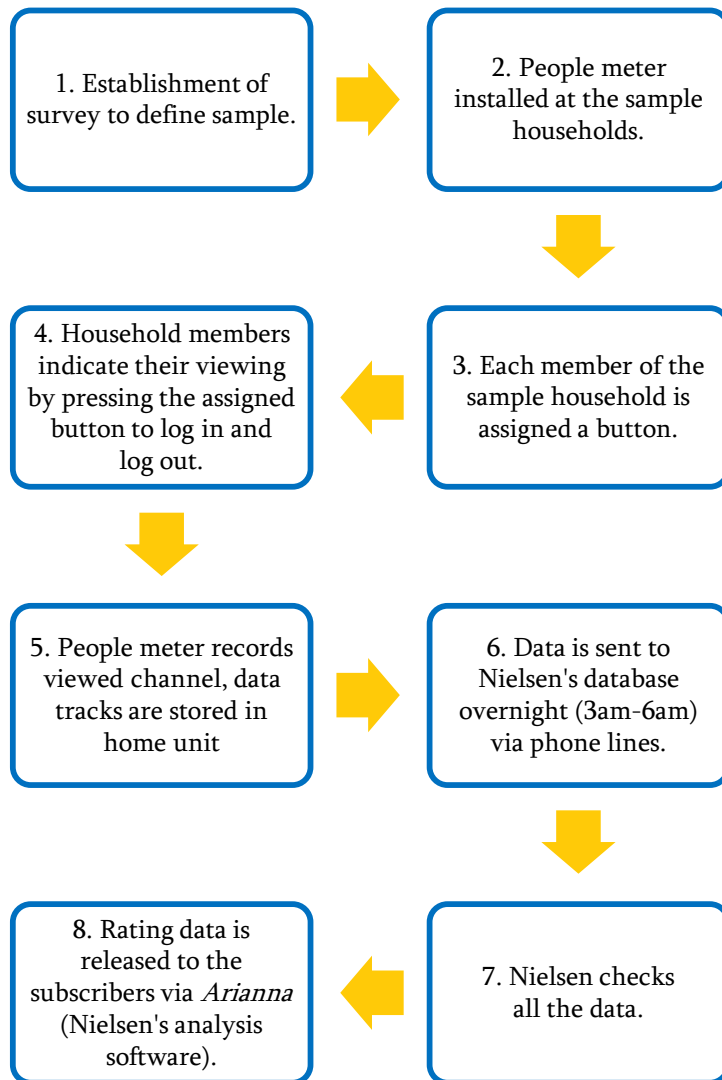


Figure 2.4 The process of Television Audience Measurement (TAM)

Source: Authors, adapted from Nielsen (2014)

Nielsen refers to Global Guidelines for Television Audience Measurement.²⁰ Indonesia Television Audience Measurement (TAM) panel currently measures 2,273 households consists of 8,736 individuals in 11 cities: Greater Jakarta (Jakarta, Bogor, Depok, Tangerang, Bekasi), Surabaya, Bandung, Semarang, Medan, Makassar, Yogyakarta, Denpasar, Palembang, Banjarmasin and Surakarta.²¹ There is possibility to increase panel and coverage areas, but it largely depends on the Nielsen clients.²²

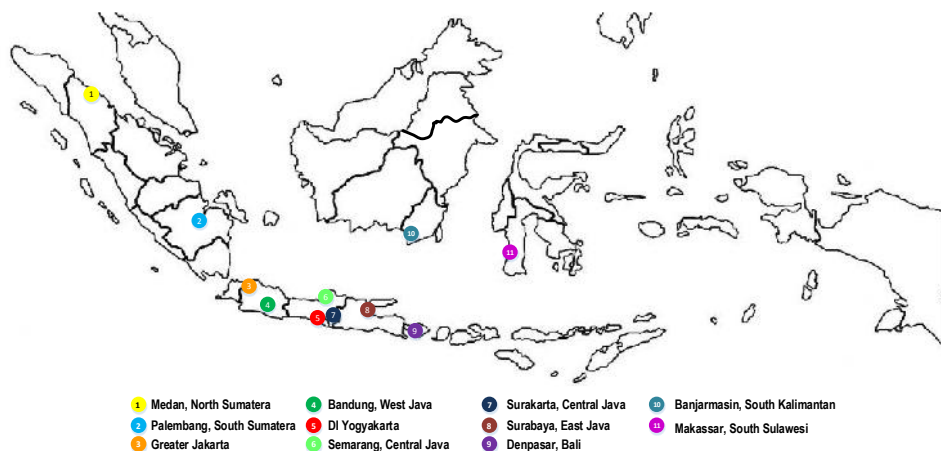


Figure 2.5 Indonesian cities covered by Nielsen media index

Source: Nugroho et al. (2015)

²⁰ Please refer to *Audience Research Method (ARM)*. (1998). *Global Guidelines for Television Audience Measurement*. Geneva: European Broadcasting Union. This book provides general guidelines for any company working on quantitative television audience measurement.

²¹ Based on a presentation by Andini Wijendaru (Associate Director Media Nielsen Media Company Indonesia) in a public discussion held by University of Indonesia, 11 November 2016. In the beginning (1991), Nielsen rating covered 5 cities (Jakarta, Bandung, Semarang, Surabaya, and Medan). In 1998, Nielsen added two cities (Makassar and Yogyakarta) as its sample and one more city (Palembang) in 2002. Denpasar and Banjarmasin were added as sample in 2004. Surakarta was added to the panel in 2013. See also Hendriyani and Eriyanto (2016). *Mendorong Akuntabilitas Rating Media Penyiaran*. Jakarta: AJI Jakarta.

²² See <https://www.cnnindonesia.com/hiburan/20170922131852-220-243328/mengulik-nielsen-perusahaan-penghitung-rating-televisi>, last accessed 25 November 2017.

As an attempt to keep up-to-date with the recent trend of digital viewing, in 2015 Nielsen announced that Digital Ad Ratings (DAR) has been available via the Sizmek GRP Dashboard. DAR provides integrated view and analysis of ad server data from Sizmek and gross rating point (GRP) metric from Nielsen television audience measurement.²³ Thus, giving the industry a daily update for campaigns running across all digital screens.

Although universally employed²⁴, audience rating is not free from critics. In a television industry where commercial channels financed by advertising dominate the landscape of media, audience rating is often considered as both the cause and the symptom of mediocre quality programmes (Bourdieu, 1998; Corner, 1999). Smythe (1977) argues that audience activity (as being captured by rating) should be considered as category of work. Thus, the audience is seen and treated as a commodity, which is, in turn, sold to advertisers by the media. Smythe also suggests that basically, the media content is secondary here. Using this logic, the main task of the media is to produce audiences for advertisers.

With the proliferation of new TV stations, competition to grab audiences' attention is growing fiercer. According to Ishadi SK, one of senior TV practitioner:

'[Advertisers] are looking for programs with the highest rating share. This happens around the globe. [...] TV can't live without advertisements and vice versa.'²⁵

Major critics towards Nielsen has grown around the issue of representativeness. Academics as well as media practitioners have long questioned whether Nielsen's rating data was able to accurately represent Indonesian audience (Panjaitan and Iqbal, 2006; Wibisono, 2007; Loven, 2008;

²³ See <http://www.nielsen.com/id/en/press-room/2015/NIELSEN-DIGITAL-AD-RATINGS-NOW-AVAILABLE-VIA-SIZMEK-GRP-DASHBOARD.html>, last accessed 17 December 2017.

²⁴ Nielsen claims to operate in more than 100 countries round the world (see <http://www.nielsen.com/ssa/en/about-us.html>, last accessed 20 December 2017). Besides Nielsen, there are other media measurement agencies, such as Kantar Media network (including TNS Gallup) which operates in 45 countries.

²⁵ See <http://www.thejakartapost.com/news/2015/09/20/ri-tv-a-world-where-ratings-are-king.html>, last accessed 17 December 2017.

Hendriyani and Eriyanto, 2016; Widodo, 2016). This question bears some weight into it, as Nielsen measures only 11 cities, where 6 of those cities are located in Java.

Other issue is about accountability of rating.²⁶ As of now, Nielsen has been the single provider of television rating in Indonesia, given the fact that there is no alternative audience measurement or rating industry. Nielsen claims to regularly change its respondents and deliberately undisclosed the identity of their TAM respondents to prevent any intervention from the subscribers of rating data – including TV stations, advertising agencies and advertisers.

Having examined the genealogy of rating and the critics towards it, it is clear that rating has been used as the tool of commercial media to see and profit from their audience. In other words, media measurement – or in this case rating – is just a means for media to make sense about their audience. Although good measurement takes advantage of the best scientific methods available, the finished products never capture media use in a comprehensive, completely objective way.²⁷ Rather, the products of media measurement – including rating – are the result of business consideration which reflects the economic and political realities of the media industry. As such, we need to be cautious when dealing with rating and the real audience it aims (or claims) to represent.

2.3 Repositioning audience in broadcasting: From consumers to citizens

When we look at the context of media industry in Indonesia, there are at least four different actors that rely on rating to do their works: TV stations, production houses, advertising agencies and advertisers. Our previous research

²⁶ The problem of the accountability of rating has been thoroughly addressed in a book entitled *Mendorong Akuntabilitas Rating Media Penyiaran*, written by Hendriyani and Eriyanto (2016), published by AJI Jakarta.

²⁷ *“Raw Data” is an Oxymoron* – a collection of essays edited by Lisa Gitelman published by MIT Press (2013) – provides thoughtful insights on the fallacy of “raw data”.

(Nugroho et al., 2015) finds that all actors are essentially interrelated. Each actor constitutes the practice in content creation by mobilising its capital and power. They eventually reinforce the existing media industry structures (Nugroho et al., 2015). The causal loop of the media industry is illustrated in the figure below.

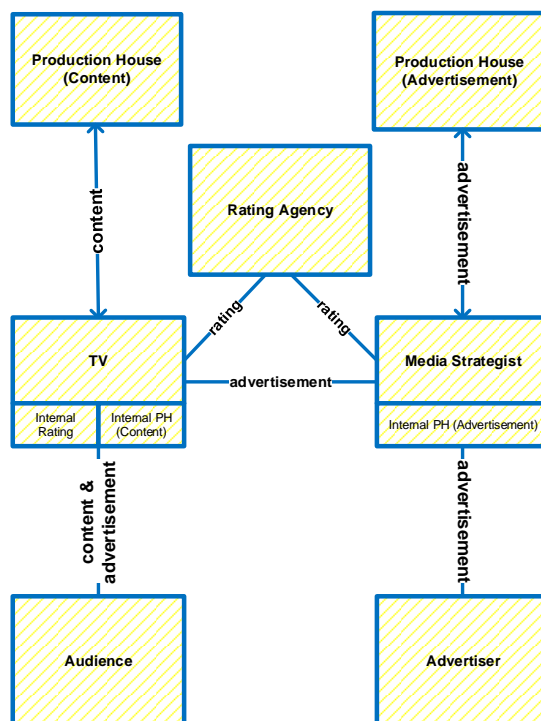


Figure 2.6 The causal loop of the media industry
Source: Authors, adapted from Nugroho et al. (2015).

The interrelation between actors in the media industry indeed shape the dynamic of content production. TV needs high rating to attract advertising industries, whilst the advertising agencies rely on audience measurement to device suitable strategy and place the commercial throughout the highest-rated programme in order to grab maximum audience attention. From the perspective of the media industry, the rating data has its value as a “currency” in the market industry of media.²⁸ As media producers mostly make use of

²⁸ Karen Buzzard (2012) in her book *Tracking the Audience: The Ratings Industry from Analog to Digital* provides detailed account regarding the term currency used to describe

rating in gaining audience feedback, the role of rating agency has become indispensable (Nugroho et al., 2015).

Here, we would like to borrow the logic of the marketplace of attention (Webster, 2014) and extend it to the context of media in Indonesia. Employing Giddens' structuration theory, the marketplace of attention recognises the interplay of media structures and the audience. We borrow the idea as it captures the complexity of audience attention in the changing media environment as well as provides insights on the logic of media industry. However, we would like to incorporate the lens of citizenship to the marketplace of attention as we deem that media play a critical role as public sphere in the context of democratic society (Habermas, 1987). Hence, media are obliged to serve public interest – not just accumulating profit.

The marketplace of attention concept can be traced back to the idea of attention economy.²⁹ In recent years, this concept has become more popular, especially among economics scholars (Davenport and Beck, 2001; Lanham, 2006; Sunstein, 2007; Falkinger, 2007). In a similar vein as Lanham (2006) which the statement was quoted in the beginning of this chapter, Cass Sunstein (2007, p. 206-207) argues that one of the most important commodities, in the current situation, is people's attention. That is what companies are endlessly competing to obtain.

The core idea of the marketplace of attention is that the attention economy is fueled by media users. Their decisions about what to watch or read or share, taken as a whole, create the audiences that sustain media and give them meaning (Webster, 2014, p. 23-48). It means people have the power to create meaning, to choose, to share, and in the aggregate to affect industry practice. However, as media mostly use data from media measurement to see their audience, audiences can only cause changes in media production practices

rating. See also Hendriyani and Erianto (2016) *Mendorong Akuntabilitas Rating Media Penyiaran*. Jakarta: AJI Jakarta.

²⁹ Nobel laureate Herbert A. Simon (1971, p. 40-41) was perhaps the first to articulate the concept of attention economy: "a wealth of information creates a poverty of attention and a need to allocate that attention efficiently among the overabundance of information sources that might consume it."

when they act collectively – thus being recognised by the measurement system. Simply put, the measure of audiences as a whole, not as individual agents, is more likely to change the system. This public attention is the fuel for media to reach their objectives. In all those efforts to manage and monetise audience, rating become the tie that binds media and audience together.

The marketplace of attention relies particularly on economic logic. While it offers a useful insight on how the media industry (or media business) operates, the marketplace of attention fails to see audience as citizens who have the rights to media. Thus, it does not put attention to the role of media in democratic society. A media sector supportive of democracy would be one that has a degree of editorial independence, is financially viable, has diverse and plural voices and serves the public interest (Center for Democracy and Governance, 1999; Pickard, 2010). The public interest is defined as representing a plurality of voices both through a greater number of outlets and through the diversity of views and voices reflected within one outlet (Joseph, 2005; Kymlicka and Norman, 2000). This idea is in line with the notion of media as public sphere (Habermas, 1987; Habermas, 1989). Referring back to Habermas (1989), an ideal concept of public sphere is that it must be accessible to everyone and has an autonomy which cannot be intruded, or claimed by the state or market.

From the lens of citizenship, access to information is essential for self-determination, for social and political participation and for development (Samassékou, 2006). The huge power of mass media is very significant, not only in disseminating information and knowledge, but also in shaping values and norms, moulding attitudes and behaviour, and influencing the very process of living a shared life. The power of mass media can enable participation of the governed in the government – thus, it becomes a cornerstone of democracy (Arnstein, 1969).

We argue that channelling audiences' aspiration through any medium will be beneficial to shape and reconstruct the symbolic environments of media culture, as well as to support active citizenship. Borrowing from Habermas (1987), media are supposed to provide room in which the public can interact and engage freely over matters of public concern in the public sphere.

Unfortunately, media in contemporary Indonesia has mostly lost itself in its pursuit of profit. Thus, instead of delivering civilising content, media has often succumbed to the market logic, treating audience as mere consumers rather than rightful citizen (Nugroho et al., 2013; Nugroho et al., 2015). Here, we deem civilising content as materials that help citizens to proliferate and to reflect on public discourse and concerns. As such, in the context of diverse Indonesia, a civilising content should reflect citizens diversity, provide fair, balance and accurate coverage to the vulnerable and minority groups. However, since market logic has deeply stranded media practice in Indonesia and thus converting media into mass production channel, media itself is being controlled only by powerful actors who have access to the content production. This condition has hampered citizens' engagement in the public sphere.

Nevertheless, citizens across the globe are slowly coming to the notion that it is crucial for the public to be critically aware of the media – not only in terms of programming, but also with regard to various determinants of policy, such as institutional structure, funding and regulation (Joseph, 2005). Here, the advancement of ICT has enabled citizens to speak up about their particular concerns and to have their voice delivered to wider public and to be the decision-maker as well. ICT tools like Internet, website and mobile applications provide the means for citizens to participate in civic activism, which in this case is the movement to improve the quality of television programme. However, ICT tool is important for a “change” as long as it is chosen carefully, adopted properly, used well and appropriated strategically to amplify and extend the civic activism (Nugroho, 2011). Hence, changes happen primarily not because of the tools, but because of the people who are the agents of the change.

Along this line of argument, the success of societal changes driven by civic activism or civic-driven change depends much on whether or not the knowledge gaps on how citizen action leads to social change, which are substantive, are properly addressed (Berkhout et al., 2011). This is usually achieved through civic engagement among groups and communities. Civic engagement as such, is essential for "the construction of citizenship, the strengthening of practices of participation, the strengthening of responsive and

accountable states, and the development of inclusive and cohesive societies" (Gaventa and Barret, 2010).

This section has explored the previous studies regarding the relation between media and its audience. We have also examined the dynamics of rating, from its early-day critics to the rating agency's attempt to keep up with the recent digital evolution. Here we can see that at the theoretical level, rating is fine. The problem lays at the practical level, where rating is used as the sole source of audience judgement towards media content. Under this circumstance, audience has little influence over television content. However, audience has become more critical towards media. This has been made possible by the advancement of ICT, which has facilitated audience to voice their concerns, giving the audience more power to demand a better TV content. To sum up, we adopt this optimistic view:

"The shape of our culture, thank goodness, is still under transition, and – as consequence – it is possible for us to collectively struggle to shape the terms of spreadable media environment and to forge a media environment that is more inclusive, more dynamic, and more participatory than before."

(Henry Jenkins, Sam Ford, and Joshua Green, 2013, p. 305)³⁰

The statement above is worth-noting as it emphasizes the possibility of shaping a more inclusive, more dynamic and more participatory media environment through collective movement. This idea is in line with the notion of citizenship. As democratic society requires a strong inclusive participation, citizens therefore should enact their agency and become more active as 'makers and shapers' rather than as 'users and choosers' of services designed by others (Cornwall and Gaventa, 2000). In the end, it is the audience that can embody the values of an active citizenship that are able to influence the content produced by television.

³⁰ See Jenkins, H., Ford, S., and Green, J. (2013). *Spreadable Media: Creating Value and Meaning in a Networked Culture*. New York: New York University Press.

3

Methodology

“Another matter to be solved: Indonesia is really wide and diverse, so questions will appear whether or not a certain rating could represent Indonesia. This is our challenge.”

(R. Kristiawan, Expert, Interview, 20/07/2017)

3.1 Approach

Using the case of Rapotivi, this study aims to offer a new model of television rating that is more open to public participation. In building this alternative, we reached out to the actors behind the design and implementation of Rapotivi, a digital platform developed by Remotivi, a group of young media literacy activists advocating for better television content quality. As a channel for public complaints, Rapotivi holds a wealth of insights that we can evaluate to see whether it is an effective tool in bridging the people's voice and the television industry in question. We studied its active and non-active users, and we also explored some non-users to offer us alternative insights. By investigating users and non-users as control group, we have the tools to examine Rapotivi's performance in terms of its continuity and consistency, which we can use to construct a new design for an alternative rating.

Having realised the goals and objectives, we employed both quantitative and qualitative approach in this research in order to ensure the depth of the data.

Quantitatively, a targeted survey based on the relevant population was conducted to capture the perception of users and non-users of Rapotivi. Secondary data were used for data validation.

Qualitatively, a set of in-depth interviews was employed to collect information from major actors, both users and non-users, and relevant authorities. The preliminary findings gathered from these interviews were investigated further using a series of focus group discussions (FGDs) with Rapotivi team, Rapotivi users and the potential users of alternative rating to collect feedback and responses.

Now, we will detail the choice of methods, strategy and instruments used in our data collection.

3.2 Methods

This study took advantage from a combination of methods comprising of desk study, survey, semi-structured in-depth interviews and focus group discussions. We mapped our research framework in the table below.

Table 3-1 Research framework

No.	Research Question	Area of Investigation	Instrument
1.	What is rating? How does rating implicate the content of television? How did it come into being and why?	Context: 1. When did television audience measurement (rating) first emerge? 2. How does it evolve over time? 3. How does the rating system work in Indonesia? 4. How does the dynamics of rating mechanism influence content creation? 5. What actors significantly affect the process and how?	<ul style="list-style-type: none"> ▪ Desk study ▪ In-depth interview (academics, advertising agencies, advertisers, TV stations)
2.	How does Rapotivi work as an alternative rating?	Case study of Rapotivi: a. Performance in the last two years; b. Area of improvement; c. Rapotivi as a model of alternative rating.	<ul style="list-style-type: none"> ▪ Survey – questionnaire ▪ FGD with Rapotivi users ▪ FGD with Rapotivi team ▪ In-depth interview – Remotivi, KPI, TV stations, advertising agencies, advertisers
3.	In light of the dynamics of rating mechanism and content creation, to what extent and in what ways is alternative rating needed?	What are the guiding principles of alternative rating?	<ul style="list-style-type: none"> ▪ Desk study ▪ In-depth interview (academics, advertising agencies, advertisers, TV stations)

Source: Authors.

The first research question covers the process behind rating mechanism and its relation to television content. It is necessary to trace the genealogy of rating as it would help us understand how rating became such a significant element in the production of television content. This question was answered mainly through desk study. There were an abundant source of academic writings about the history of audience measurement in general with the evolution of rating as the focus. In-depth interviews with academics and those involved in the television content production (TV stations, advertisers and advertising agencies) were conducted to see the practical use of rating data.

The second question focuses on the work of Rapotivi as a tool that has enabled public to file complaints regarding inappropriate TV content – here we refer as an alternative rating. We chose survey to get first-hand data on actual use of Rapotivi as reporting tool. In conjunction with the survey, we conducted an FGD with Rapotivi users to gain insights regarding users' experience and their aspiration towards Rapotivi. Meanwhile, in-depth interviews with Remotivi team and FGD with Rapotivi team gave us stories on the scope of work and current challenges faced by of Rapotivi.

The analysis on the rating mechanism (covered in the first question) and the case of Rapotivi (covered in the second question), were later employed to explore the answer to the third question on the need of alternative rating. We focused on finding the guiding principles of alternative rating and build a model on the working mechanism of such alternative rating. We used in-depth interviews and exploratory FGDs to explore: (1) perception of the public towards existing rating mechanism, (2) actual needs of the public in terms of alternative rating, and (3) desired platform to channel audience's voice.

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

3.3 Strategy and data collection instruments

3.3.1 Online survey

We employed survey using a questionnaire to get a glimpse of the Rapotivi user experience and their opinion about Rapotivi performance. This first-hand data collection allows us to closely examine the actual use of Rapotivi. We divided the questionnaire into two parts: substance and technicalities. The questionnaire was developed by CIPG in close consultation with Rapotivi team. Please see Appendix 1 for the questionnaire design.

We used Typeform, an online survey builder, to design the questionnaire. Based on Rapotivi's data, all of Rapotivi users were those who had access to the internet. Hence, using an online survey was a suitable strategy given the type of the target respondents, and additionally it has the wide reach of respondents across Indonesia. The survey was accessible to public for 29 days, from 1-29 March 2017. We circulated the link to the questionnaire using various channels below:

- a. Electronic mail (e-mail). Started on 1 March 2017, Rapotivi team sent an e-mail to all of Rapotivi users whose contacts were available in its database. Within the last two weeks before the end of survey period, Rapotivi team sent a reminder to all of the users who have not participated in the survey.
- b. Facebook. During 1-29 March 2017, Rapotivi, Remotivi, dan CIPG Facebook accounts regularly posted status inviting more users and non-users to participate in the survey. CIPG also used the "Promote" feature on Facebook to reach more participants.
- c. Twitter. Rapotivi, Remotivi, and CIPG regularly posted tweets inviting Rapotivi users and non-users to participate in the survey.
- d. Pop up on Rapotivi application and Rapotivi website between 22-29 March 2017.

At the end of the period, there were 72 respondents who took part in the survey. We disqualified one respondent due to incomplete answer. This left us

with only 71 responses to analyse. This number may appear especially low compared to 3,473 registered users of Rapotivi. However, when we scrutinised the data of complaints received by Rapotivi from time to time, we found that there were only 77 users who actively filed complaints in the last six months. Considering this low response from Rapotivi users, we decided to conduct Focus Group Discussion (FGD) with Rapotivi users in order to gain more insight on their experience in using Rapotivi.

The data that we gathered from the online survey were then coded accordingly. The main finding from this survey suggested that most of Rapotivi users were not sure whether their complaints had real impact. Consequently, we sent a follow up question³¹ to the 13 respondents who answered “strongly agree” and “strongly disagree” to the statement “I feel that the complaint(s) I sent through Rapotivi affect(s) the quality of television content”.³² We recorded the responses in a different coding sheet. Their answers have enriched this research and served as a useful insight to build alternative rating.

3.3.2 Semi-structured In-depth Interview

We conducted individual and group interviews with various groups of informants:

1. Key actors involved in the development of Rapotivi,
2. Personnels involved in the content production (TV stations, content creators and production house),
3. Advertisers,
4. Application developer, and
5. Media experts.

³¹ The follow up question was in Indonesian. The transcript of the follow up question can be seen on Appendix 1 along with the questionnaire.

³² The actual statement was in Indonesian. It reads as follows: “*Saya merasa aduan yang saya sampaikan lewat Rapotivi berdampak pada kualitas tayangan TV.*”

We interviewed Rapotivi initiators to understand the context of Rapotivi's development, as well as to grasp Rapotivi's vision back then and now, and to explore the possibility to expand Rapotivi as a model of alternative rating. These interviews were conducted from March to April 2017.

Interviews with TV practitioners were focused on finding answers for these following issues: (i) their opinions on rating mechanism, particularly on how rating influences the way they work, (ii) whether or not mainstream rating operates as their sole reference, and (iii) their interest towards alternative rating. Here, we define "alternative rating" as a grading or classification system that targets the quality of the content. These interviews with practitioners took place between May and August 2017.

Meanwhile, the interviews with academics were aimed to gain insights on the current rating mechanism conducted by Nielsen and the feasibility to develop a model of alternative rating based on Rapotivi case study. These interviews took place on February and August 2017.

We chose semi-structured interview as this strategy provides us with the opportunity to identify new ways of seeing and understanding the topic at hand. Since the respondents from each sector have their own expertise, we developed different interview guidelines for different actors. Please see Appendix 3 for the interview guidelines.

We interviewed 19 respondents regarding the working mechanism of Nielsen's rating and the exploration of alternative rating mechanism. Below is the profile of the interviewees.³³

³³ Please see Appendix 4 for the list of interviewees.

Table 3-2 Profile of the interviewees

Respondents	Number of Interviewee
Rapotivi initiators	4
TV stations	4
Advertisers	3
Content creator/production house	2
Academics	2
Application developer	2
Regulators	2
Total	19

Source: Authors.

From the careful recording, we found that the duration of each interview on average is about 48 minutes, with the shortest lasting 29 minutes to the longest at 85 minutes. In total, we recorded 14 hours 21 minutes and 7 seconds of interviews. With the consent of our respondents, we recorded all the interviews. The audio recordings were then transcribed (verbatim) for content analysis. As a result, we have 103,702 words of text for our analysis.

3.3.3 Focus Group Discussion (FGD)

We conducted three different FGDs: 1) FGD with Rapotivi team from Remotivi; 2) FGD with Rapotivi users; and 3) FGD with potential users of alternative rating in five different cities.

Table 3-3 All FGD participants

No.	Activity	Date	Location	Participants
1.	FGD with Rapotivi team	20 April 2017	Jakarta	4 individuals
2.	FGD Rapotivi users	15 May 2017	Jakarta	7 individuals
3.	FGD potential users	September-October 2017	1. Makassar 2. Denpasar 3. Banjarmasin 4. Palembang 5. Medan	38 individuals
Total				49 individuals

Source: Authors

Each FGD serves different purposes as we outlined below.

1. FGD with Rapotivi team from Remotivi

The objectives of FGD with internal Rapotivi team are:

1. To get insights on how the public utilises Rapotivi
2. To explore the potential of Rapotivi as an alternative rating application

The participants were the members of Rapotivi core management, including the director, the lead, and the IT engineer. We found that these FGDs enrich the initial interviews we conducted with the founders and former managing directors of Rapotivi. The results of the FGDs were formed into a basic coding to further analyse the gap between problems and current conditions, the actions needed, and the expectations for Rapotivi in the future.

2. FGD with Rapotivi users

The FGD with Rapotivi users was conducted to portray the need of users and to understand their motives of using Rapotivi. The objectives are:

1. To capture the user experience of Rapotivi
2. To design user interface of Rapotivi app based on suggestion from the direct users (based on mock-up design).

For this FGD, we engaged with some of the users who participated in the online survey. We started by making a rank of users activity, and based on this we invited those who are qualified as “very active” and “inactive” users to join our FGD. There were seven selected participants, most of them came from regions outside of Jakarta. We also managed to capture a various education background of users, which plays to our advantage in later stage when we analyse the data.

During the discussion, we found out that some of the participants no longer had Rapotivi application installed in their Android smartphone. However, they have previously submitted some reports for Rapotivi and have continued accessing Rapotivi website. Due to privacy concern, in line with Rapotivi data

privacy policy, we cannot reveal the identity of the participants. Below is the profile of our participants.

Table 3-4 Participants of FGD with Rapotivi users

No.	Name	Gender	Origin	Background
1.	FL	Female	Banten	Private sector employee
2.	RK	Female	South Sulawesi	Student
3.	HD	Male	Central Java	Academic, parenting practitioner
4.	MIA	Male	East Java	Student
5.	SB	Male	Jakarta	Digital marketing activist
6.	EP	Male	Yogyakarta	Student, journalist
7.	HS	Male	Central Java	Student, IT analyst

Source: Authors.

We separate insights from users into two factors related to Rapotivi application; those are technicalities and substance, to gain understanding of their aspiration towards Rapotivi. The insights were also used to create a better frame on what kind of tools that we need to make an alternative rating.

3. FGDs with potential users of alternative rating

We initiated FGDs to gain insights about the potential use of alternative rating from local media practitioners as well as media literacy activists and academics. These FGDs were located in 5 cities out of the 11 cities used as Nielsen's rating sample. The rationale behind choosing the cities that overlap with Nielsen's sample is because we want to understand the relevance of Nielsen's rating data that it claimed to represent. We opted to organise the FGDs with stakeholders outside Java island to get a nuanced perspectives. We focused on:

1. Understanding the concept of audience measurement and the working mechanism of Nielsen's rating
2. Exploring the need for alternative rating that covers the content quality, especially the public interest that can affect content quality of television.

We summarised the FGDs with potential users of alternative rating in the table below.

Table 3-5 Participants of FGDs with potential users of alternative rating

No.	Location	Date	Participants	
1.	Makassar	26 September 2017	Total: 7	<ul style="list-style-type: none"> ▪ 2 media literacy activists, ▪ 2 academics, ▪ 2 local media practitioners, ▪ 1 local representatives of TV stations with national coverage.
2.	Denpasar	3 October 2017	Total: 8	<ul style="list-style-type: none"> ▪ 2 media literacy activists, ▪ 2 academics, ▪ 2 local media practitioners, ▪ 2 regional regulators.
3.	Banjarmasin	10 October 2017	Total: 7	<ul style="list-style-type: none"> ▪ 2 academics, ▪ 2 university students, ▪ 1 local media practitioners, ▪ 2 local representatives of TV stations with national coverage.
4.	Palembang	17 October 2017	Total: 8	<ul style="list-style-type: none"> ▪ 2 media literacy activists, ▪ 2 university students, ▪ 2 academics, ▪ 2 local media practitioners.
5.	Medan	21 October 2017	Total: 8	<ul style="list-style-type: none"> ▪ 2 media literacy activists, ▪ 2 university students, ▪ 2 academics, ▪ 2 local media practitioners.

Source: Authors.

The data that we gathered from the FGDs were then filled out onto a matrix that compares findings between cities. During the FGDs, local experts indicated problems and their assessments towards television industry and the rating system running alongside it. They also gave feedback on ways to improve Rapotivi as an existing public reporting tool and the potential avenues to consider to create an alternative rating.

3.4 Limitations

Rapotivi evaluation was conducted during February-May 2017. We used two datasets of Rapotivi for this evaluation:

1. Users data from 18 February 2015 (Rapotivi app soft launching on Play Store) to 21 February 2017; and
2. Complaint data from 18 February 2015 (Rapotivi app soft launching on Play Store) to 21 February 2017.

Remotivi kindly provided the datasets mentioned above.

Although we have a wealth of information in our possession, which data spans for 2 full years, there are several limitations. As we carefully checked the users data and complaint data mentioned above, we quickly recognised that the quality of the data was concerning. Rapotivi did not apply single user identity (user ID) to its user. Thus, when a user with the exact same name used different mode to log in, this user have more than one user ID. For example, when a user named “Klares” was firstly logged in using her email address, and the next time she logged in using her Facebook account registered under the exact same name “Klares”, she would be assigned different user ID – making her having two different user IDs with the exact same name. Such condition made it very difficult to determine the exact number of Rapotivi user. As such, we decided to clean the data by taking out users with the exact same name. Based on the early Rapotivi user data provided by Remotivi, there were 3,608 registered users of Rapotivi. After the data cleaning, the number fell to 3,473 users.

We also found another concerning issue. There were many blank columns in the users dataset. We found there were 1,787 (51.45%) users who left their age column blank, 1,000 (28.79%) users did not mention their gender, and 1,857 (53.47%) users did not mention their current profession. Due to the poor data quality, it became extremely difficult to determine Rapotivi user demography. Thus, we were not able to provide an accurate picture of Rapotivi user profile. As we use two datasets, throughout this report, we will clearly state which dataset we use to create certain graph regarding Rapotivi users and complaints.

We now turn to our case: Channeling audience voice.

4

Channelling audience voice

“What I criticise is not the methodology [of Nielsen's rating] - which is considered bad - but the rating itself. Rating itself is bad for the public.

Rating is only a tool of measurement in order to know when the programme is watched or not.

But they (rating data provider and rating data consumer) never know public's aspiration, what public really wants. So rating can't actually reach out the public, let alone getting public's aspiration. That's one thing.

The second thing, Nielsen's rating respondents are urban.

Meanwhile, our public dimension is very diverse.

What about the indigenous people, transgender and another minority?

They have no place in Nielsen's category. How to make their aspiration known?

Well, we have to get away from that (rating) logic.

We have to build knowledge infrastructure for citizen who don't have access, who are not included in the field of industry or even in our social circumstance, so that their aspiration can be heard. Subsequently, those aspirations will be processed to become data which are going to be translated into regulations, KPI's policies, writings and appeals.”

(Roy Thaniago, Remotivi Director 2010-2015, interview, 03/03/2017)

Across the globe, rating holds a critical role within any television industry. The selling price of an advertisement slot shows a strong signal to the overall value of the corresponding TV programme. The way rating decides the influence and survival of certain TV programmes unfortunately ignores the role of audience in giving feedback. The nature of the current feedback mechanism is excellent in terms of traffic counting, but it is poor in capturing the contextual nature of television-watching. An alternative rating by way of pooling varying comments from the audience could be employed to offer us a more sincere and candid insight.

Against this background, Remotivi, an independent media watchdog in Indonesia, started an initiative to make a digital complaint tool called Rapotivi. This tool allows viewers to voice all kinds of feedback they have about the quality of television content. Utilising an ICT-mediated platform, the initiative enables a two-way communication between citizens and the government. The essence of this initiative resembles the vision of “public sphere” (Habermas, 1987), opening up a room for wider public participation in regard to governance in broadcasting sector.

This chapter provides a narration on how audience uses the reporting platform and how this ICT-mediated interaction is impacting the content betterment in Indonesia.

4.1 Rapotivi: Valuing TV in the hands of the citizens³⁴

4.1.1 The story of nativity

Since 2010, Remotivi has grown as an activator of critical mass in regard to the increasingly commercialised television in Indonesia. As an activator, Remotivi gathers various complaints and ideas from the general public, which they use

³⁴ The title of this section is inspired by Rapotivi’s tagline which read as follow: The value of the television is in your hands (originally in Indonesian: *“Nilai TV di tangan Anda”*).

to advocate change in the television industry. As the number of complaints from citizens kept on increasing, Remotivi's team tried to find a specific platform to make it easier for citizens to make complaints directly to the government and television stations.

The team started the journey by promoting media literacy to various communities. Remotivi believes that first and foremost, citizens should be empowered and convinced that their voices do matter. However, influencing public perception has never been an easy thing to do. From the perspective of general public, there is a strong assumption that “the ownership of frequency is not public, but private”³⁵. This is hindering Remotivi’s efforts to improve public participation in governing television content. Aside from that, Remotivi also faced internal challenges in technical and organisational aspects such as limited resources and lack of effective instruments to reach out to the wider public.

Thanks to the Cipta Media Seluler (CMS) programme³⁶, Remotivi has the opportunity to level up the playing field. Being the recipient of the grant/member of the programme, Remotivi developed their work with the idea to educate and empower public with ICT, which matches with the objectives of CMS. Subsequently, Remotivi’s team developed a mobile application to channel general public’s feedback in regard to television content. Initially, the mobile application was designed to help Indonesian Broadcasting Commission (*Komisi Penyiaran Indonesia/KPI*) monitor television content, as well as to deliver the aspirations of citizens to the body. Nurvina, former manager of Rapotivi, explained:

³⁵ In order to measure public perception on the ownership of frequency in Indonesia, in 2011 Remotivi conducted a survey to 220 students of public and private universities in Jakarta. The survey finds that only 8% of the respondents understand that frequency is owned by public and 57% believe that the ownership of the frequency is in the hands of private sector. See <http://www.remotivi.or.id/amatan/237/Polusi-Bisnis-di-Udara-Indonesia>, last accessed 20 December 2017.

³⁶ Cipta Media Seluler (CMS) is a programme supported by Ford Foundation, Alliance of Independent Journalist (AJI), Wikimedia Indonesia and ICT Watch. The programme seeks for cellular-based initiatives to drive social change and justice in Indonesia. See <http://www.ciptamedia.org/>, last accessed 15 December 2017.

“The idea at that moment was to push KPI to work on it. So, the main idea is to make public to participate in assessing TV programmes, but with the right guideline. By this initiative, we wanted to show them, “This is the right way to assess TV programmes” (based on P3SPS standard). The reason why I say this is because there has been a complaint in KPI’s web but without any straightforward critics.”

(Nurvina Alifa, Rapotivi Manager 2014, interview, 04/03/17).

By bridging citizens and KPI, Remotivi argued that the application – formerly called as *Lapor! KPI* – would be a great tool to strengthen the capability of KPI, and to ensure transparency and accountability. However, KPI rejected the idea since they would rather develop their own tools. Unmoved by the rebuttal, in February 2015, Remotivi launched the mobile application under a new name: Rapotivi.³⁷

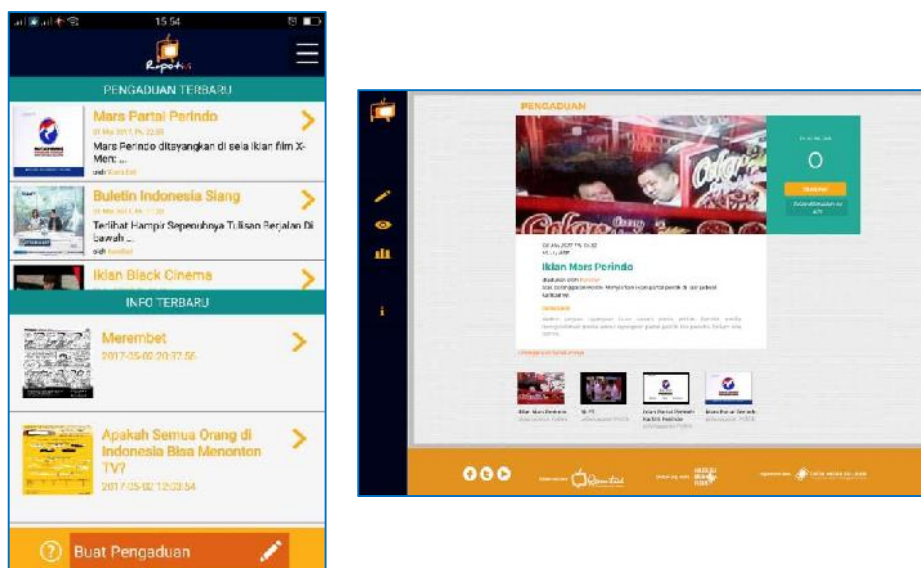


Figure 4.1 Rapotivi application (Android and desktop version)

Source: Authors.

In addition to providing a tool for complaints, founders of Rapotivi also share a dream that Rapotivi could offer a different types of audience measurement and in the long run, contribute in improving the quality of television content in Indonesia.

³⁷ Until today, the application is only available for Android users and is freely downloaded from Play Store.

“Actually, the general view is that Rapotivi wanted to be an alternative rating. I mean, we saw that the current rating only shows the quantity of how much that programme is watched. It doesn't care that the viewers are active, that the citizens have rights to watch a programme, which is not only entertaining, but also educating. In the future, we want to make rating as not only quantitative, but more to having some quality, and then we provide the rating through Rapotivi's data.”

(Septi Prameswari, Rapotivi Manager 2014-2016, interview, 07/03/2017)

In similar vein, Roy Thaniago, Remotivi's co-founders, emphasises the importance of data in governing content. He argues that Rapotivi has a potential to be a rich source of watching reference – to see if a programme is worth watching or not. From the perspective of the industry, the data could be a reference in producing and maintaining quality in their programmes.

“Of course we want to make it as an influential tool. Let's say, like IMDb. It becomes the reference whether a movie is good or not. It applies to film producer, film director who wants to get good profile or rating in IMDb. I want Rapotivi to become as a reference as well as IMDb. How the public responds to the TV programme becomes the measure for TV. It correlates with their image. Actually, Rapotivi has statistics or the data of table of complaint. That table contains which TV stations that got the most complaints, which programme that was complained during this week. We hope the media can use that data to make some description about which media that is bad this week or this month. It will become terrible publication for TV. So, we'd like to combine IMDb and hope that there will be some proactive action from the press to use the data.”

(Roy Thaniago, Remotivi Director 2010-2015, interview, 03/03/2017)

Designing a tool to support media watchdog needs extra caution and attention. In terms of technicalities, Rapotivi takes approximately six months of preparation before its release. By conducting various discussions and tests with either internal team and developers or other external parties, the team makes sure that the functionality of the application is in line with its purpose to serve public interest. In terms of substantial features, Rapotivi consults every step of its complaint mechanism to KPI's regulations and guidelines, including Broadcasting Code of Conduct and Standards of Programmes/*Pedoman Perilaku Penyiaran dan Standard Program Siaran* (P3SPS).

The action to adjust the features of the application to KPI's regulations and guidelines is taken into consideration because the team wants to ensure that the output is actually still in line with the objective to strengthen KPI. The process is depicted as follows:

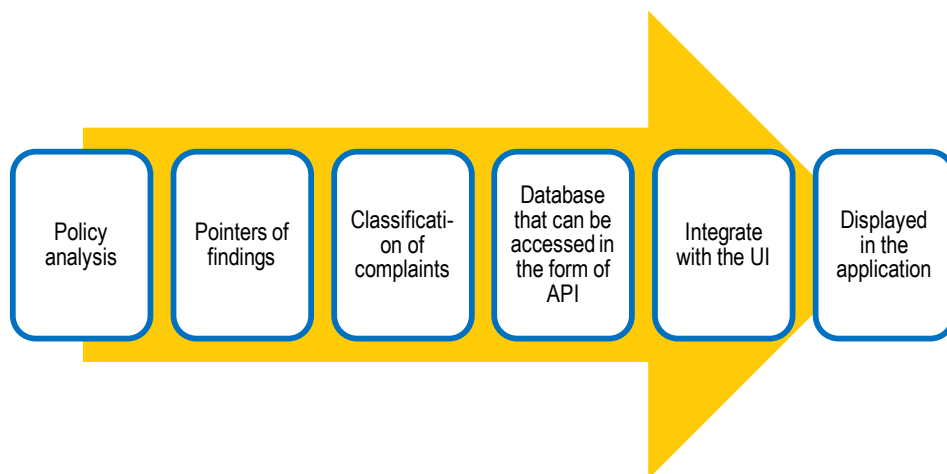


Figure 4.2 The process of interpreting P3SPS to Rapotivi application

Source: Authors.

As managing complaint platforms oftentimes urges extra attention, Rapotivi' team splits the task into several functions. The Rapotivi Manager performs a set of significant duties; from organising community discussions, gathering and training the volunteers, to making sure that KPI follows up the report. Helping the task of the manager is a campaign officer who handles various types of promotion and engagement, be it through social media platforms – in particular Facebook and Twitter – or collaborating with third parties to promote Rapotivi in various events. Behind the desk, content analysts help the team to provide a careful examination on citizens' complaints. The officer would verify if the complaints meet with the KPI's regulations and standards or not. The same officer would also check how and to what extent KPI react to the complaints.

Developing and keeping up on the maintenance of a reporting tool turns out to be costly for an independent media watchdog. Several challenges arise when it comes to application development. This is apparent several months into operation. Due to various inputs, in 2016 Remotivi decides to update the application. At first, the updates are intended to cover both on the technical and substantial aspects of all versions. Included in the initial plan is the addition of a new complaint option on television commercials. However, constrained by the budget, Remotivi opts to update the latter option solely in the desktop version. Therefore, only through desktop version, citizens are able

to report content violation in television commercials under “Type of Programme” category.

Developing and constantly updating the technical aspect seems not to be a priority for Remotivi. In regard to User Interface (UI), Rapotivi does not change significantly. Since most of the technical-related businesses are left out to external, project-based developers, the improvements and optimisations from back-end aspect cannot be tackled immediately. However, the team invests heavily on the promotion aspect of the application. Aspiring to provide a platform for citizens to engage and to monitor television content in unison, the team develops a clear strategy to boost the usage of Rapotivi: from online campaign using social media to offline engagement with the public.

“First, [we promoted Rapotivi] through social media. At that time, Rapotivi did not have its own social media account, neither on Facebook or Twitter. But Remotivi has been known and also has had numbers of followers. We also asked some influential persons or buzzers – I am not sure whether they were paid or unpaid buzzers – to help spreading information about Rapotivi.

Second, we created some comics to promote Rapotivi and to educate Rapotivi users. We invited well-known comic artists who already have had a big crowd, such as *Si Juki*. Hence, the comics spread along with Rapotivi’s name.

Third, we collaborated with clubs or organisations in colleges or universities, particularly with the campus press, so they provide information about us [Rapotivi] in their media. We offered some collaboration modes: either they gave space for us to advertise or they wrote about us. We would then put their logo on Rapotivi website and application.

Fourth, we created public campain during the car free day in Jakarta. We made some photoboosths – it was a trend happening that time along with the popularity of Instagram. We invited car free day visitors to take photos in that photobooth. They would get either Rapotivi pin or sticker.

Oh, [fifth], we also held discussions at college or universities in Jakarta and outside Jakarta. The topics were mostly about television in general, but then we introduced Rapotivi as well. So, whenever, wherever Remotivi had an event, we promoted Rapotivi by putting its poster and banners.”

(Roy Thaniago, Remotivi Director 2010-2015, interview, 03/03/2017)

In order to achieve the objectives, the team chooses targeted groups for its potential users, particularly college students and young couples since they are considered as open-minded, critical and ready to accept new ideas. Therefore, the team focuses the resources to do promotion and campaign mainly through

social media whilst visiting several campuses and working through collaborations with the campus press or study club.³⁸

Despite all the limitations, the hard work of Rapotivi's team resulted with real accomplishments. In less than five years, Rapotivi has developed as a reporting tool served to channel citizens' voice over content violation. As of 21 February 2017, the application has hit 2,629 downloads at Play Store and has 3,473 users.³⁹ Nevertheless, while Rapotivi aspires to deliver a nationwide coverage, the distribution of Rapotivi's users is highly concentrated in Java, as portrayed below.

³⁸ Some of the communities being approached are Parmagz of Paramadina University; Student Study Group Eka Prasetya, LPM Perkubi, Persma Media Publica and Suara Mahasiswa (Suma) of University of Indonesia; and Ultimagz and UMN Broadcasters of Multimedia Nusantara University.

³⁹ According to Rapotivi user dataset, there were 3,608 registered users of Rapotivi. However, we find the dataset to be inaccurate, as it does not identify the exact same users who log in from different platform. After the data cleansing, the number fell to 3,473 users. See also Chapter 3.

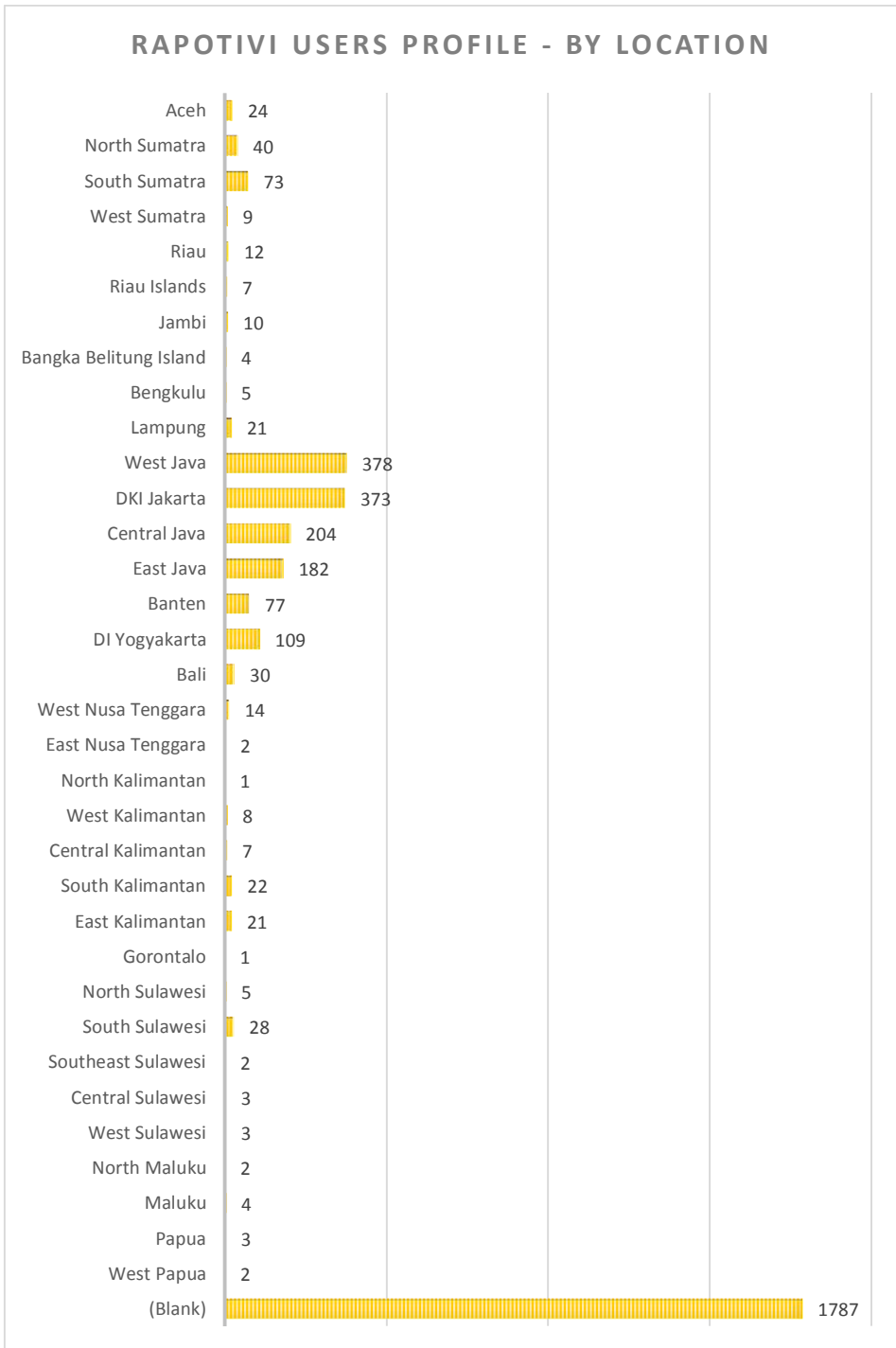


Figure 4.3 Profile of Rapotivi users by location

Source: Authors, based on Rapotivi data (21 February 2015-21 February 2017)

As a reporting tool, Rapotivi receives a warm welcome from fellow civil society organisations and academia particularly. Apart from sharing common purposes, the CSOs and academia are benefited in terms of access to knowledge. It is a common practice that data gathered from the application are used for advocacy purposes. However, it is the integration with LAPOR!⁴⁰ in December 2016 that steals public attention. It marks the new chapter for Rapotivi since the cooperation is deemed beneficial to achieve the goal. The collaboration has at least two goals. First, it aims to increase the response rate of citizens' complaints from Rapotivi, as well as to bridge the application with KPI. Second, it aims to expand Rapotivi's coverage to wider public. With this integration, all users' complaints will be automatically submitted to LAPOR!, who will then forward the complaint to KPI.

The milestone of Rapotivi, from its nativity to its recent development, is summed up as follow:

⁴⁰ LAPOR! (meaning 'report' in Indonesian) is an abbreviation for *Layanan Aspirasi dan Pengaduan Online Rakyat*. It is an ICT-based interactive platform designed to monitor development process. LAPOR! was setup by the President's Delivery Unit of Development Monitoring and Oversight (UKP4) to handle complaints on the President's priority programmes. LAPOR! can be accessed via <https://lapor.go.id>.

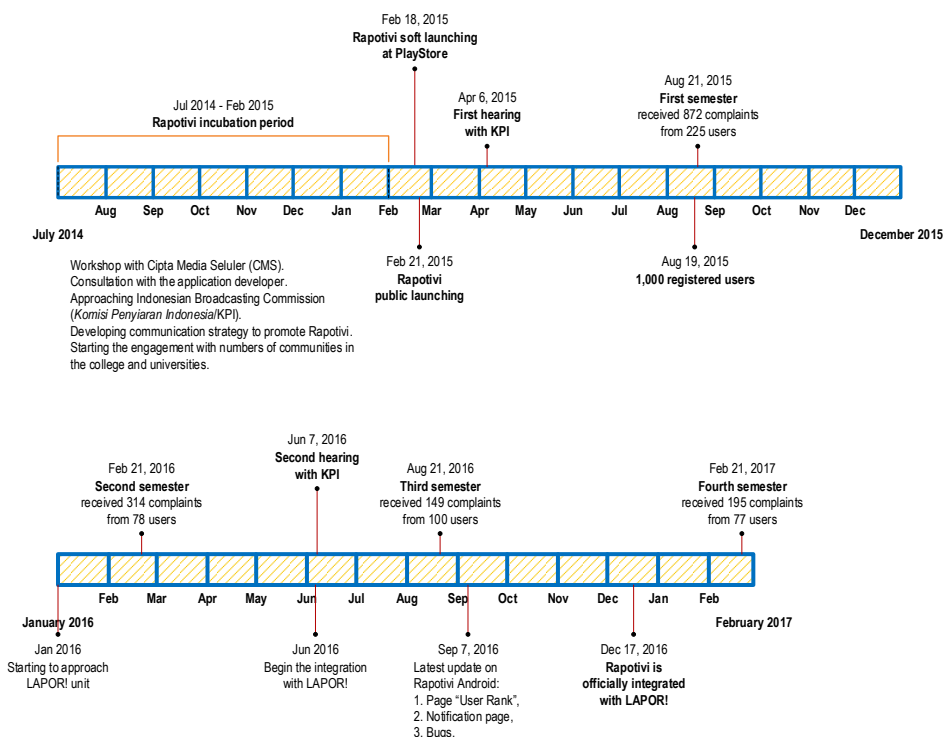


Figure 4.4 The milestones of Rapotivi

Source: Authors.

The birth of Rapotivi is indeed the emergence of a new optimism. The presence of Rapotivi brings about a spark of hope that audience may claim their right to have a healthier television content. Thanks to this kind of initiative, citizens regain an opportunity to take a more active part in the dynamics of content production and consumption.

4.1.2 How does the reporting tool work?

The foundation behind the idea of Rapotivi is to provide the public a reporting tool which is in line with the criteria of content violation in regard to P3SPS. Based on this principle, the team develops a rigid framework under which Rapotivi operationalises. The framework is designed in order to serve users in identifying and reporting content violation easily.

The complaints from users are not directly submitted to KPI. It takes at least three steps before citizens' report delivered to the independent state body.

First, Rapotivi collects the report from its users via the application. In regard to this reporting phase, users are assisted with simple classification available in the complaint columns. The classification is made simple and concise, while still in accordance with P3SPS (please consult figure 4.2).

Second, after the complaint is submitted, Rapotivi's team will validate the report by matching it with their recording system. This verification covers two issues: first, whether the hour and date matched with the reported file. Second, whether the report is relevant with related regulations, among others P3SPS, the Child Protection Law, the Indonesian Election Law and any regulation that corresponds with content violation in television.

Third, if the complaint is met with the content violation criterias, the team will file the report to KPI. There are three modes of complaint submission to the body: by email, by post or by conducting hearing with KPI. Upon submission, the team then monitor the follow up by observing KPI website on a regular basis. As for the transparency, the complaint submitted to KPI will be informed through "Complaint Status" feature in the application. The working process of Rapotivi is as follow:

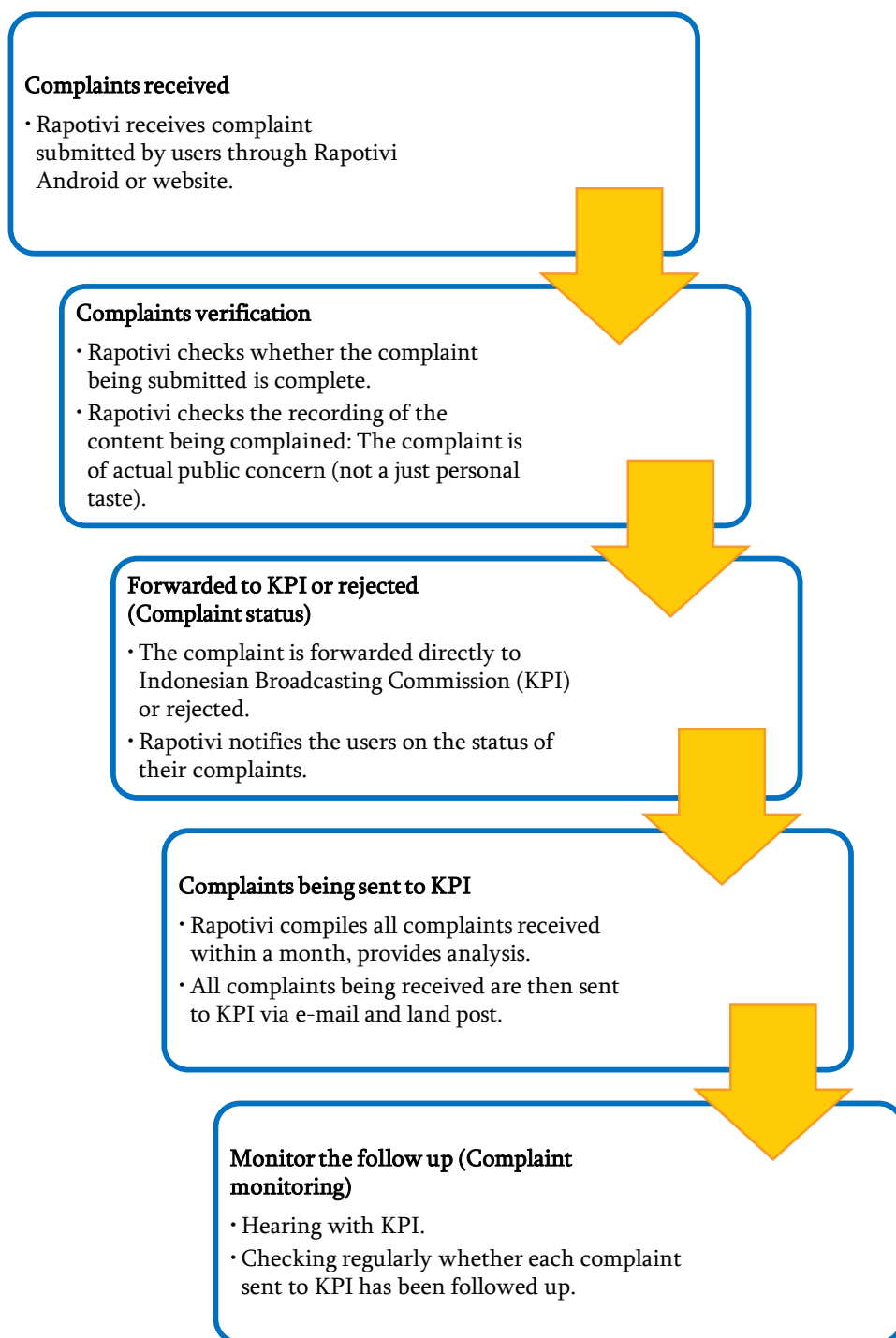


Figure 4.5 The working process of Rapotivi

Source: Authors, adapted from Module for Rapotivi's Volunteers (2015).

Although Rapotivi works hard to monitor the follow up on the complaints being submitted to KPI, users participation is still needed, especially to support certain complaints. The more support given to a complaint, the more pressure being put on KPI. This is why Rapotivi put “support” (*Dukung*) feature. This allows KPI to see the urgency to follow up such complaint as it has gained a wide public support.

In order to keep the engagement with their users, Rapotivi also uses a scoring system to keep users reporting bad content over a continuous period. There are four levels obtainable by a user, which are Intern Teacher (*Guru Magang*), Permanent Teacher (*Guru Tetap*), Homeroom Teacher (*Wali Kelas*) and Headmaster (*Kepala Sekolah*). The lowest point is given to Intern Teacher (*Guru Magang*) whose score under 100. Permanent Teacher (*Guru Tetap*) is given to the persons that have score between 101 and 200. Meanwhile, Homeroom Teacher (*Wali Kelas*) is for users who score between 201 and 300 and Headmaster (*Kepala Sekolah*) is given to the persons who score more than 300.

Since the fundamental idea of Rapotivi is to involve the public into the process of content production, Rapotivi launch Rapotivi volunteer programme. Along with the programmes to promote the application, Rapotivi also began to recruit volunteers. These volunteers have a primary function of helping the public to understand the importance of good content on television as well as encourage public to submit their complaints on inappropriate television content.

Box 4-1. From voluntary to involuntary: An insight from Rapotivi volunteer

Fitriyani (private employee, 21 y.o, Jakarta) used to enjoy whatever content being shown on TV. But then from 20 June 2015 to October 2015, she joined Rapotivi volunteers programme. During that period, she gathered with all fellow volunteers at Rapotivi basecamp or at the specific events to learn about citizens right to media. They began to understand the importance of being critical audience. Fitriyani herself then devoted her time to watch television, paying attention to every single detail of violation she found in the programme and wrote it in her notebook. Having regular face-to-face meetings with the fellow Rapotivi volunteers and Rapotivi team helped keep her enthusiasm.

On the other hand, Ilham (college student, 20 y.o, East Java) has known Remotivi before joining Rapotivi volunteers programme. By reading articles from Remotivi, he understands that television should serve public interest. Last year, he joined Rapotivi volunteers because he wanted to claim his right to enjoy healthy television content:

If Rapotivi dare to show the spirit of this movement against poor television content, I would not hesitate to join the movement!

However, he finds Rapotivi communication with the volunteers is quite rare. There is a Whatsapp group where all Rapotivi volunteers from all different areas gather, but the discussion is rarely emerged, leaving the group mostly in quiet. Hence, he finds it is very hard to keep his enthusiasm in supporting Rapotivi movement. He wonders on how to encourage other people to file their complaints through Rapotivi when he himself is no longer enthusiast to support the movement.

Rapotivi has held three batches of volunteers recruitment: on 20 June 2015 (20 volunteers recruited in Jakarta), on 19 December 2016 (during public discussion in Semarang), and on 29 December 2016 (during public discussion in Medan, and Makassar). As of now, there are 46 registered Rapotivi volunteers (30 volunteers in Jakarta, 11 volunteers in Makassar and 7 volunteers in Medan), but most of them are currently inactive. According to some of the FGD participants who happened to be Rapotivi volunteers, the programme created by Rapotivi was enough to help them aware about television content. Unfortunately, the lack of intense communication between Rapotivi and its volunteers have left the volunteers wondering on how they should perform their task.

Rapotivi as a reporting tool is a great example in providing a space for its users to engage and interact with each other.

4.2 A closer look at Rapotivi’s current performance and future improvement

Within the last two years, Rapotivi has emerged as a platform that facilitates the public to channel their concern regarding television content. However, a closer look at Rapotivi traffic reveals its real performance. Since the public launching on 21 February 2015, it has garnered 3473 registered users. Of that number, less than 15% (451 users) have filed complaints to Rapotivi. The number of complaints received by Rapotivi has been continuously declining from time to time. A slight increase is observed only in the fourth semester.

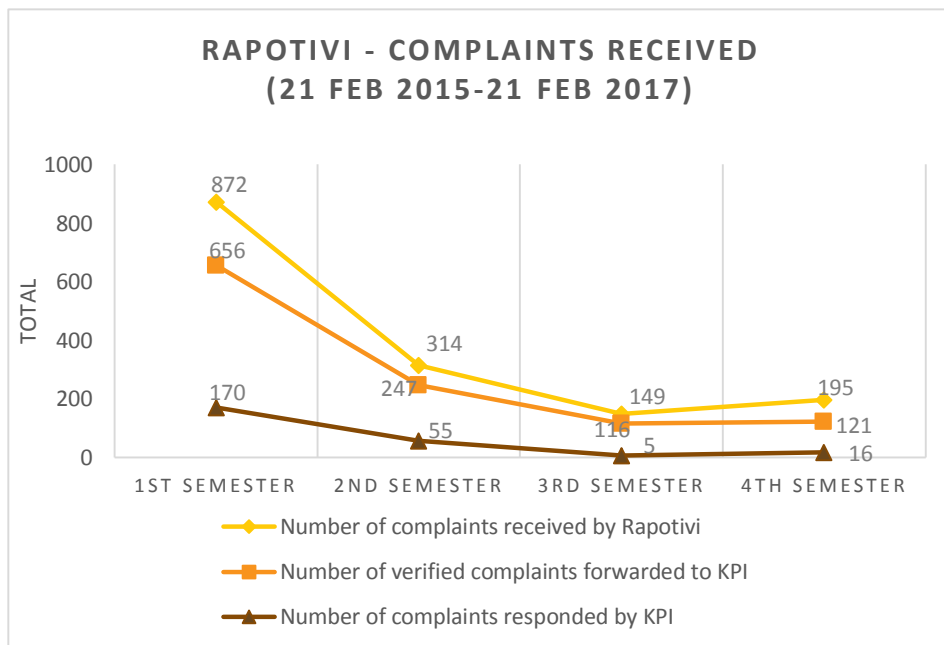


Figure 4.6 Complaints received by Rapotivi in the last 4 semesters (21 February 2015-21 February 2017)

Source: Authors, based on Rapotivi data (traffic recorded from 21 February 2015 to 21 February 2017).

The number of users who filed complaints through Rapotivi has been declining as well. During the first semester, there were 225 users who filed 872 complaints. This number dropped dramatically to just 78 users in the second semester, filing 314 complaints. The number of users who filed complaints slightly increased in the third semester, to 100 users filing 149 complaints. In the fourth semester it dropped to its lowest number at 77 users. At this point, the survey result, combined with our discussion with Rapotivi users, provide insights on what causes the decline of complaints received by Rapotivi and the decline of users participation.

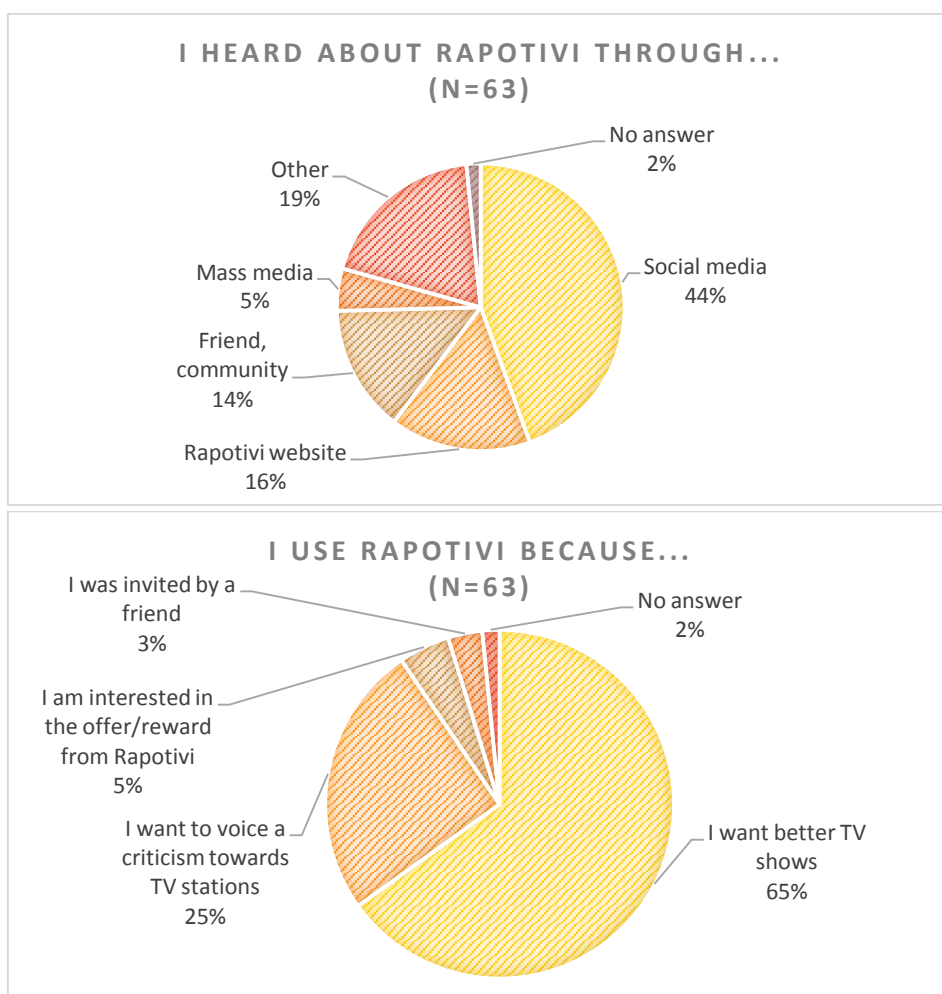


Figure 4.7 How users came to know Rapotivi and their reasons of using Rapotivi

Source: Authors, based on survey (March 2017).

Our survey reveals that most Rapotivi users (45%) got information about Rapotivi from social media, especially from Rapotivi Twitter account and Rapotivi Facebook account which were linked to Remotivi social media accounts. They were interested because Remotivi and Rapotivi social media posts contained popular writings, videos, comics and infographics, which help them understand broadcasting issues easily.

“I knew Rapotivi through videos spread out by Remotivi, which contained a suggestion to choose TV programme that is suitable for kids.⁴¹ In the end of the video, it said that if there's a problem with the TV programme, it can be complained through Rapotivi.”

(HD, Rapotivi user, FGD Rapotivi users, 15/05/2017)

“I use Rapotivi since November 2016. I knew Remotivi earlier, read articles from Remotivi social media, dan I began to understand that TV is public rights which supposedly not be monopolised by some people's interest. Instead, it should serve public interest.”

(MIA, Rapotivi user, FGD Rapotivi users, 15/05/2017)

If we combine it with the demographic of Rapotivi users, we can assume that from the available data, the majority of Rapotivi users are youth (mostly aged 21-30 years or less than 20 years old)⁴² and are university or college students. They are digital literate, have access to the internet and share similar concerns towards the quality of television content.

Most of Rapotivi users (66% of the respondents) are willing to use Rapotivi because they want better TV shows on the first place. Another reason they use Rapotivi is to voice criticism towards TV stations.

⁴¹ The video being referred here entitled “TV, Jasamu Tiada...” (TV, you have no merit...). Remotivi uploaded this video on 29 October 2014. See: <https://www.youtube.com/watch?v=IMHZ4yyv9FE>, last accessed 20 December 2017.

⁴² Although it is difficult to get an accurate demographic profile of Rapotivi users (51.45% users do not indicate their age, please see Chapter 3 regarding this limitation), from the available data, we can assume that most Rapotivi users are aged 21-30 years old (1,116 people). The second largest age group is from less than 20 years (234 people), slightly different with number of users from 31-40 years age group consisting of 232 people.

"I'm interested to use Rapotivi because I'm really concerned about FTV programmes. Drama series in Indonesia have been too much given dream-like life by showing exaggerated life. At first, I like Remotivi's blog because it's good and can be used for media literacy. From Remotivi, I then knew Rapotivi. The article of violation in Rapotivi can be considered as media literacy which helps us realize viewers' rights."

(SB, Rapotivi user, FGD Rapotivi users, 15/05/2017)

"I installed Rapotivi around August 2016 because there was Remotivi discussion about Rapotivi. I became interested to use Rapotivi because there was "Literacy" which asked the quality of the current television programme. I think this application is a bridge between citizen and government."

(RK, Rapotivi user, FGD Rapotivi users, 15/05/2017)

This indicates that Rapotivi users are actually media-literate citizens. They are aware of their right to get better TV contents and are able to point out which issue that concerns them most⁴³ as well as provide arguments to support their concerns. This is an important asset to support Rapotivi initiative.

Unfortunately, Rapotivi users feel doubtful whether their complaints that have been submitted through Rapotivi have an impact on improving the quality of television content. In other words, they question the effectivity of Rapotivi in the betterment of TV content.

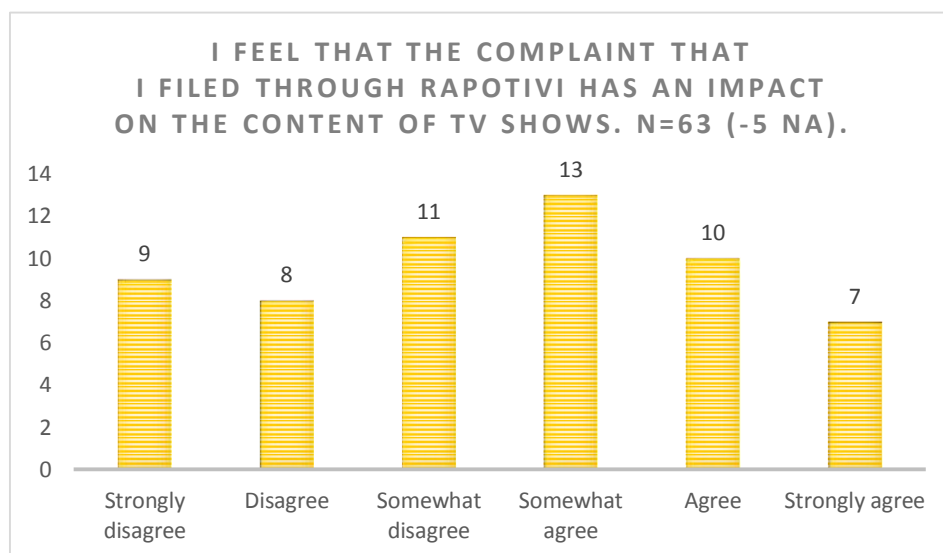


Figure 4.8 Rapotivi users' perception regarding the impact of Rapotivi

Source: Authors, based on survey (March 2017)

⁴³ Please see Appendix 5 for detailed survey graphs.

Some Rapotivi users shared their frustration:

“I have complained through Rapotivi for many times over, but I still find lots of anger scene, cheating, planning bad things in a television programme classified as suitable for teenagers with parental guide.”⁴⁴

(Undisclosed, Rapotivi user, survey, 29/03/2017)

“I have repeatedly reported March of Perindo through Rapotivi. Yet, in fact, that broadcast was still on TV. Perhaps KPI or government institution were not able to act upon that violation.”

(Undisclosed, Rapotivi user, survey, 29/03/2017)

This notion was confirmed in our discussion with Rapotivi users. They share their struggle to consistently file complaints regarding television content. Most of the FGD participants acknowledge that TV is usually enjoyed during their leisure time, sometimes with their own family, while filing complaint through Rapotivi requires certain amount of concentration.

“It took 15-20 minutes for me to fill in Rapotivi's form. If there was a troubled programme, it took some time to capture the programme and to describe the violation. "Description" column can't be filled in a short time, since it has to be followed with description of violation and the related article, so it can be verified. Besides, all information in Rapotivi application has accumulated, and I need some time to learn the article related to the violation in order to forward it to KPI. There were lots of reports that have been submitted to Rapotivi, but have not been forwarded to KPI because they were considered as viewers' subjectivity. Users should be informed about the example of forwarded report and non-forwarded report, together with the Standard Operating Procedure (SOP) concerning the reporting to KPI, so that the users would not do the report in vain and would keep participating.”

(SB, Rapotivi user, FGD Rapotivi users, 15/05/2017)

Other participants acknowledged that they were struggling to write their concerns in the description column. They were not sure what information should be covered in their description. They were unsure whether their complaints met Rapotivi standard or not. They strongly suggest Rapotivi to provide an example of complaint or guidelines on how a good description looks like. They also point out an idea for Rapotivi to display the best complaint in a month. That way, users can learn the complaints that suit Rapotivi standard.

⁴⁴ In Indonesia, it is a classification of *R-BO (Remaja-Bimbingan Orangtua)*. R-BO classificatio is usually applied to content that is deemed as suitable for the teenagers but should be watched with their parents who will hopefully provide the guidance.

Box 4-2. How an active user turned to be a passive one

Frida (private employee, 21 y.o) used to be one of the most active users in the first and second semester of Rapotivi. Being an active TV viewer, she devoted her time and attention to write inappropriate TV content in her notebook while watching TV. She then allocated one time in a week to compile and submit her complaints through Rapotivi website.

“I intentionally write particular notes in a particular book during watching TV. Why? Because I want to write when the violation exactly happened. Besides, writing in a book is easier than watching TV and simultaneously filling the reports in Rapotivi application. So, what I do is just writing the violations, the programme, the time, and then copying it to Rapotivi website. Yes, I prefer website, since the space is larger, and the user interface is also clearer. That's it.”

However, after a while, she began to question the impact of her complaints being submitted through Rapotivi. She noticed that TV stations often just changed the title of the programme being protested, but reserve the same inappropriate content. Frida had also noticed how slow Indonesian Broadcasting Commission responded to public protest. She then blatantly confessed, “There are times when I feel really reluctant to submit another report through Rapotivi, because I am not sure whether my complaints really make a difference.”

Those abovementioned accounts shared by Rapotivi users provide strong points to the importance of building meaningful engagement with the users. This meaningful engagement is something that has been missing recently, and thus affect Rapotivi users' participation. According to Rapotivi team, the sharp drop of complaints being received was partly due to the lack of resources.

From October to November 2016, Rapotivi did not have any dedicated manager. In the late November 2016, a new manager was recruited. The transition alone – from the previous Rapotivi manager to the new manager – took about two months. During this process, Rapotivi engagement with the users was practically neglected. Regular update on Rapotivi social media accounts was stopped. Meanwhile, Rapotivi volunteers who used to have regular meeting/gathering became less intense.

However, having a new dedicated manager does not solve all the problems. Another constraint is the lack of human resources. As of now, Rapotivi manager has to carry most of Rapotivi's meticulous works, ranging from

verifying the complaints to handling Rapotivi’s social media. The only help available was from part-time staf. At this time, the financial resources was limited too, due to a late contract renewal with the donors.

In addition to the substantial issue on the impact of complaints submitted through Rapotivi, the technicalities are also worth mentioning. Rapotivi users – those who access Rapotivi using Android and those who access Rapotivi through desktop or website – acknowledge that Rapotivi is quite easy to use.⁴⁵ However, we recognise there are at least 4 major differences between Rapotivi application in Android and Rapotivi website which might complicate user experience.

Table 4-1 The differences between Rapotivi Android and Rapotivi website

No	Issue	Rapotivi Android	Rapotivi Deskop/Website
1	<i>Load Data</i>	The loading process is slow. Switching from one page to another takes too long (more than 10 seconds). Sometimes, it is unable to load the page, or it freezes (thus, user cannot go back to the homepage), then all of a sudden it exits by itself.	The loading process depends on the internet speed given in the area. Overall, it is quite smooth. Fast log-in process via Twitter and Facebook.
2.	User ranking	User ranking is provided at tab “Ranking”. User with a minimum score (0-100 points) is called “Fine Audience” (originally “ <i>Penonton Baik</i> ” in Indonesian). User’s point is not displayed (<i>null</i>).	User ranking is provided at tab “Highest Record” (originally “ <i>Rapor Tertinggi</i> ” in Indonesian). User with a minimum score (0-100) is called “Intern Teacher” (or “ <i>Guru Magang</i> ”). User’s point is being displayed.

..continued

⁴⁵ Please see Appendix 6 for detailed survey graphs.

Table 4-2 The differences between Rapotivi Android and Rapotivi website (continued)

No	Issue	Rapotivi Android	Rapotivi Deskop/Website
3.	Feature: “Support” (originally “ <i>Dukung</i> ”)	This feature can be accessed at tab “Newest Report/Complaint” (originally “ <i>Pengaduan Terbaru</i> ”). There is a thumb up icon, so users can easily recognise the feature.	This feature can be accessed at tab “Latest Report/Complaint” (originally “ <i>Pengaduan Terakhir</i> ” in Indonesian). No thumb up icon.
4.	Options provided in the column of “Programme Type” (originally “Jenis Program” in Indonesian)	“Advertisement” option is not available. Current available options are: <ul style="list-style-type: none"> ▪ News (<i>Berita</i>) ▪ Documentary (<i>Dokumenter</i>) ▪ Dialogue (<i>Dialog</i>) ▪ Drama, soap opera (<i>Sinetron</i>) ▪ Film Television (FTV) ▪ Cartoon (<i>Kartun</i>) ▪ Quiz & Game Show ▪ Reality Show ▪ Variety Show ▪ Infotainment ▪ Comedy (<i>Komedi</i>) 	“Advertisement” option is available. Current available options are: <ul style="list-style-type: none"> ▪ News (<i>Berita</i>) ▪ Documentary (<i>Dokumenter</i>) ▪ Dialogue (<i>Dialog</i>) ▪ Drama, soap opera (<i>Sinetron</i>) ▪ Film Television (FTV) ▪ Cartoon (<i>Kartun</i>) ▪ Quiz & Game Show ▪ Reality Show ▪ Variety Show ▪ Infotainment ▪ Comedy (<i>Komedi</i>) ▪ Advertisement

Source: Authors.

As can be seen from the table above, Rapotivi Android is less complete compared to the desktop version. The most visible difference is the absence of “Advertisement” option in Rapotivi Android. As the option is absent, users are confused on how to report a specific advertisement that they see as violation to P3SPS. For example, when Rapotivi user wanted to report “Mars Perindo” from Rapotivi Android, they eventually selected any type of programme and

provided details in the description.⁴⁶ This is one of the reasons why some Rapotivi users prefer to access and file their complaints through Rapotivi's website or even stop participating at all. The attention given by Rapotivi to appreciate users who have actively filed complaints is somewhat limited too, as evident in the late update on "Ranking" in Rapotivi Android. To some extent, Rapotivi's lack of sensitivity regarding user experience and user interface has hampered a meaningful user engagement.

Nevertheless, reflecting the dynamics of Rapotivi initiative and current media environment in Indonesia, we see that Rapotivi actually has a great potential to improve the quality of television content in Indonesia, a sentiment that is also shared with Rapotivi users. Having learnt the dynamics of media in Indonesia, one of Rapotivi users shared his criticism towards Nielsen rating mechanism and his thought regarding the future of Rapotivi in channelling citizens' voice.

"Nielsen's rating is no longer used in another countries. Why is Indonesia still doing it? Ideally, rating is the real face of audience. But, Nielsen's rating is not. At this moment, we really need counter-rating other than Nielsen. That's why media literacy is important. Rapotivi has been doing the right thing, that is reaching young people, since in the next ten years, those young people will be mature and hopefully become media literate. This also will educate the audience that there will be media convergence, that the quality of content has become the most important thing."

(EP, Rapotivi user, FGD Rapotivi users, 15/05/2017)

However, other Rapotivi users pointed that major improvement is needed. Here, Rapotivi users offer concrete suggestions to improve Rapotivi. According to Rapotivi users, there are three main features that need to be added to Rapotivi: a scale to rate the TV shows, a comment/discussion column and options of TV stations. They also mention some other supporting features, such as Rapotivi application for iOS, ranking of TV shows, fun games on media issues and petition to support certain complaints or reviews.

⁴⁶ At least two Rapotivi users shared their concerns during the FGD with Rapotivi users (15/05/2017).

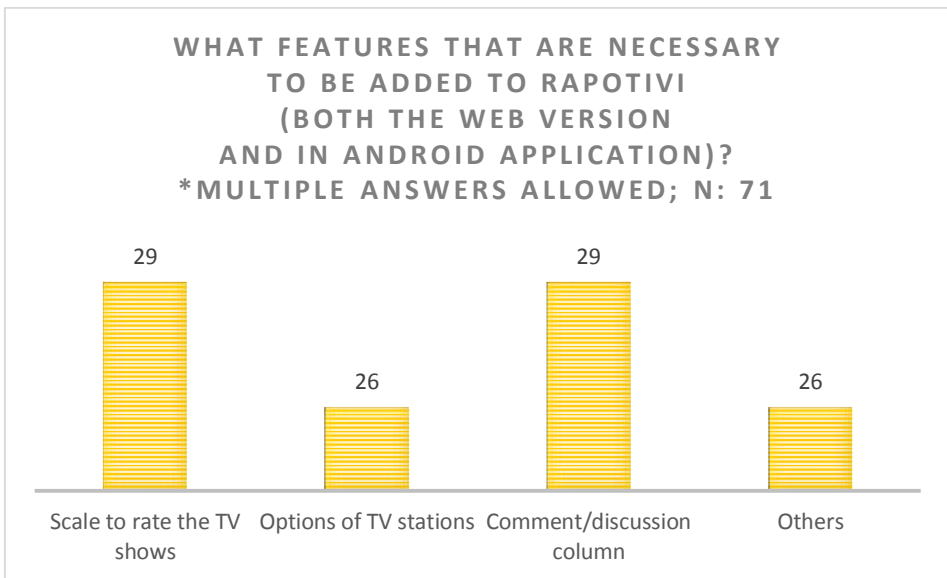


Figure 4.9 Additional features for Rapotivi
Source: Authors, survey (March 2017).

Rapotivi users then exercised those ideas during FGD. It is the scale to rate the TV shows that was intensely discussed. They understand that adding a scale to rate the TV shows is indeed a radical changes on Rapotivi, since this additional feature demands Rapotivi to alter its logic: from complaining tool to rating tool. But by adding a scale, not only user can report inappropriate content, but user can also submit appreciation for a good content. Rapotivi users believe that in the long run, Rapotivi can be a powerful tool that harness and channel citizens' voice. However, to be such a powerful tool, it has to reach wider public, and thus simplicity is of important. In this sense, giving a rate to the TV shows using scale can be done easily and fast. They prefer the scale to be represented as stars. Below are the simple mock up of Rapotivi proposed by its users.

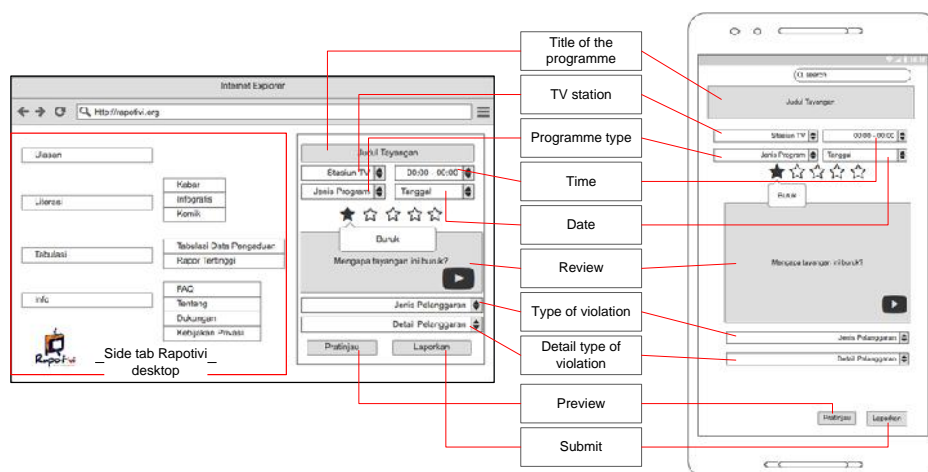


Figure 4.10 Rapotivi with additional feature designed by users

Source: Authors, based on FGD Rapotivi users (15/05/2017).

Rapotivi users agree that the review column (currently, it is *Deskripsi Bebas* column) should be kept as it enables users to elaborate their opinion towards the programme being rated. It is indeed the most important feature that accommodates the complexity of audience judgement. For example, a TV programme is rated as having a three-stars quality which indicate that it may not entirely be bad or entirely good. It contains violence and sexual abuse, but it also conveys positive message on how to fight sexual abuse and support the victims of it. Such complex judgement certainly cannot be captured by Nielsen's rating mechanism.

Apparently, this particular suggestion regarding Rapotivi's possible improvement resonates with the FGD participants in five Nielsen's cities. They agreed that a scale will be easier to use. In addition to the scale (in this case using stars), Rapotivi users and all FGD participants have explored the possible area of improvement for Rapotivi. We summarise possible area of improvements for Rapotivi in the table below.

Table 4-3 Possible area of improvement for Rapotivi

No.	Area	Proposed Solutions	
		Rapotivi Android	Rapotivi Desktop
A. Technicalities: User Interface			
1.	Upgrade/update	Application upgrade is needed for a smooth transition between pages.	Improvement on user interface and user experience.
2.	Log-in option	Provide additional log-in option using Google account.	
3.	TV programme choices	Provide additional choices of TV programme (<i>Jenis Program</i>): 1. Advertisement (Iklan) 2. Sports (Olah Raga)	Provide additional choices of TV programme (<i>Jenis Program</i>): 1. Sports (Olah Raga)
4.	TV stations choices	Provide additional choices of TV stations: 1. Kompas TV 2. NET.	
5.	New feature(s)	1. Rating scale, preferably using stars 2. Users comment/discussion forum 3. TV programme rank 4. Others: Rapotivi application for iOS, ranking of TV shows, fun games on media issues, petition.	
B. Institutional Capacity			
1.	Sponsor or source of funding	Instead of relying heavily on donor(s), Rapotivi should begin a series of fundraising activities, including crowdfunding or open sponsorship programme with certain criterias to maintain Rapotivi's independency.	
2.	Engagement	1. Engage more with the existing Rapotivi users by providing regular updates, post regularly on Rapotivi's social media and users discussion forum (see the new features proposed by Rapotivi users). 2. Create a bigger movement to reach and engage more people through innovative public campaign. 3. Optimise users' concern and people's voice to put more pressure to Indonesian Broadcasting Commission. 4. Begin approaching TV stations, production houses, advertisers and advertising agencies to demand better quality of television content. This should be done right after Rapotivi has gained bigger public support.	

Source: Authors.

This is the point when we need to recall Rapotivi's mission. Being developed as a means for citizens to give value towards television content, Rapotivi's objective is precisely to urge the TV industry to create a better quality of television content using citizens voice. As Rapotivi work is based largely on the active citizens, active participation from the citizens is of great important. Simply put, Rapotivi is nothing without the citizens who actively report an inappropriate television content. This is why understanding users and maintaining user engagement is imperative.

On the other hand, should Rapotivi want to expand its impact, the engagement with other stakeholders should be devised. Its initiators were also aware of this. Some attempts to reach other stakeholders had been put, but failed.

“We have had the idea of approaching the TV. Actually, the objective is media literacy to the society and TV workers. If the society has been successfully smart but the TV workers remain the same, that makes no difference. Practically, the approach to TV workers is quite difficult, not as easy as the approach to college students. Those TV workers can argue with KPI, let alone with Rapotivi. At that moment, Rapotivi made some socialisation to Trans Corp. Their response was not warm. We wanted to criticise them, of course they refused that.”

(Septi Prameswari, Rapotivi Manager 2014-2016, interview, 07/03/2017)

Besides the TV stations, Rapotivi had also tried to engage with the advertisers which they deemed as having concern towards the image of their products. However, this attempt had also failed.

Meanwhile, the advancement of technology and the dynamics of media in Indonesia becomes another challenge – or perhaps opportunity – for Rapotivi to flourish. Roy, one of Rapotivi co-founders, perfectly expresses this notion.

“We have become integrated at this moment. All experience which use media is put into a single device. I think, Rapotivi should be able to understand this mentality. I take one extreme example. Rapotivi has been connected with Google, Youtube and other apps which are used to access TV content. When someone wants to watch the content in that platform, then they don't need to switch to another platform if they want to make some report, since Rapotivi is available in that platform. In addition, people in the future will not access TV from conventional TV. Rapotivi should be aware of this change of behaviour.”

(Roy Thaniago, Remotivi Director 2010-2015, interview, 03/03/2017)

Having thoroughly examined Rapotivi from its nativity to its current performance, we see that Rapotivi - with major improvement - has the potential to become a model for alternative rating. With its spirit to put back

audiences as rightful citizens, Rapotivi has enabled citizens to be more critical and to raise their concerns towards television content. It offers a concrete model of a more open and participatory feedback mechanism for television content. Thus, there is a big opportunity to be an alternative rating. However, Remotivi, being the umbrella institution under which Rapotivi is being managed, has chosen to take a different standpoint. As of now, Remotivi's concern is on media literacy programme through research and advocacy. As such, Rapotivi will continue to be a public complaining tool for television content.

4.3 Synthesis

“In this digital era, the watching behaviour is becoming more individual. The assumption is digital, mobile, the fix line is not reliable. Mobile penetration is way faster in Indonesia. The unit of rating measurement is no longer from household eventually. Strategic exit route means that rating should be integrated with market system, but not monopolistic like Nielsen. There might be two ways. First, inviting new player for national scale, or second, divided based on region. The market size of media in Indonesia is enormous, 260 million people in three different time zones. Why not having rating based on those time zones: western part of Indonesia, central part of Indonesia, and eastern part of Indonesia? That way, we count the representativeness of rural areas too. “

(R. Kristiawan, Expert, interview, 20/072017)

Rapotivi was born as a complaint tool for television content. Using an ICT-mediated platform, Rapotivi allows audience to voice their concerns about the quality of television content. Rapotivi offers a possibility for the public to claim their right for a better quality of television content in the current landscape of media industry heavily driven by the market logic. Having run for two years, this initiative has become an alternative feedback mechanism which enabled a wider public participation in the broadcasting sector.

However, Rapotivi users seem to doubt whether their complaints have a real impact on television content. Their doubt is reflected in the number of complaints submitted and the number of user who filed complaints. From time to time, the number of complaints submitted to Rapotivi as well as the number of users who filed complaints have declined. Although most of Rapotivi users are media literate citizens, they find it difficult to keep the enthusiasm of filing complaints when they see no immediate improvement in television content.

Nevertheless, Rapotivi has actually changed the way audience engage with TV content, and thus it has contributed in altering media practice in Indonesia at least in three ways. First, by channelling audience voice concerning television content, Rapotivi exposes citizens' criticism that was once invisible to the media industry. Second, Rapotivi provides transparency on the process of handling citizens' complaints on TV content and monitoring the follow up of the complaints. Last but not least, Rapotivi puts audience as a citizen – not consumers – who owns the frequency used by TV stations and have the right to media. In short, Rapotivi becomes the guardian of public interest against media industry that has mostly lost in its pursuit of profit. It is something that unfortunately has not been done by KPI, an authorised body that is supposed to monitor TV content and defend public interest.

At this point, we see that Rapotivi has the potential to be a model of alternative rating, albeit with major improvement. An ideal alternative rating should cover many aspects that lead to content betterment. When we convey this idea to e-commerce and television stations, some e-commerce companies express their interest to use it in order to portray user engagement.

“Sure, I am interested. As long as it is an actual data, I want to take it. Definitely. Some people have offered me, but hmm... The amount of sample/respondent was just so little, so it's not representative. The number is still hundreds.”

(Undisclosed, Tokopedia, interview, 06/06/2017)

On the other hand, TV stations assume that an alternative rating should maintain an in-depth analysis on factors that influence audience preference towards content.

Putting the idea of alternative rating into practice is indeed challenging as it requires consistency (Hendriyani and Eriyanto, 2016; Rianto et al., 2012). It might not be able to replace Nielsen rating system entirely. However, it offers a whole new perspective of how the audience engage with the content. Thus, it provides a richer insight regarding audience and at the same time treats audience as an active citizen.

We will now turn to the discussion of alternative rating.

5

Disrupting the mighty industry

“There is only one condition, [for] TV industry whose main income is advertisement: if stars-reviews [the audience rating of a show's quality] can influence advertisers in putting advertisement, then TV might listen. If not, it would be [difficult]. Whatever that can influence the number of advertisements, TV, particularly entertainment TV, would listen. If it is just a moral responsibility, it would fall on individual responsibility, and would not change anything.”

(Undisclosed, TV Practitioner, interview, 20/05/2017).

In the context of Indonesia, media have been mandated to build independent, democratic and prosperous society as well as help the broadcasting industry to flourish.⁴⁷ These ideals are in line with Habermas' notion of public sphere. Media becomes a central element in the development of society. In the context of democracy, media are supposed to provide room in which the public can interact and engage freely over matters of public concern in the public sphere (Habermas, 1987; Habermas, 1984). However, in contemporary Indonesia, the function of media as a provider of a public space for discourse is often neglected. This is particularly evident in the case of television – a medium with the highest penetration among Indonesian (BPS, 2012; Nielsen, 2016).⁴⁸

Media content is increasingly becoming a tool to channel individual aspiration of those with access to capital and for the media owners to gain profit from ratings. Thus, despite the public nature of the frequency being used by broadcasting media, often those in power deliberately provide content that only works in their own favour. Simply put, the economic and political interests are ahead of those of social and public function (Herman and Chomsky, 1988). The noble duty of the media to protect and enable citizens in exercising their rights by providing room for civic engagement (as suggested by Joseph, 2005) is compromised. The media loses its character as a service for the citizens.

⁴⁷ According to Indonesian Broadcasting Law No. 32/2002, article 3.

⁴⁸ According to Indonesian Statistical Bureau (Badan Pusat Statistik/BPS), by 2012, at least 91.55% of all Indonesians over the age of 10 watch television. Radio and printed media, in comparison, are consumed by 18.6% and 17.7% of citizens respectively. Meanwhile, recent Nielsen's report on media penetration of all people (2016) mentions that terrestrial TV is accessed by 95.7% population, pay TV 7.9%, radio 14.8%, and internet 41.3%, newspaper is read by 8.1%, tabloid 2.1%, and magazine 1.7%. There were 5.9% went to the cinema (past 1 month). However, we must bear in mind that Nielsen's media penetration study only covers 11 cities in Indonesia – the same cities being used as sample for Nielsen television audience measurement, which are: Greater Jakarta, Bandung, Yogyakarta, Surakarta, Semarang, Surabaya, Medan, Palembang, Banjarmasin, Denpasar, and Makassar. Nielsen Consumer Media View can be retrieved from <http://www.nielsen.com/id/en/press-room/2017/THE-NEW-TRENDS-AMONGST-INDONESIAN-NETIZEN1.html>, last accessed 17 Desember 2017.

As market profit is the main interest of the private media owners and this is maximised through advertising – which in turn funds television operations – TV stations and content producers are practically competing to produce content that will appeal/attract advertising buyers. Heavily driven by market logic, rating has become the ultimate benchmark for TV stations and content producers to determine the overall value of a TV programme (Nugroho et al., 2013, Nugroho et al., 2015). Nielsen – the sole rating agency in Indonesia that provides audience traffic counting – is therefore powerful to influence TV stations' decision-making on programmes that they capitalise on (Nugroho et al., 2015). Within this market logic, the production of media content is aimed at/focused on accommodating the largest target audience possible using the account of rating.

Our previous research (Nugroho et al., 2013; Nugroho et al., 2015) found that in gaining feedback from audience, most media producers only make use of ratings. As Nielsen is the only provider of television audience measurement data in Indonesia, it has become the sole force that gives legitimisation in determining the commercial success of a TV programme (Nugroho et al., 2015). Rating has become indispensable, as the actors within the media industry – including TV stations, content producers, media strategists, and advertisers – depend on Nielsen to do their works. For TV stations, a steady rating and a clearly specified target audience are a solid foundation to attract advertisers (Nugroho et al., 2013; Nugroho et al., 2015). Audiences are considered passive, providing only attention which in turn being sold to the advertisers. Under such logic, rather than being treated as rightful citizens, audiences are merely seen as consumers at most. Thus, although television broadcast using public owned frequency, citizens do not have the access to influence the media content at all. Citizens are practically powerless.

Against such background, this chapter will discuss about our proposed alternative rating and how such it could change the powerplay within the landscape of the media industry in Indonesia. While the existing feedback mechanism has failed to include citizens' voice, alternative rating will provide means for citizens to channel their voice. At this point, we propose an initiative called *Crowd-r@ting* or rating by citizens.

We use data from desk study, in-depth interviews with expert and practitioners, and series of FGD involving multistakeholders to build this chapter. The combination of lessons learned from the previous initiatives and the development of technology in the near future is important to provide practical guidelines on how Crowd-r@ting might disrupt the mighty media industry.

5.1 Crowd-r@ting: Channelling citizens' voice

Numbers of Bati indigenous community marched in the city of Ambon⁴⁹ to protest *On the Spot* (Trans 7) – a TV programme that had depicted people of Bati as mythological creatures that love to kidnap and eat children. The programme aired on 12 October 2017 also mentioned that people of Bati might be the descendants of Pterodactyl which later evolved to be predators in form of monkey and bat combined.⁵⁰ This narrative sparked anger among people of Bati. They demanded Trans 7 to apologise and rectify the content.

Having filed a protest to the regional broadcasting commission (KPID Maluku), the people of Bati rallied series of loud protests to the regional government and regional representatives of Maluku (DPRD Maluku). The mediation was finally organised on 26 October 2017 at DPRD Maluku. Trans 7 acknowledged its failure to obtain reliable source of information and apologised to the people of Bati. The TV station then promised to air an apology statement in the upcoming *On the Spot* programme in the following week. Thus, October 2017 witnessed how the citizens triumphed over the negligent TV industry.

⁴⁹ Ambon is the capital city of Maluku province, located on Ambon island. Bati indigenous community live at East Seram on Seram island. These two places are separated by Ambon bay.

⁵⁰ Interestingly, a Facebook page called *Rating Acara Televisi Indonesia Hari Ini* (Indonesia Television Rating Today, @ratingtv96) announced that *On the Spot* was among top 20 programmes of that day, having rating and share at 2.2 and 9.2% respectively. Instagram account rating_tv published the same data of rating and share for the top 20 television programmes that day. Both did not mention their source of information.

This is not the one and only case where citizen's voice succeeds to give pressure to TV industry. Other cases, such as the 2014 online petition *Stop YKS*⁵¹ and online petition concerning TV One and Metro TV imbalance coverage⁵² had successfully raised public awareness regarding citizen's right to media. These petitions were initiated through Change.org. The online petitions were then spread through emails and various social media platforms, including Facebook and Twitter. It is worth to note that those initiatives were information and communication technology (ICT). Access to ICT has therefore enabled citizen to raise his/her concern and invite others to support the cause (Nugroho, 2011; Sadat, 2014; Siregar et al., 2017).

However, the effort to channel citizens' voice remains challenging. Although the television industry in Indonesia have long relied on ratings to gain feedback from the audience, this existing rating mechanism is unable to harness public aspiration. The rating agency itself has little concern over the quality of media content, as it only quantifies traffic counting showing how many people watch a certain content over a certain period of time (Nugroho et al., 2015). The logical fallacy relies on the fatally wrong conclusion that the most-watched TV programme equals the most-liked TV programme. Such logic has been common among media practitioners in Indonesia. Hence, even when citizens are able to voice their concerns, extra effort is needed for the TV industry to hear and recognise citizens voice.

⁵¹ *Yuk Keep Smile* (abbreviated as YKS) was a variety show aired by ANTV everyday at 6pm. The programme was finally stopped on 26 June 2014. Kompas, 26 June 2014, <http://entertainment.kompas.com/read/2014/06/26/1523557/KPI.Resmi.Jatuhkan.Sanksi.Penghentian.YKS>, last accessed 17 Desember 2017.

⁵² Due to the public pressure given, Ministry of Communication and Informatics summoned TV One (16 July 2014) and Metro TV (18 July 2014) and gave TV One and Metro TV harsh warning. Both TV stations were to put the principle of fairness into practice when covering political candidates, a principle clearly mandated by Indonesia Press Law 40/1999 and Indonesia Broadcasting Law 32/2002. Failure to comply would result in the withdrawal of the broadcasting principle permit (IPP/*Izin Prinsip Penyiaran*) of both TV stations. https://kominfo.go.id/index.php/content/detail/4078/Siaran+Pers+Tentang+Peringatan+Keras+Menteri+Kominfo+kepada+Lembaga+Penyiaran+Swasta+Televisi+tvOne+dan+Metro+TV+untuk+Menaati+Teguran-teguran+dari+Komisi+Penyiaran+Indonesia+terkait+dengan+Netralitas+Isi+Siaran/0/siaran_pers, last accessed 17 Desember 2017.

The next section will draw the general principle of Crowd-rating followed by an elaboration on its working mechanism.

5.1.1 Learning from previous initiatives

Alternative rating is not a new idea, which many have tried to provide against the existing Nielsen's traffic counting. Initiatives such as public rating by SET Foundation (*Yayasan Sains Estetika dan Teknologi/SET*) in collaboration with Tifa Foundation and Indonesian Television Journalists Association (*Ikatan Jurnalis Televisi Indonesia/IJTI*), Index of Content Quality by KPI and Kidia by the Children Media Development Foundation (*Yayasan Pengembangan Media Anak/YPMA*) can be mentioned as examples of alternative ratings concerning the quality of television content.

We summarise those three different initiatives in the table below.

Tabel 5-1 Comparison of the television alternative rating provided by SET Foundation, KPI, and YPMA

Variable	SET Foundation, Tifa Foundation, IJTI	KPI	YPMA
Name of the initiative	<i>Rating Publik</i> (Public Rating)	<i>Indeks Kualitas Program Siaran Televisi</i> (Index of Television Content Quality)	<i>Kidia – Kritis! Media untuk Anak</i> (Critical! Child-friendly Media).
Year active	2008-2009	2015-present	2004-present
Scope of work & focus	<p>To provide rating for TV programmes. Focus on the quality of TV programme: assessing the benefit or function of certain TV programme for public.</p> <p>Sample size: 15 TV programmes with the highest rating (according to AGB-Nielsen Media Reserach) from three different genres (5 regular news, 5 talkshows, 5 entertainment).</p>	<p>To provide rating for TV programmes. Focus on the quality of the TV programme: assessing whether such programme serves public function and whether it complies with the standard of broadcasting content.</p> <p>Sample size: In 2015, there were 45 different segments from 9 different genres (5 news, 5 drama/soap opera/ FTV/film, 5 variety show, 5 talkshows, 5 religious shows, 5 cultural or tourism programmes, 5 infotainment programmes, 5 comedy programmes, 5 kids programme).</p>	<p>To provide rating for TV programmes, video games, mobile applications, videos, and books using the lens of children’s rights.</p> <p>In the case of television, Kidia focuses on TV programmes which are aimed at children, popular among children, and being broadcast during 7-9 am and 3-6 pm.</p> <p>Focuses on the quality of the programme, especially on the positive message being portrayed and whether or not the programme displays violence.</p>

Variable	SET Foundation, Tifa Foundation, IJTI	KPI	YPMA
		<p>In 2016, the sample was significantly reduced to just 15 different segments from 3 different genres (5 news, 5 infotainment programmes, 5 soap operas). In 2017, the sample were 8 different segments from 8 different genres (variety show, soap opera, cultural tourism, religious show, kids programme, infotainment, talkshow, news).</p>	
Output – general result	<p>Percentage of respondents' perception regarding content quantity (plenty, enough, too little) and quality (excellent, fairly good, very bad) of 11 genres:</p> <ol style="list-style-type: none"> 1. Politics 2. Economy 3. Entertainment (film, drama/soap opera, comedy, music) 4. Kids programme 5. Agricultural, plantation and fisheries programme 6. Religious show 	<p>Index of respondents' perception regarding content quality of 9 genres:</p> <ol style="list-style-type: none"> 1. News 2. Drama/soap opera/ FTV/film 3. Variety show 4. Talkshow 5. Religious show 6. Culture/tourism 7. Infotainment 8. Comedy (this genre was erased in 2017) 9. Kids programme 	<p>Review and recommendation whether the content being reviewed is safe (<i>aman</i>), cautious (<i>hati-hati</i>), or dangerous (<i>bahaya</i>) for children.</p> <p>A content will be labeled as:</p> <ul style="list-style-type: none"> ▪ Safe (<i>aman</i>) when it is entertaining and delivers positive messages (friendship values, cultivates emotions, does not portray excessive violence and bad language, or sexual activity).

Variable	SET Foundation, Tifa Foundation, IJTI	KPI	YPMA
	<p>7. Cultural programme (art, custom, tradition)</p> <p>8. Sports</p> <p>9. Crime</p> <p>10. Women’s programme</p> <p>11. Environmental programme</p> <p>The index also shows results on :</p> <ul style="list-style-type: none"> ▪ The best TV programme in each genre and its advertisers. ▪ The worst TV programme in each genre and its advertisers. <p>The programmes are ranked according to these categories:</p> <ul style="list-style-type: none"> ▪ Knowledge enhancement ▪ Social surveillance ▪ Social empathy ▪ Critical thinking ▪ Good role model ▪ Entertaining 	<p>The index range is from 1 to 5. A programme is qualified to be of high quality if it reaches at least reach 4.00 in the index.</p> <p>In 2017 the index is changed to 4 scale; the index range is from 1 to 4. A programme is qualified to be of good quality if it reaches at least 3.00 in the index.</p> <p>There are different sets of indicators for each genre. For example, a good comedy should display social sensitivity, empathy, healthy entertainment, respect in diversity, respect in different person/group, contains no excessive violence or sexual content. The indicators are based on P3SPS.</p>	<ul style="list-style-type: none"> ▪ Cautious (<i>hati-hati</i>) when it is entertaining, but portrays some negative content (such as violence or bad language). ▪ Dangerous (<i>bahaya</i>) when it contains negative content such as excessive violence and hatred, superstition, sexual activity, and bad language.

Variable	SET Foundation, Tifa Foundation, IJTI	KPI	YPMA
Method of assessment	<p>Peer review assessment</p> <p>The process is as follows:</p> <ol style="list-style-type: none"> 1. Selecting respondents according to the criterias and setting up expert panel in each AGB-Nielsen? Location. 2. Sampling. Selecting 15 TV programmes with the highest rating (according to AGB-Nielsen Media Research) from three different genres to be assessed. 3. Respondents were presented with all the TV programmes in one full week and asked to assess which programme they deem as the best and the worst. 4. Respondents were asked to watch selected TV programmes, and later be interviewed. 5. Data coding and analysis. 	<p>Peer review assessment</p> <p>The process is as follows:</p> <ol style="list-style-type: none"> 1. Sampling. Selecting 45 TV programmes (7-10 minutes segment) from 9 different genres (5 different programmes in each genre) from all TV programmes from 15 free-to-air private-owned TV stations with national coverage being broadcasted from 5 am to 12 pm in the past two months. 2. Respondents were asked to assess the sample. 3. Since 2016, all TV stations were invited to send footages of their best programmes in news, talkshows, infotainment, and variety shows. Then, 1,200 respondents from 12 cities were asked to watch the footages and assess the quality of each programme. 	<p>Comprehensive review</p> <p>The comprehensive review is provided by Kidia along with conclusion whether the content being reviewed is safe (<i>aman</i>), cautious (<i>hati-hati</i>), or dangerous (<i>bahaya</i>) for children.</p> <p>The review consists of the title, synopsis, duration, genre, and positive message of the programme. The review is typically followed with guidance for parents, teachers, and mentors accompanying children to watch the content.</p>

Variable	SET Foundation, Tifa Foundation, IJTI	KPI	YPMA
		4. Focus group discussions to deepen the quality aspects of TV programme from each category.	
Respondents profile	<p>Numbers of respondents involved varied every period, ranging from 191 to 220 people.</p> <p>The selected respondents were from 11 big cities in Indonesia: Medan, Batam, Palembang, Pontianak, Jakarta, Bandung, Semarang, Yogyakarta, Surabaya, Denpasar and Makassar.</p> <p>Selected respondents were considered as knowledgeable and critical towards TV programme – thus considered as expert, with the ratio of 50% men and 50% women. The respondents mostly consist of those who had finished their Bachelor degree from various background, e.g. psychology, communication, education.</p>	<p>In 2015, a total of 810 experts were involved (90 experts in 9 cities: Medan, Banjarmasin, Jakarta, Semarang, Yogyakarta, Surabaya, Denpasar, Makassar and Ambon). In 2016, numbers of respondents involved varied, ranging from 1196 to 120 people (12 cities).</p> <p>The respondent should have at least graduated high school (SMA); currently works as domestic wife/mother, educator, activist, students of higher education, religious figure, youth figure, cultural figure, bureaucrat, journalist, private sector employee, military/police, public representative, with the ratio of 50% men and 50% women.</p>	<p>N/A</p> <p>Kidia relies on its own diverse members to deliver comprehensive review. YPMA – under which Kidia is managed – hosts media literacy activists, child psychologists, communication experts, as well as social researchers.</p>
Cycle of publication	Available every 6 months:	Between 2015 and 2016, there were 5 publications per year, available	Currently has no regular publication.

Variable	SET Foundation, Tifa Foundation, IJTI	KPI	YPMA
	<ol style="list-style-type: none"> 1. March 2008 (data from February 2008) 2. November 2008 (data: 30 September-6 October 2008) 3. April 2009 (data from 11-17 January 2009) 4. May 2009 (data from 7-13 April 2009) 	every 2 months. In 2017, no regular publication was produced.	The website (kidia.org) is currently not active.
Stakeholder(s) involved	<p>The Habibie Center; The London School of Public Relations (LSPR). Local partners:</p> <ol style="list-style-type: none"> 1. Kippas Foundation (Medan) 2. LKI&KP (Batam) 3. LPS-AIR (Pontianak), 4. LKM (Surabaya) 5. Silabika and Pustaka Melayu (Palembang) 6. YPMA Kidia (Jakarta) 7. LeSPI (Semarang) 8. Padjdjaran University, Journalistic Major (Bandung) 	<p>Indonesian Communication Scholars Association (<i>Ikatan Sarjana Komunikasi Indonesia/ISKI</i>) from 9 higher education institutions:</p> <ol style="list-style-type: none"> 1. IAIN Ambon 2. Hasanuddin University in Makassar 3. Lambung Mangkurat University in Banjarmasin 4. Udayana University in Denpasar 5. Airlangga University in Surabaya 6. Sunan Kalijaga Islamic State University in Yogyakarta 7. Diponegoro University in Semarang 	<ol style="list-style-type: none"> 1. United Nations Children’s Fund (UNICEF) 2. Indonesian Broadcasting Commission (KPI) 3. Indonesian Child Protection Commission (Komisi Perlindungan Anak Indonesia/KPAI) 4. Ministry of Communication and Informatics (<i>Kementerian Komunikasi dan Informatika</i>) 5. Ministry of Women Empowerment (<i>Kementerian Pemberdayaan Perempuan</i>)

Variable	SET Foundation, Tifa Foundation, IJTI	KPI	YPMA
	9. Audience Research Centre STPMD “APMD” (Yogyakarta) 10. IJTI (Bali chapter) 11. Elsim (Makassar)	8. Syarif Hidayatullah Islamic State University in Jakarta 9. University of North Sumatra in Medan In 2016, Indonesia Christian University in Maluku replaced IAIN Ambon, while 3 more Universities joined: 1. Tanjungpura University in Pontianak 2. Andalas University in Padang 3. Padjadjaran University in Bandung	6. Higher education institutions that share the same concerns on media and children, among others: University of Indonesia, Bandung Islamic University. 7. Civil society and individuals working on children and women empowerment issues, media watch.

Source: Authors.

Although employing different methods of assessment, the three initiatives aim at the betterment of television content. Their main challenge is mostly related to the institutional capacity, which is to maintain regularity. Kidia, for example, has been struggling to maintain its regular publication. The website (kidia.org) is currently not active, while the blog (kidiablog.wordpress.com) is not regularly updated. The most recent update from Kidia was from its Facebook account (*Yayasan Pengembangan Media Anak*) and its Twitter account (@YPMaKidia) on 18 January 2017. This kind of challenge is not exclusive to Kidia. SET Foundation and KPI share similar challenge. In fact, the inability to maintain publication consistency is one of the reasons why *Rating Publik* (Public Rating) initiative was stopped by its donor. While in the case of Index of Television Content Quality by KPI, the inconsistency in its method has raised question upon the validity of this index.⁵³

The ability to maintain regularity is also a concern of content producers as a user of alternative rating. There is a lot at stake for the TV stations to turn away from the already established Nielsen rating to an alternative rating, and the predictability of its publication plays a big part. A continuous and consistent publication is a simple proof of real commitment being put to sustaining an alternative rating, which will show reliability to its potential users.

“If the result is not consistent, we will be confused, no? ‘Oh, I like the articles or reviews published in this channel’. But there was only one publication [in that channel]. Where are the others? I waited for a week or two, but there was no more publication. I was wondering if the others were in process, but I checked, in my opinion their weakness is continuity and consistency. I was questioning their intention then: Do they really put effort on this? People judge an intention from the consistency, no?”

(Undisclosed, TV Practitioner, interview, 17/07/2017)

Another practical reason is because both TV stations and content producers need to regularly evaluate the programme. Hence, consistent publication will help them to see improvement (or lack thereof) in each programme being criticised.

⁵³ One of the critics regarding the Index methodology comes from Remotivi: <http://www.remotivi.or.id/amatan/225/Survei-KPI,-Cermin-Yang-Buram> (2015), last accessed 20 December 2017.

Having said that, consistency is not the most concerning issue. Instead, the main concern of TV stations, content producers and advertisers is fairness, which they define as the balance between critics and appreciation. The importance of fairness is raised by one of TV executives.

“Yes, we have to warn, criticise the negative aspects. But at the same time, the positive aspects should be improved, encouraged, appreciated. It is a two-way street. Imagine if you were in college, I was your parent. I scolded you for your poor grades, but I did not compliment on your good grades. How would you feel? It is that simple. A rapport for TV stations, in this case, a score of 9 should be the top of the class, they can not only scold poor grade. It would be very frustrating. People will also respond negatively. I talk simple things, that is it. If we put our best effort without any recognition, meanwhile our minor error is scolded, it would be too frustrating. That is just human nature.”

(Undisclosed, TV Practitioner, interview, 06/06/2017)

This concern resonates well with the standpoint of the creative workers from production house (PH) – the most suppressed actor in the content production (Nugroho et al., 2015).

“[For your note], the majority of critics only review the negative aspects. Indonesians focus more on scolding rather than complimenting. For the industry, this tendency is not fair as it kills the industry, even kills the creative workers. For example, in animation, critics give bad review towards the first episodes [the criticism is filled with negative reviews]. It is too frustrating.”

(Patrick Effendy, CEO of Visual Expert Production, interview, 07/06/2017)

For creative workers, understanding how the public responds to their works is of paramount importance. Public responses act as a signal whether their work resonates well with the general audience or not. For a production house (PH), an alternative rating initiative may become a basis to retain its well-reviewed programmes as well as a way to negotiate the standard of their content. Public responses can also trigger creative workers to produce more creative content.

“Personally, I always check reviews without noticing the five-stars rating. I always check the reviews, as reviews is the best indicator, hands on. [For example,] in online purchasing, "high ratings", let us say five star, is not the best indicator. When I found an item having five-star rating but got poor reviews, then I would not buy it. They probably received five-star rating only because of fast shipping. Meanwhile quality is reflected in the reviews. [If there is an application or platform that provides open reviews, including on my work] that would be an encouragement for further creation.”

(Putu Sutha, Director of Naranatha Creative Suite, interview, 23/05/2017)

In the same spirit with the abovementioned statement, another creative worker highlights the value of public’s comments. He notes that descriptive

feedback gives more accurate audience preference rather than quantitative rating alone.

“In my opinion, audience gives honest reviews. [The alternative rating] should enable the end-users [or in this case audience] to give sincere ratings, as it is end-users who can tell what they want to watch. In TV, the current Nielsen's rating is only based on whether the show is watched or not. Stay at home mothers or domestic workers turn TV on to be a background noise during domestic chores such as cooking or sweeping. Thus, Nielsen's rating is not accurate. A sincere reviews describes the content of an episode of a show. In my opinion, [descriptive feedback] accurately informs the preference of an audience.”
(Patrick Effendy, CEO of Visual Expert Production, interview, 07/062017)

Meanwhile, advertisers are particularly interested in the idea of Crowd-r@ting as it may give them more insights about their consumers. For them, the main concern is accuracy: whether or not the alternative rating represents citizens' aspirations. This is exactly their critic to the current rating, that it is not quite representative for Indonesia.

“The point is how representative the reviews are. In terms of scale, if there are only 5 people reviewing, are the reviews representative? For example, if the rating is 10%, then according to Nielsen's there are certain millions of viewers that have watched the show. Can a hundred or two reviewers represent the other 10 million audience?”
(Undisclosed, Advertisers, interview, 07/06/2017)

Interestingly, local academics, media literacy activists, and local media practitioners somewhat share the same concern regarding representativeness issue. However, their focus is on the inclusiveness of Crowd-r@ting initiative. They clearly mentioned that a good alternative rating should be able to reach citizens from various geographic locations in Indonesia, reach citizens from all socio-economic background, and involving all people from urban and rural areas.

The development of ICT has actually enabled countless explorations for the platform of Crowd-r@ting. In Indonesia, internet penetration is quite high, but mainly concentrated in Java.⁵⁴ Thus, it will be difficult for rural people

⁵⁴ A 2016 survey conducted by Indonesian Internet Providers Association (*Asosiasi Penyedia Jasa Internet Indonesia/APJII*), found that there are 132.7 million internet users in Indonesia (equals to 3.8% of the Global internet users). Internet penetration in Indonesia has reached 51.7% of total population. However, a closer look at the distribution would reveal the enormous gap of internet access between Java and non-Java. In Java alone, there are 86.2 million (65%) internet users. Sumatra, Sulawesi, Kalimantan, and Bali and Nusa Tenggara each hosts 20.75 million (16.7%), 8.454 million (6.3%), 7.68

outside Java to voice their aspirations if Crowd-r@ting relies only on online platform, such as website and mobile application. The desire to have vast reach has triggered further explorations in order to find more suitable platform for Crowd-r@ting.

Table 5-1 Platform for Crowd-r@ting

<p>Platform – offline (targeted to citizens who do not have access to the internet)</p>	<ol style="list-style-type: none"> 1. Field survey 2. Diary 3. Word of mouth (recommendation) 4. Citizen deliberation (<i>rembug warga</i>) 5. Critic and suggestion box in public space 6. Short message service (SMS) 7. Call centre (free toll)
<p>Platform – online</p>	<ol style="list-style-type: none"> 1. Special device like remote control integrated to TV 2. Website (simple report page) 3. Application 4. Online survey 5. Social media

Source: Authors, based on multistakeholders FGDs.

The core idea here is to harness citizens' voice using various channels of communication that enables dialogue and timely responses. Simply put, whatever tool is being used, it has to be accessible to all citizens.

This is the point where we take our critical stance. While we acknowledge the vast gap of internet access across region in Indonesia and thus understand the urgency of providing multiple platforms for citizen in the current context, we believe that access to information is part of citizen's right. Hence, in the long term, offline platform for Crowd-r@ting should not be the solution for citizens with a limited access to internet. Instead, it is government's obligation to guarantee evenly distributed internet access for citizens.

million (5.8%), and 6.14 million (4.7%) internet users respectively, leaving Maluku and Papua with only 3.33 million internet users (only 2.5% people in Maluku and Papua have access to the internet). The full report can be accessed through: <http://www.apjii.or.id/survei2016>, last accessed 20 December 2017.

Here, we would like to point out the use of ICT to channel audience voice. As evident in the case of Rapotivi and online petitions facilitated by change.org⁵⁵, internet enables more open and inclusive participation from the citizen. We would like to extend this idea to Crowd-r@ting initiative. To emphasise the use of internet, from this point onward, we call our proposed alternative rating initiative as Crowd-r@ting.

5.1.2 Understanding the work of Crowd-r@ting

Having learnt from the previous initiatives – including our case study of Rapotivi – and gaining insights from various stakeholders, we are able to come up with the general principle of alternative rating – in this case we will call it Crowd-r@ting. If such alternative rating exists, it should operate with the principle of independency, accuracy and transparency.

Independency is considered as the most important principle in managing alternative rating. Independency is to guarantee that Crowd-r@ting initiative is **free from political and economic intervention** be it from political party/figure, government or any business entity. An independent body that possesses strong standpoint in defending citizen's interest in the field of broadcasting is preferable to manage Crowd-r@ting initiative. In line with this principle, Crowd-r@ting should not take money from those involved in the content production (TV stations, advertisers, media strategists, production house). Instead, this initiative should be supported by the citizens. The support may come in form of financial means (public funding) or social capital (e.g. knowledge/expertise). Existing crowdfunding platform, such as KitaBisa⁵⁶, can be a helping hand to source public funding. Meanwhile, online community collaboration platform such as Indorelawan⁵⁷ can be used to garner social

⁵⁵ Change.org is an online platform to start a campaign and mobilise supports. See <https://www.change.org/about>, last accessed 20 December 2017.

⁵⁶ KitaBisa is an open platform website to raise funds and collect donation online. See <https://kitabisa.com/about-us>, last accessed 20 December 2017.

⁵⁷ Indorelawan is an online platform that enables volunteers and social organisations/communities to find each other and collaborate. Social

capital from citizens who are willing to allocate their time and energy for a good initiative.

The second principle of Crowd-rating is **accuracy on portraying citizens' aspirations**. This principle is particularly important as we see how current rating mechanism has oversimplified audience judgement. Hence, Crowd-rating should provide review on content quality, not just rating per se. Comprehensive review will not only help audience to check whether certain content suits their need or preference, but it will also help creative workers and content creators. In line with this, employing clear parameter on what qualifies as good content is important too. Hence, those involved in the content production are able to see which work that needs improvement.

Last but not least, it is essential to perform **transparency on the process and follow up**. As Crowd-rating initiative aims to channel citizens' voice and encourage the TV stations to improve the programmes' quality, it is ultimately important to make sure that the public can monitor the process. This will help to build trust among citizens. On the other hand, should this initiative run by public funding, the transparency regarding financial matters is of high importance. Thus, public can check whether their money has been well-spent. This implies a continuous and consistent updates regarding citizens' aspiration.

Recalling lessons learned from previous attempts to provide alternative rating, continuity and consistency matter. Continuity and consistency are showcased by the regularity of the rating publication and review by the citizen. This serves as a simple proof of existence and commitment being reserved to the initiative. This requires a body with strong institutional capacity to manage Crowd-rating. However, continuity and consistency are also expected to come from the citizens, since Crowd-rating relies on citizens participation.

We depict the workflow of Crowd-rating in the figure below.

organisation/community can create an activity to find volunteers they need, while volunteers can choose activity according to their interest, schedule, and location. See <https://indorelawan.org/>, last accessed 20 December 2017.

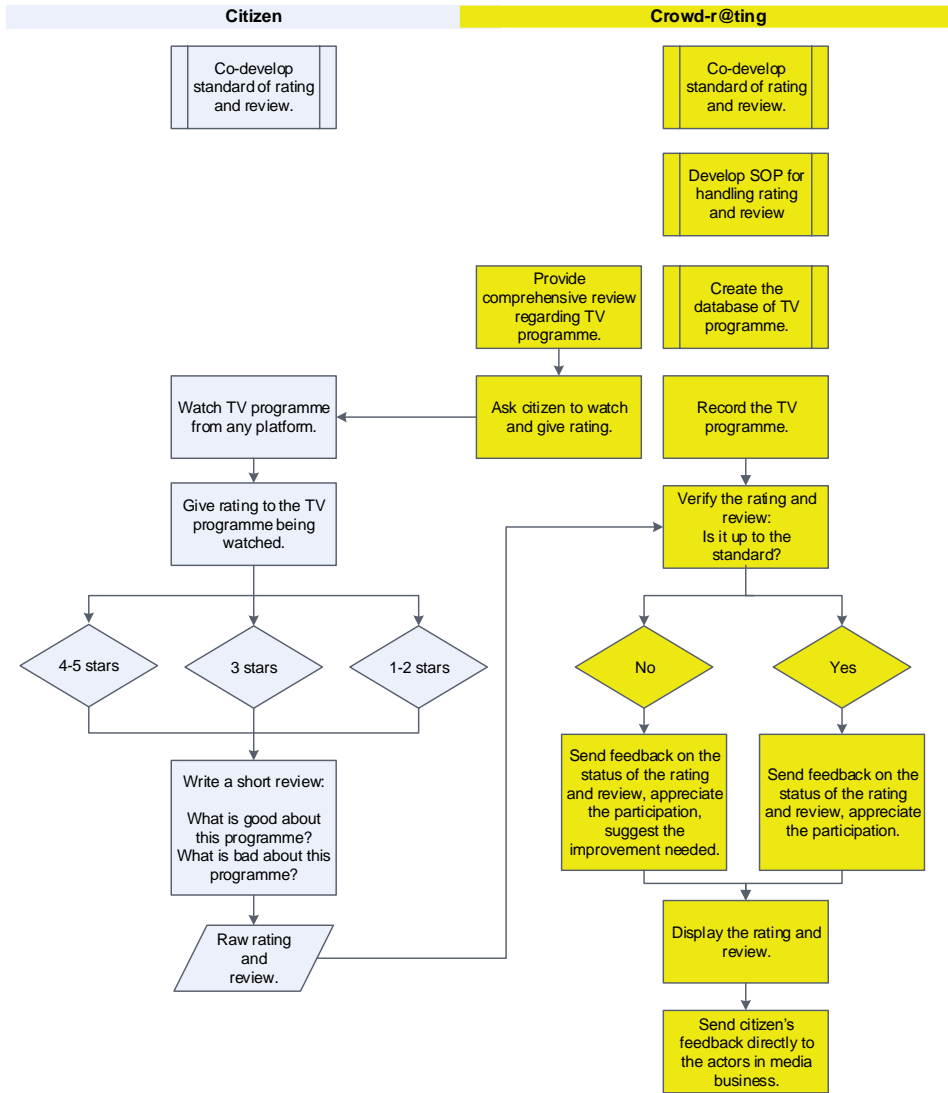


Figure 5.1 The workflow of Crowd-r@ting

Source: Authors.

For a Crowd-r@ting movement to work successfully, there should be huge civic movement or campaign supporting it. Widening the movement can significantly put pressure to the industry, while at the same time erode the hegemony of rating by Nielsen. Borrowing from Webster (2014), in the marketplace of attention, the changing behaviour of audience becomes meaningful to the structure and thus may be able to change the structure only when it emerge as collective movement, not just individual.

This brings us to the next section on changing the landscape of power in the production and consumption.

5.2 Changing the landscape of power

Under current landscape, citizens do not have the access to influence the media content at all and are practically powerless (see Figure 2.6 The causal loop of the media industry). While the existing feedback mechanism – in this case Nielsen – has failed to include citizens' voice, Crowd-r@ting will provide means for citizens to channel their voice. This will be a game-changer.

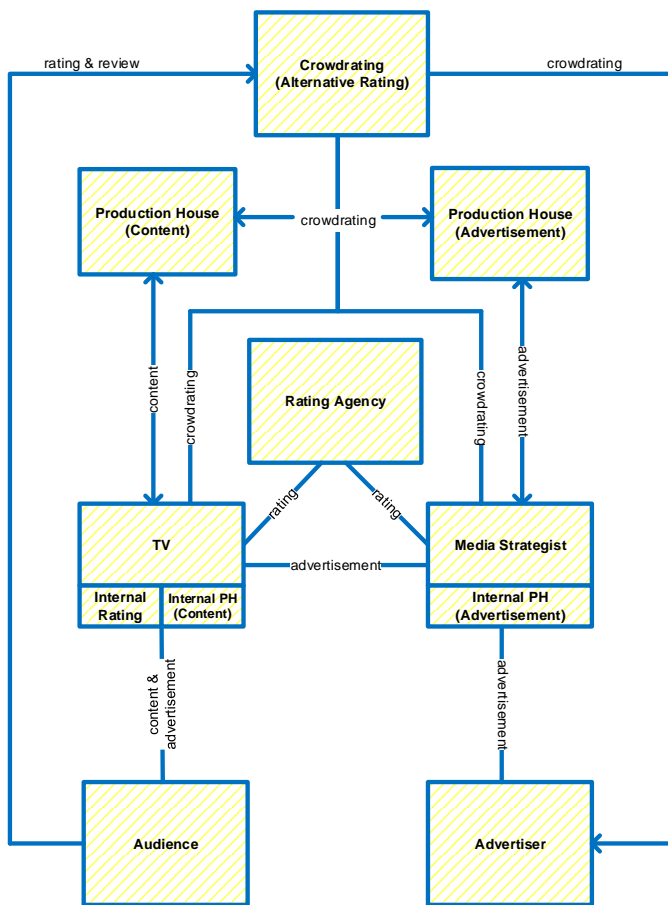


Figure 5.2 Crowd-r@ting and the changing distribution of power
 Source: Authors.

As it departs from a fundamentally different approach to Nielsen’s current traffic counting, Crowd-r@ting is presented here as an alternative rating. The stark difference due to the presence of Crowd-r@ting is that audience may have channel to voice their opinion regarding television content. Audience will be able to channel their feedback in the form of rating and review. Here, review – not just rating per se – is the vital element that captures the complexity of audience’s judgement to a certain content or TV programme. In their review, audience will be allowed to comment by giving critics or appreciation to particular content. Using this rating system, audience’s judgement will not be reduced to mere numbers as what is currently resulted by Nielsen rating.

Crowd-rating will then process audience feedback and publish the result. As Crowd-rating will be an open platform, advertisers, media strategists, TV stations, and production house or content creator can easily access the result. Employing the principle of transparency, audience can also monitor the follow up of their rating and review given to certain TV programmes. This is the point where audience are actively taking role as rightful citizen.

On the other hand, the availability of Crowd-rating will help production house and creative workers – the most suppressed actor within the industry (Nugroho et al., 2015) – increase their bargaining power. Crowd-rating will provide legitimate reason for production house and creative workers to retain a TV programme on the basis of its quality. The present rating system will no longer be the main source of legitimation to decide which content should be aired.

**Box 5-1: The Absence of Network Broadcasting System
(Sistem Siaran Jaringan/SSJ)**

All local TVs we encountered during this study say that Nielsen rating is not relevant for them. They eagerly criticise the current rating mechanism which they deem a failure to capture the diversity of Indonesia. Most of the TV stations currently rely on their own research and development section to harness feedback from their audience.

We see that rating is not entirely irrelevant for the local TVs. The root of the problem is not just the rating itself, but also related to the negligence in the implementation of network broadcasting system (*Sistem Siaran Jaringan/SSJ*). Network broadcasting system requires TV broadcasters with national coverage to relinquish the use of their allocated frequency in their coverage areas to local TV broadcaster. The core spirit of the scheme is to promote the diversity of ownership, the diversity of content and local wisdom (Nugroho et al., 2012).

Failure to enforce 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 (Nugroho et al., 2015). Centralised approach in broadcasting content will not be able to reflect the dynamics within society and the audience.

As Crowd-r@ting initiative is built upon the spirit to channel citizens' voice, having citizens who are willing to participate in the initiative becomes the key of success. Apparently, we have had that asset. In Indonesia, the critical attitudes towards media has notably emerged in the wake of 2014 political event. The failure of such TV stations to cover both side during political campaign has resulted to many protests by the citizens. There were at least five different online petitions initiated by individuals and communities that simply demanded citizens rights to media. One of the petitions, initiated by Angga Fauzan, was calling for TV One, MNC and Metro TV to maintain their independency.⁵⁸ Another petition created by Teuku Kemal Fasya was asking to withdraw TV One's broadcasting permit.⁵⁹ Indonesia Society of Information Transparency (*Masyarakat Transparansi Informasi Indonesia*) also made a petition to urge KPI and Ministry of Communication and Informatics to withdraw Metro TV's broadcasting permit.⁶⁰ Petition by Abdul Hakim asked KPI and Ministry of Communication and Informatics to withdraw both TV One's and Metro TV's broadcasting permit.⁶¹ Taking a different stance, Remotivi, a media watchdog, initiated a petition urging KPI to take bold action towards TV stations that failed their function as public service.⁶²

In addition to those petitions concerning media independency during political campaign, there were other petitions raising public concerns on specific issue being portrayed in the television programme or to the TV programme itself. Istiaq Mumu, for example, urged the ban on using the word "autism" as

⁵⁸ See <https://www.change.org/p/tvone-metro-tv-dan-mnc-groups-independenlah-sebagai-media-publik> (2014), last accessed 20 December 2017.

⁵⁹ See <https://www.change.org/p/kpi-pusat-menkominfo-cabut-izin-penyiaran-tv-one> (2014), last accessed 20 December 2017.

⁶⁰ See <https://www.change.org/p/metro-tv-televisi-pemecah-kesatuan-bangsa-kpi-kominfo-segera-cabut-izin-penyiaran-metro-tv> (2014), last accessed 20 December 2017.

⁶¹ See <https://www.change.org/p/mempetisi-tvone-dan-metro-tv-kpi-kominfo-segera-cabut-izin-penyiaran-tvone-dan-metro-tv-kami-sudah-gerah-dengan-keberpihakan-media> (2014), last accessed 20 December 2017.

⁶² See <https://www.change.org/p/kpi-bekerjalalah-hukum-lah-stasiun-tv-pengabdian-partai-politik> (2013), last accessed 20 December 2017.

mockery, especially in TV programmes.⁶³ There was also Rifqi Alfian who voiced his concern towards *Yuk Keep Smile* (YKS) which he deemed comprises of uncivilising content but continuously repeated by the TV station.⁶⁴ There was another petition by Ahmad Rolly, providing suggestions for Indonesian Broadcasting Commission to improve the quality of TV programming.⁶⁵

As evident in the abovementioned cases it is clear that harnessing citizens voice is beneficial to shape and reconstruct the symbolic environments of media culture. All of those online petitions were facilitated by change.org. This demonstrates how ICT – particularly the internet – has enabled citizens to express their concern and therefore participate in the broadcasting process.

At this point, the media industry need to be aware of the changing environment due to the advancement of technology. The internet era has brought about change in audience's viewing behaviour. Audiences no longer need to submit themselves to the television programme schedule. Instead, they are able to access content whenever and wherever they want through various video-sharing platforms. To some extent, the audience has begun to engage more with the content they enjoy and transform the landscape of the media industry. In other words, the audience has take the role as 'shapers and makers' (Cornwall and Gaventa, 2000). Content producers who want to grab people's attention need to engage with their audience so they can create and offer a more relevant content. This is where Crowd-r@ting will excel.

Crowd-r@ting initiative offers a radical change in the way media industry see the audience. While Nielsen's rating currently reaches only 11 cities (i.e. urban), Crowd-r@ting will provide access for content makers to engage with citizens from with a diverse socioeconomic background from various geographic locations in Indonesia. Such engagement will help the content

⁶³ See <https://www.change.org/p/komisi-penyiaran-indonesia-larang-penggunaan-kata-artis-sebagai-ejekan> (2015), last accessed 20 December 2017.

⁶⁴ See <https://www.change.org/p/transtv-corp-segera-hentikan-penayangan-yks> (2013), last accessed 20 December 2017.

⁶⁵ See <https://www.change.org/p/kpi-pusat-segera-lakukan-ini-untuk-menyelamatkan-pertelevisian-indonesia> (2015), last accessed 20 December 2017.

producers gain more nuanced understanding about their real audience, including how people's habit and socio-cultural context influence their content consumption. In turn, those insight will enable the content makers to create a more relevant content for their audience. Using the power of new technology, Crowd-r@ting will transform the practice of content production.

However, technology is not the ultimate problem. Recalling from Chapter 4, Rapotivi as a complaint-handling tool has basically used the more advanced technology available. Nevertheless, it has not effectively changed television content. There is another pre-requisite for Crowd-r@ting to flourish.

“There are many technologies [that can be explored]. However, the ideology of alternative rating should be checked first. The current rating system does not stand alone, there is an ecosystem that enables it to run well, such as centralised [media] ownership, SSJ [network broadcasting system] that is not well-implemented. The technology is only a tool to identify the preference, and I believe it would be solved soon.”

(R. Kristiawan, Expert, interview, 20/07/2017).

Here, we would like to borrow the term 'teeth' to refer to institutional capacity for accountability, including both positive incentives and negative sanctions (Fox, 2014, p. 28). In accordance with that, Peixoto and Fox (2016) argue that a complaint-handling system can only be deemed effective when it has enabled 'voice' to become 'teeth'. We would like to extend these insights to Crowd-r@ting initiative. Thus, as our stakeholders also clearly mention, Crowd-r@ting initiative can only be effective to the extent that the technological innovations behind the platform are adequately supported by a strong political will that enhances the capacity of state institutions.

For Crowd-r@ting to take effect, it has to be able to deploy strong force, not only from the public but also from the government. From the public perspective, Crowd-r@ting has to be supported by media literacy movement involving multistakeholders. This is highly important as the need of media literacy does not lie only on the audience side, but also on the media industry itself. A strategic use of the internet and social media should help widening the interaction between media literacy activists and communities as well as the actors involved in the content production. Meanwhile, offline engagement with the public should be maintained. Only when the media literacy activists

are able to maintain a dynamic interaction with the public can we expect the impact of Crowd-r@ting to be more significant.

“This needs a high media literacy as first, people must realise that as an audience, we pay, we are part of the product. Our data is sold to advertisers...thus I have the right to control. This logical thinking has not existed within everybody. Then, if the awareness to complain has prevailed, what is the follow-up to those complaints? If there is no respond to the complaints, "what is the point?" Nobody would complain anymore. If there is an impact, then there would be a motivation to do it again. Therefore, a collaboration is needed, not only from the audience, but also from the TV stations... “

(Hendriyani, Expert, interview, 13/02/2027).

The significance of involving multistakeholders is also recognised by our FGDs participants. They are mostly concerned about the follow-up after citizens submit their rating and review through Crowd-r@ting. They demand more intense campaign involving at least the academic community, public figures, Regional Broadcasting Commission (KPID), and the local leaders to stand up defending public interest in the broadcasting arena. This urgency is well-expressed in this statement:

“From the point of view of strategy, it should be collaborative, so that more people are willing to participate. People would post that Facebook, Twitter, Instagram, and so on. The stakeholders should be expanded. If not, it would be just another NGO activities, just like people or community with the same hobbies; they think they are large, but actually, there are only certain people are involved. That is an issue. Thus, public engagement should be strengthened.”

(R. Kristiawan, Expert, interview, 20/07/2017).

At the same time, the government needs to take real actions to enforce the implementation of network broadcasting system. Other authorised body such as KPI and the Creative Economy Agency (*Badan Ekonomi Kreatif/Bekraf*) can support this movement as well by encouraging TV industry and creative workers to take citizens' voice into account. When Crowd-r@ting initiative carries huge support, it can significantly put pressure to the industry. This way, Nielsen's rating will no longer become the dominant force that shapes television content. Rather, it will soon become obsolete.

5.3 Synthesis

Media content is increasingly becoming a tool to channel individual aspiration of those with access to capital and for the media owners to gain profit from ratings. In this sense, rating has often served as a legitimization of the market logic of television, where audience are merely seen as consumers at most, rather than rightful citizens. Although television broadcast is using publicly-owned frequency, audience do not have the access to influence the media content at all.

As the existing feedback mechanism has failed to include citizens' voice, alternative rating will provide means for citizens to participate more. At this point, we propose an initiative called Crowd-r@ting or rating by citizens. It is a collective initiative that allows citizens to voice their judgement by giving rating and review towards the quality of television programmes.

Having learned from the previous initiatives, a good alternative rating should be able to reach citizens from various geographic locations in Indonesia, all socio-economic background and everyone from urban and rural areas. Simply put, the platform should be accessible.

If such alternative rating exists, it should operate with the principles of independency, accuracy and transparency. Independency is crucial as a guarantee that such initiative solely serves public interest, and free from political and economic intervention. The accuracy on portraying citizens' aspirations by not oversimplifying audience judgement is indispensable traits to alternative rating. Transparency on the process of Crowd-r@ting and follow up is demonstrated by maintaining continuity and consistency in the publication of citizens' voice. Here, we may add the principle of fairness which reflects the willingness to criticise the content and appreciate the good aspect that is already present in the content.

However, for Crowd-r@ting to be impactful, there should be a huge civic movement or campaign supporting it. Widening the movement can significantly put pressure to the industry, while we move towards the betterment of television content. Parallel to this, KPI and the Ministry of

Communication and Informatics have to include the assessment of the programmes quality in the evaluation of TV stations. TV station whose programmes fail to meet the quality standard should not be permitted to prolong its broadcasting permit. In the long term, concrete actions should be taken to ensure the implementation of network broadcasting system (SSJ). Otherwise, the centralised market logic will continue to dominate, and citizens remain as mere numbers and consumers in the industry that operate using public-owned frequency.

6

Reflection and Conclusion

*“Within the next 5-10 years,
TV programmes will be more interactive with the audience.
The advancement of technology will probably accelerate
the quality improvement of TV content,
as long as
we have active audience and mechanism that enables audience
to give qualitative feedback quickly to the TV stations.
That way,
TV stations will be able to evaluate
whether their programmes are actually relevant to their audience.”*

(Ricky Pesik, the Creative Economy Agency, interview, 30/05/2017)

In December 2017, KPI published the bi-annual result for Quality Index of Television Broadcast Programme. The index serves to measure the overall quality of TV programmes with respect to KPI guidelines, in particular P3SPS. The score for this semester rose to 2.88 from 2.84 point previously in period I-2017. This slight increase indicates that the average quality of TV broadcast programmes has not met the standard of KPI, which is 3.00 to be qualified as good, out of a possible 4.00 point (very good). The survey also revealed that of the eight programme categories, only four reached the KPI's minimum standard.⁶⁶

In regard to the result, civil society coalition for broadcasting reformation reflected that KPI's tendency to conduct persuasive efforts is problematic. While it was evident that several TV stations made recurring content violations, KPI barely enforced sanctions.⁶⁷ The lack of transparency in the process of evaluation of broadcasting quality is also stated in the coalition's report. Therefore, providing an enabler to accountability mechanism in a sector whose main asset belongs to the public, is of paramount.

This chapter synthesises the study of how an alternative feedback mechanism enables citizens to channel their concerns towards television content, and hence taking a more active role in the governance.

⁶⁶ See *Upaya persuasif KPI tidak efektif* (The KPI's persuasive efforts are ineffective) in Kompas Daily, 22 December 2017 page 13.

⁶⁷ See *Catatan Akhir Tahun 2017 KPNRP: Reformasi Penyiaran Tersandera Ekonomi dan Politik, Publik Tersingkirkan*. Accessible via <http://gencil.news/umum/catatan-akhir-tahun-2017-komisi-nasional-reformasi-penyiaran-tersandera-ekonomi-dan-politik-publik-tersingkirkan/>, last accessed 28 December 2017. See also <https://kompas.id/baca/dikbud/2017/12/30/reformasi-penyiaran-mandek/>, last accessed 30 December 2017.

6.1 Crowd-r@ting: Channelling voice, fostering innovation

Using the case of Rapotivi, this study argues that an ICT-mediated platform provides a bigger possibility for the public to claim their right for a better quality of television content, especially in the heavily profit-driven media industry in Indonesia. This study suggests that in certain ways Rapotivi has successfully changed the way audiences engage with TV content. Powered by such platform, the team is able to maintain a meaningful engagement with the users and to some extent, providing a sort of alternative feedback mechanism which enabled a wider public participation in the broadcasting sector.

Reflecting the case of Rapotivi, the study concludes that the presence of an alternative rating in Indonesia will be of use in transforming the broadcasting governance. The idea of Crowd-r@ting, utilising the power of new technologies to boost citizens participation, would be beneficial for public and the industry as well. Nevertheless, the idea of alternative rating is not to replace existing rating system entirely. It does not need to. First and foremost, it aims to offer a whole new perspective of how audience engage with the content.

As Crowd-r@ting will be an open and independent platform, the availability of such tool will help agencies within the industry, in particular production house and creative workers, to provide legitimate reason in retaining a TV programme on the basis of its quality. By this logic, the tool will be a great additional element in fostering innovation within the industry since it provides a richer insight regarding audience.

By connecting more people, the tool will operate to check how much better is the content created than other available ones. From innovation perspective, the more relevant the content has over existing ones, the easier adoption will be. In addition to this, the tool will help the content makers in the creative process. Adept in being more sensitive to changes in audience habits and behavior, content makers can provide a fresh idea and to some extent allowing

audiences to apply their unique touch on a certain range of the content – and hence, making their creation more relevant for the audiences.

From the perspective of citizens, by injecting the principles of transparency, the tools will also help audience, as a rightful citizen, to monitor the follow up of their rating and review given to certain TV programmes. This is the point where audience are actively taking role as rightful citizen.

6.2 Content betterment and citizens' participation: Some implications

This research is not just a review of technology, but rather an attempt to reflect and dissect the audience's political economy and media content, especially television. This report has explored the previous studies regarding the relation between media and its audience. We have also examined the rating – from its emergence to the critics towards rating itself and the attempt of rating agency to keep up with the recent digital evolution. Here we can see that at the theoretical level, rating is fine. The problem lays at the practical level, when the rating is used as the sole source of audience judgement towards media content. While the media industry argues that rating is an objective measure representing their audience, they forget to consider the complex setting in which watching TV activities take place.

Under the logic of rating system, 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. Furthermore, the nature of current feedback mechanism that mainly relies on the quantitative approach is very poor in capturing the contextual nature of television-watching. From the perspective of the industry, it shows how limited producers, advertisers and TV executives are in understanding their audiences.

In this regard, the advent of modern digital technologies opens up new opportunities to create a model of more inclusive feedback mechanism.

Reflecting from the case of LAPOR! (Sadat, 2014; Siregar et al. 2016) or change.org (Karpf, 2016), the same model could be utilised to aid citizens channelling their voice, which oftentimes invisible to the industry, over the dynamics of content consumption and production. However, the conditions under which the ICT-mediated platforms could bring about transformation for better governance are sometimes heavily relied on certain context. The case of various ICT-mediated complaint mechanisms (O'Meally, 2013; IDS, 2013; Tembo, 2012) shows that the application of these new technologies have strong social embeddedness and hence very difficult to replicate the 'mobile success story' over a significant breadth of their functionalities.

Utilising the case of Rapotivi, this study offers the idea of Crowd-r@ting. Central in this idea is the need for alternative rating to channel citizens voice and change the power balance within the concentrated, heavily profit-driven media landscape. At the conceptual level, the idea of alternative rating emphasises a shift of paradigm in terms of viewership; that audience is an active agency and, borrowing Cornwall and Gaventa (2000), righteously put as 'makers and shapers' rather than as 'users and choosers' of interventions or services designed by others.

At the practical levels, crowd-r@ting departs from a fundamentally different approach to Nielsen's current traffic counting. Since it employs the notion of citizenship, crowd-r@ting will focus on capturing citizen's genuine comments towards TV content. In this case, review – not just quantitative rating per se – becomes a significant element as it encapsulates the complexity of judgement given by the audience to a particular content.

However, in order to reach its full potential, crowd-r@ting should consider three aspects: the importance of multistakeholder engagement, support from regulatory framework and the implementation of the principles of accountability into every process and technical undertaking.

In terms of the first aspect, only through the involvement of multistakeholders will media literacy movement accelerated by crowd-r@ting take a real impact. This message is highly important as the need of media literacy does not lie only on the audience side, but also on the media industry itself. On the other hand,

media literacy activists and public figures can make use of the tool to collaborate and to support creative ways in widening the interaction among related agencies, communities, or various actors from the industry.

From the perspective of the industry, agencies within the industry should be aware that the advancement of technology has, to some extent, changed audience's behaviour in accessing media content. As of now, viewing experience is already individualised; content is available and can be accessed anytime anywhere. Since people's allocation to time and attention is limited, while types of content are abundantly available, people are starting to sort their priorities, pay more attention to reviews. Regarding this issue, the industry will need an effective tool to grasp a deeper understanding from the audience. Sooner or later.

From regulatory aspect, such initiative to empower citizens can only be effective to the extent that the technological innovations behind the platform are adequately supported by a strong regulation and political will. The Ministry of Communication and Informatics and KPI must make sure that content quality is an indispensable aspect of periodic evaluation on broadcasting permit. In regard to this, transparency and accountability in the whole processes should be guarded by the state. On daily basis, KPI should provide transparency on the process of handling citizens' critics and appreciation regarding TV content. Parallel to this, concrete actions should be taken to ensure the implementation of network broadcasting system. Otherwise, the centralised market logic will continue to dominate, and citizens remain mere numbers and consumers in the industry that operate using public-owned frequency.

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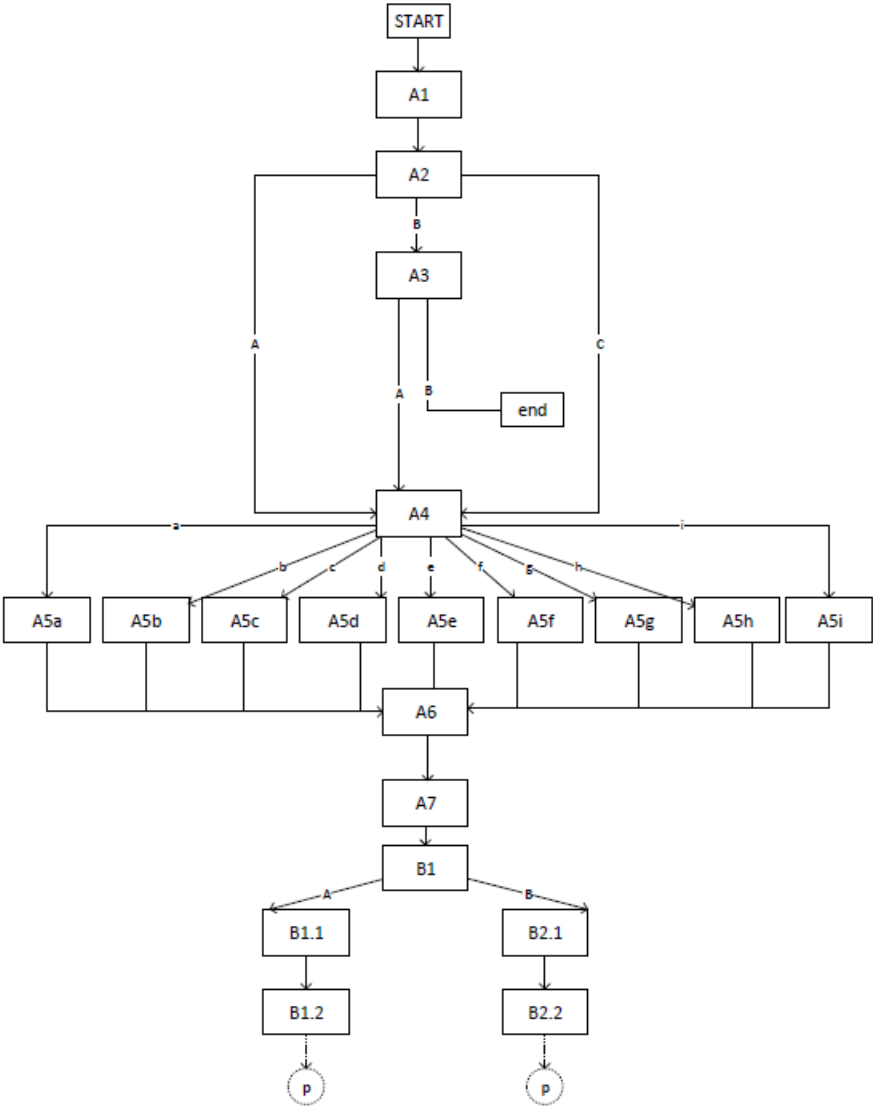
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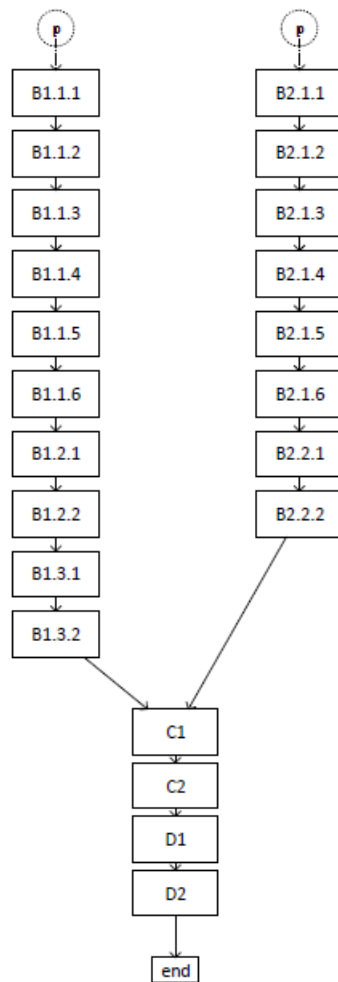
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Appendix 1. Questionnaire

The questionnaire was originally set in Indonesian. There were four main parts in the questionnaire: A, B, C, D. The flow of questions provided below.





Below we provide the original set of questions in the left column and the English translation in the right column.

A. Pengalaman Pengguna – Substansi/ User's Experience – Substance

No.	Pertanyaan	Questions
1.	Saya paling suka nonton tayangan berupa: <i>(boleh pilih lebih dari satu jenis program)</i> a. Berita b. Dokumenter c. Dialog d. Sinetron e. Film Televisi (FTV) f. Kartun g. Kuis dan Game Show h. Reality Show i. Variety Show j. Infotainment k. Komedi l. Iklan	My favourite show to watch is/are: <i>(you may choose more than one type of programme)</i> a. News b. Documentary c. Dialogue d. Soap Opera e. Television Film (<i>Film Televisi</i> /FTV) f. Cartoon g. Quiz and Game Show h. Reality Show i. Variety Show j. Infotainment k. Comedy l. Advertisement
2.	Saya mengadukan tayangan yang memprihatinkan. a. Pernah. b. Belum pernah.	I have reported an inappropriate show that concerns me. a. Yes, I have. b. No, I have not.
3.	Saya akan mengadukan tayangan yang memprihatinkan. a. Tertarik. b. Tidak tertarik.	I will report an inappropriate show that concerns me. a. Yes, I will. b. No, I will not.
4.	Isu yang paling memperhatikan bagi saya adalah... <i>(pilih satu isu yang paling memperhatikan)</i> a. Kekerasan <i>(lanjut ke nomor 5a)</i> . b. Pelecehan <i>(lanjut ke nomor 5b)</i> . c. Kesusilaan & Kesopanan <i>(lanjut ke nomor 5c)</i> . d. Eksploitasi Seksual <i>(lanjut ke nomor 5d)</i> . e. Privasi <i>(lanjut ke nomor 5e)</i> . f. Malpraktik Jurnalisme <i>(lanjut ke nomor 5f)</i> . g. Klasifikasi Tayangan <i>(lanjut ke nomor 5g)</i> . h. Politik <i>(lanjut ke nomor 5h)</i> .	The most inappropriate content that concerns me is... <i>(choose only one inappropriate content)</i> a. Violence <i>(continue to number 5a)</i> . b. Harassment <i>(continue to number 5b)</i> . c. Morality & Decency <i>(continue to number 5c)</i> . d. Sexual Exploitation <i>(continue to number 5d)</i> . e. Privacy <i>(continue to number 5e)</i> . f. Ethical Breaches in Journalism <i>(continue to number 5f)</i> .

No.	Pertanyaan	Questions
	i. Lain-lain (<i>lanjut ke nomor 5i</i>).	g. Film Classification (<i>continue to number 5g</i>). h. Politics (<i>continue to number 5h</i>). i. Others (<i>continue to 5i</i>).
5a.	<p>Pada isu kekerasan, kasus yang paling memprihatinkan bagi saya adalah...</p> <p>a. Menampilkan darah secara vulgar.</p> <p>b. Menampilkan detail peristiwa kekerasan (tawuran, penyiksaan, penyembelihan, terorisme, pengrusakan barang secara kasar).</p> <p>c. Menampilkan tindakan sadis kepada manusia dan hewan.</p> <p>d. Menampilkan adegan yang berbahaya (sulap, olah raga ekstrem, dsb).</p> <p>e. Memuat seruan kebencian terhadap kelompok tertentu.</p> <p>f. Pembenaran terhadap <i>bullying</i>.</p>	<p>On violence issues, the most inappropriate content for me is...</p> <p>a. Showing blood in a vulgar manner.</p> <p>b. Showing violent incidents in detail (brawl, torture, slaughter, terrorism, violent destruction).</p> <p>c. Showing sadistic acts against humans and animals.</p> <p>d. Showing dangerous acts (magic, extreme sports, etc).</p> <p>e. Hate speech against certain group.</p> <p>f. Justification towards bullying.</p>
5b.	<p>Pada isu pelecehan, kasus yang paling memprihatinkan bagi saya adalah...</p> <p>a. Pelecehan seksual secara verbal & non-verbal.</p> <p>b. Pelecehan atas agama.</p> <p>c. Pelecehan atas institusi pendidikan.</p> <p>d. Pelecehan atas simbol negara.</p> <p>e. Pelecehan atas profesi.</p> <p>f. Pelecehan terhadap suku tertentu.</p> <p>g. Pelecehan terhadap kelompok masyarakat tertentu (masyarakat adat, orientasi seks tertentu, lansia, duda, janda, dst).</p> <p>h. Pembenaran terhadap perkosaan.</p>	<p>On harassment issues, the most inappropriate content for me is...</p> <p>a. Verbal & non-verbal sexual harassments.</p> <p>b. Blasphemy.</p> <p>c. Insults to education institutions.</p> <p>d. Insults to the country's symbols.</p> <p>e. Insults to professions.</p> <p>f. Harassments against certain ethnicity.</p> <p>g. Harassments against certain social groups (indigenous communities, people with different sexual orientations, senior citizens, widower, and the sorts).</p> <p>h. Justification towards rape.</p>

No.	Pertanyaan	Questions
5c.	<p>Pada isu kesusilaan dan kesopanan, kasus yang paling memprihatinkan bagi saya adalah...</p> <ol style="list-style-type: none"> Menampilkan adegan menjijikkan (misal: proses makan tak lazim). Menampilkan kata-kata kasar dan cabul. Menampilkan adegan dan/atau suara yang menggambarkan hubungan seks antar binatang secara vulgar. Menampilkan fisik yang mengidap penyakit/luka yang tidak membuat nyaman. Menjadikan hal-hal sensitif sebagai bahan lelucon (misal kematian seseorang, korban bencana, dsb). 	<p>On morality and decency, the most inappropriate content for me is...</p> <ol style="list-style-type: none"> Showing disgusting scenes (for example: eating in bizzare manner). Displaying inappropriate and obscene languages. Displaying scenes or voices of animals mating in a vulgar manner. Displaying bodies with repulsive disease/wounds. Joking on sensitive matters (for example on someone's death, disaster victims, etc).
5d.	<p>Pada isu eksploitasi seksual, kasus yang paling memprihatinkan bagi saya adalah...</p> <ol style="list-style-type: none"> Kamera fokus pada bagian tubuh tertentu seperti bokong, paha, dan dada. Menampilkan percakapan tentang rangkaian aktivitas seks di luar konteks pembicaraan kesehatan atau semacamnya. Menampilkan gerakan tubuh dan/atau tarian erotis. Pembenaran terhadap seks bebas. 	<p>On sexual exploitation, the most inappropriate content for me is...</p> <ol style="list-style-type: none"> Focusing camera on certain body parts such as bottom, thighs, and chest. Displaying conversation on series of sexual activities that are not in the context of health. Displaying body movements and/or erotic dances. Justification towards premarital sex.
5e.	<p>Pada isu privasi, kasus yang paling memprihatinkan bagi saya adalah...</p> <ol style="list-style-type: none"> Menjadikan detail urusan pribadi yang tidak memiliki kepentingan publik sebagai materi tayangan utama. Menyiarkan perekaman dari kamera tersembunyi yang tidak memiliki kepentingan publik atau pembuktian sebuah isu. 	<p>On privacy issue, the most inappropriate content for me is...</p> <ol style="list-style-type: none"> Putting personal matters that are not of public interest, in detail, as the main content. Broadcasting a record of a hidden camera that is not of public interest or an evidence of a case.

No.	Pertanyaan	Questions
5f.	<p>Pada isu malpraktik jurnalisme, kasus yang paling memprihatinkan bagi saya adalah...</p> <ol style="list-style-type: none"> Berita tidak akurat. Berita tidak berimbang. Berita tidak menampilkan sumber yang jelas. Berita tidak memburamkan wajah pelaku kriminal yang belum diputuskan bersalah. Berita memuat wajah dan identitas korban dan/atau keluarga korban tindak kriminal. Berita memuat wajah dan identitas keluarga pelaku tindak kriminal. Menampilkan langkah tindak kriminal secara detail. Tidak berempati pada korban bencana/tindak kriminal. Menampilkan anak dan/atau remaja sebagai narasumber. 	<p>On ethical breaches in journalism, the most inappropriate content for me is...</p> <ol style="list-style-type: none"> Inaccurate news. Biased news. News without credible sources. News that does not blur out the face of a crime suspect who has not been found guilty. News that contains faces and identities of crime victims and/or victims' families. News that contains faces and identities of criminal's families. Displaying criminal act in detail. Lack of empathy to victims of disaster/crime. Showing a child and/or teenager as a source.
5g.	<p>Pada isu klasifikasi tayangan, kasus yang paling memprihatinkan bagi saya adalah...</p> <ol style="list-style-type: none"> Tidak menampilkan klasifikasi tayangan di sepanjang acara. Klasifikasi tayangan tidak sesuai dengan muatan tayang. 	<p>On film classification, the most inappropriate content for me is...</p> <ol style="list-style-type: none"> Not displaying the programme classification during a show. The classification is not in accordance with the content of the show.
5h.	<p>Pada isu politik, kasus yang paling memprihatinkan bagi saya adalah...</p> <ol style="list-style-type: none"> Menyiarkan iklan partai politik di luar jadwal kampanye. Indikasi kampanye politik terselubung melalui kuis, sinetron, penggalangan dana sumbangan bencana, dan lain-lain. Hal-hal yang terkait eksploitasi media untuk kepentingan politik pemilik media. 	<p>On politics, the most inappropriate content for me is...</p> <ol style="list-style-type: none"> Broadcasting a political party campaign outside of the official campaign schedule. An indication of disguised political campaign through quizzes, soap operas, fundraisings for disaster victims, and the sorts. Matters in relation with media exploitation to serve the political interest of media owners.

No.	Pertanyaan	Questions
5i.	<p>Pada kategori isu lainnya, kasus yang paling memprihatinkan bagi saya adalah...</p> <ol style="list-style-type: none"> Menampilkan tayangan mistik/supranatural/kesurupan tanpa mempertimbangkan norma-norma tertentu dalam masyarakat. Indikasi penipuan pada kuis. Menampilkan wujud rokok. Iklan atau tayangan yang disponsori oleh perusahaan rokok di bawah pukul 21.30 waktu setempat. Lain-lain (<i>sebutkan</i>): 	<p>On others, the most inappropriate content for me is...</p> <ol style="list-style-type: none"> Displaying a content that is mystical/supernatural/being possessed without considering the social norms. Fraud in quizzes. Displaying the real form of cigarette. Showing an advertisement or show that is sponsored by a tobacco company before 09.30 pm local time. Others (<i>please mention it</i>):
6.	<p>Saya berkenalan dengan Rapotivi lewat...</p> <ol style="list-style-type: none"> Teman, komunitas. Media massa (surat kabar, majalah, TV, radio). Media sosial (facebook, twitter). Website Remotivi. Lainnya (<i>sebutkan</i>): ... 	<p>I heard about Rapotivi through...</p> <ol style="list-style-type: none"> Friends, community. Mass media (newspaper, magazine, TV, radio). Social media (Facebook, Twitter). Remotivi's website. Others (<i>please mention it</i>): ...
7.	<p>Saya menggunakan Rapotivi karena...</p> <ol style="list-style-type: none"> Mengikuti ajakan teman. Tertarik dengan tawaran/imbalan hadiah Rapotivi. Menginginkan siaran TV yang lebih baik. Menyalurkan kritik pada stasiun TV. Lainnya (<i>jelaskan</i>): ... 	<p>I use Rapotivi because...</p> <ol style="list-style-type: none"> I was invited by a friend. I am interested in the offer/reward from Rapotivi. I want better TV shows. I want to voice a criticism towards TV stations. Others (<i>please elaborate</i>): ...

B. Pengalaman Pengguna – Teknis/ User's Experience – Technical

No.	Pertanyaan	Question
1.	<p>Saya mengakses Rapotivi melalui...</p> <p>a. Aplikasi Rapotivi yang terinstal di Android (<i>lanjut ke bagian B1</i>).</p> <p>b. Website http://rapotivi.org/ diakses lewat desktop/laptop (<i>lanjut ke bagian B2</i>).</p>	<p>I access Rapotivi through...</p> <p>a. Rapotivi's application that is installed in Android (<i>continue to section B1</i>).</p> <p>b. Website http://rapotivi.org/ that is accessed through desktop/laptop (<i>continue to section B2</i>).</p>

B1. Pengguna Rapotivi di Android/ Rapotivi Android Users

No.	Pernyataan	Statements
1.	<p>Aplikasi Rapotivi bisa diinstal dengan mudah di Android.</p> <p>Sangat tidak setuju <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> Sangat setuju</p>	<p>Rapotivi's application can be easily installed in Android.</p> <p>Strongly disagree <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> Strongly agree</p>
2.	<p>Saya bisa langsung menggunakan Rapotivi tanpa petunjuk/tutorial.</p> <p>Sangat tidak setuju <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> Sangat setuju</p>	<p>I am able to directly use Rapotivi without any manual/tutorial.</p> <p>Strongly disagree <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> Strongly agree</p>

B1.1. Laman “Buat Pengaduan”/”Report This Content” Page

No.	Pernyataan	Statements
1.	<p>Kolom “Judul Tayangan” memungkinkan saya mengetik judul tayangan dengan mudah.</p> <p>Sangat tidak setuju <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> Sangat setuju</p>	<p>The “Show Title” column enables me to type in show titles easily.</p> <p>Strongly disagree <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> Strongly agree</p>
2.	<p>Pilihan stasiun TV di kolom “Stasiun TV” sudah mencakup semua stasiun TV yang ada saat ini.</p> <p>Sangat tidak setuju <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> Sangat setuju</p>	<p>The option of TV stations in “TV Stations” column covers all current TV stations.</p> <p>Strongly disagree <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> Strongly agree</p>

No.	Pernyataan	Statements
2.	Pilihan stasiun TV di kolom “Stasiun TV” sudah mencakup semua stasiun TV yang ada saat ini. Sangat tidak setuju <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> Sangat setuju	The option of TV stations in “TV Stations” column covers all current TV stations. Strongly disagree <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> Strongly agree
3.	Pilihan “Jenis Program” di kolom Program sudah mencakup semua jenis program tayangan TV. Sangat tidak setuju <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> Sangat setuju	The option of “Programme Type” in the Programme column covers all types of TV show programmes. Strongly disagree <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> Strongly agree
4.	Pilihan “Jenis Pelanggaran” sudah mencakup berbagai pelanggaran yang mungkin dilakukan TV. Sangat tidak setuju <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> Sangat setuju	The option of “Violation Type” covers various violations that TV may conduct. Strongly disagree <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> Strongly agree
5.	Kolom “Deskripsi Bebas” berguna untuk menunjuk dengan tepat pelanggaran yang terjadi dalam tayangan tertentu. Sangat tidak setuju <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> Sangat setuju	The “Free Description” column is useful to point out occurring violations accurately in a certain show. Strongly disagree <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> Strongly agree
6.	Kolom “Unggah Gambar” berguna untuk menunjuk dengan tepat pelanggaran yang terjadi dalam tayangan tertentu. Sangat tidak setuju <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> Sangat setuju	The “Upload Picture” column is useful to point out occurring violations accurately in a certain show. Strongly disagree <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> Strongly agree

D. Fitur tambahan Rapotivi/Additional Rapotivi's features

No.	Pertanyaan	Questions
1.	<p>Fitur apa yang perlu ditambahkan di Rapotivi (versi web maupun aplikasi Android)? <i>boleh pilih lebih dari satu.</i></p> <ol style="list-style-type: none"> Skala (berupa angka atau bintang) untuk memberi nilai pada tayangan. Pilihan stasiun TV. Kolom komentar/diskusi. Lainnya (<i>sebutkan</i>): ... 	<p>What features that are necessary to be added into Rapotivi (both the web version or in Android application)? <i>You may choose more than one.</i></p> <ol style="list-style-type: none"> Scale (in form of numbers or stars) to rate the shows. Options of TV stations. Comment/discussion column. Others (<i>please mention it</i>): ...
2.	<p>Adakah kritik dan/atau saran untuk Rapotivi secara keseluruhan? Jelaskan.</p>	<p>Do you have any criticism and/or suggestion for Rapotivi in general? Please elaborate it.</p>

E. Pertanyaan Lanjutan/Follow-up Questions

Pertanyaan lanjutan berikut ditujukan/dikirimkan kepada responden yang menjawab di titik ekstrem “Sangat Tidak Setuju” dan “Sangat Setuju” atas pernyataan “Saya merasa aduan yang saya sampaikan lewat Rapotivi berdampak terhadap kualitas tayangan TV.” (lihat bagian C nomor 2).

Translation:

These follow-up questions are addressed to respondents who answered in extreme points, which are “Strongly Disagree” and “Strongly Agree”, on the statement of “I feel that the complaint that I filed through Rapotivi” has an impact on the quality of TV shows’ content.” (see Section C number 2).

No.	Pertanyaan	Questions
1a.	<p>Untuk responden yang menjawab “Sangat Tidak Setuju”</p> <p>Halo!</p> <p>Terima kasih telah berpartisipasi dalam survei Rapotivi.</p> <p>Setelah mencermati jawaban Anda, kami tertarik untuk mendalami pendapat Anda mengenai dampak aduan.</p> <p>Mengapa Anda merasa bahwa aduan yang disampaikan melalui Rapotivi tidak berdampak signifikan terhadap perbaikan kualitas tayangan TV? Seperti apa contohnya?</p> <p>Tanggapan Anda akan menjadi acuan kami untuk berbenah menjadi lebih baik.</p>	<p>To respondents who answered “Strongly Disagree”</p> <p>Hello!</p> <p>Thank you for participating in the Rapotivi survey.</p> <p>After taking a closer look at your answer, we would like to know more about your opinion on the impact of filing a complaint.</p> <p>Why do you feel that your complaint that you filed through Rapotivi does not have a significant impact on the content quality of TV shows? Please provide an example.</p> <p>Your response will be a reference for us to improve our performance.</p>
1b.	<p>Untuk responden yang menjawab “Sangat Setuju”</p> <p>Halo!</p> <p>Terima kasih telah berpartisipasi dalam survei Rapotivi.</p> <p>Setelah mencermati jawaban Anda, kami tertarik untuk mendalami pendapat Anda mengenai dampak aduan.</p> <p>Mengapa Anda merasa bahwa aduan yang disampaikan melalui Rapotivi sungguhberdampak signifikan terhadap perbaikan kualitas tayangan TV? Seperti apa contohnya?</p> <p>Tanggapan Anda akan menjadi acuan kami untuk berbenah menjadi lebih baik.</p>	<p>For respondents who answered “Strongly Agree”</p> <p>Hello!</p> <p>Thank you for participating in the Rapotivi survey.</p> <p>After taking a closer look at your answer, we would like to know more about your opinion on the impact of filing a complaint. Why do you feel that your complaint that you filed through Rapotivi has a significant impact on the quality improvement of TV shows’ content? Please provide an example.</p> <p>Your response will be a reference for us to improve our performance.</p>

Appendix 2. The guidelines for Focus Group Discussion (FGD)

All of the FGDs were conducted in Indonesian. The FGD guidelines were prepared in Indonesian as well. We provide the original set of question in the left column, and the translation in the right column.

A. FGD with Rapotivi team

Pertanyaan	Questions
<p>Sesi 1: Rapotivi Dulu dan Kini</p> <ol style="list-style-type: none"> 1. Apa itu Rapotivi? <ol style="list-style-type: none"> a. Mengapa Rapotivi dikembangkan? b. Apa yang mau disasar oleh Rapotivi? c. Bagaimana cara kerja Rapotivi dulu dan kini? Adakah perubahan cara kerja? 2. Bagaimana publik menggunakan Rapotivi? <ol style="list-style-type: none"> a. Siapa pengguna Rapotivi? b. Apa yang membuat publik mau (atau enggan) menggunakan Rapotivi? 3. Bagaimana kinerja Rapotivi selama ini? <ol style="list-style-type: none"> a. Apa saja tantangan yang ditemui Rapotivi dalam menindaklanjuti aduan? b. Selama ini, siapa sajakah yang menggunakan data Rapotivi? 	<p>Session 1: Rapotivi Then and Now</p> <ol style="list-style-type: none"> 1. What is Rapotivi? <ol style="list-style-type: none"> a. Why was it developed? b. What is Rapotivi trying to achieve? c. What is the work method of Rapotivi, then and now? Are there any changes? 2. How do the public use Rapotivi? <ol style="list-style-type: none"> a. Who are the users of Rapotivi? b. What attracts (or hinders) the public to use Rapotivi? 3. How is the performance of Rapotivi to date? <ol style="list-style-type: none"> a. What are the challenges to Rapotivi in following up complaints? b. To date, who are the users of Rapotivi's data?

<p>Sesi 2: Rapotivi Masa Depan</p> <p>4. Menurut Anda, akan seperti apa Rapotivi dalam 5-10 tahun mendatang?</p> <ol style="list-style-type: none"> Apa saja yang perlu dilakukan untuk mewujudkannya? Siapa saja yang perlu dilibatkan untuk mewujudkannya? 	<p>Session 2: Rapotivi in the Future</p> <p>4. In your opinion, what will Rapotivi be like in the next 5-10 years?</p> <ol style="list-style-type: none"> What should be done in order to achieve that condition in the future? Who should be involved in order to achieve that condition in the future?
<p>Sesi 3: Rating Alternatif bagi Penyiaran di Indonesia</p> <p>5. Bagaimana Anda melihat peluang adanya rating alternatif (di luar <i>traffic counting</i> yang dilakukan Nielsen) untuk TV di Indonesia?</p> <ol style="list-style-type: none"> Bagaimana prospek mengembangkan Rapotivi sebagai rating alternatif? Apa saja prinsip rating alternatif? <p>6. Eksplorasi: Bagaimana agar suara publik berpengaruh dalam produksi konten televisi?</p>	<p>Session 3: Alternative rating for Broadcasting in Indonesia</p> <p>5. What is your view on the opportunity of an alternative rating (beside traffic counting that Nielsen conducted) for TV in Indonesia?</p> <ol style="list-style-type: none"> What is the prospect to develop Rapotivi as an alternative rating? What are the principles of alternative rating? <p>6. Exploration: How to create an influence of the public opinion on the production of television content?</p>

B. FGD with Rapotivi users

Pertanyaan	Questions
<p>Sesi 1: Saya dan Rapotivi</p> <p>1. Bagaimana pengalaman Anda menggunakan Rapotivi?</p> <ol style="list-style-type: none"> Apa yang membuat Anda mau menggunakan aplikasi Rapotivi? Apa saja kendala yang Anda temui saat menggunakan aplikasi Rapotivi? Apakah Anda merasa bahwa aduan yang disampaikan melalui Rapotivi berdampak terhadap perbaikan kualitas tayangan TV? Mengapa? 	<p>Session 1: Rapotivi and I</p> <p>1. How is your experience in using Rapotivi?</p> <ol style="list-style-type: none"> What attracts you to use Rapotivi application? What are the challenges that you found while using Rapotivi application? Do you feel that the complaint you filed through Rapotivi has an impact on the quality improvement of TV shows? How so?

Sesi 2: Rapotivi yang Saya Ingin	Session 2: Rapotivi that I Want
<p>2. Mungkinkah mengembangkan Rapotivi menjadi <i>rating</i> yang menilai kualitas tayangan TV?</p> <ol style="list-style-type: none"> Jika ya (Rapotivi bisa dikembangkan sebagai rating alternatif), fitur apa yang harus ada (ditambahkan/dikurangi)? Jika tidak, akan seperti apa Rapotivi dalam 5-10 tahun mendatang? Adakah fitur yang perlu ditambahkan/dikurangi di aplikasi Rapotivi? <p><i>Fasilitator menunjukkan laman utama Rapotivi saat ini. Mulai sesi interaktif desain mock up.</i></p>	<p>2. Is it possible to develop Rapotivi as a rating that assesses the quality of TV shows?</p> <ol style="list-style-type: none"> <i>If yes</i> (it is possible to develop Rapotivi as an alternative rating), what are the necessary features (to be added/eliminated)? <i>If no</i>, what will Rapotivi be like in the next 5-10 years? Is there any feature to be added/eliminated in the Rapotivi application? <p><i>The facilitator displays the latest homepage of Rapotivi. The mock-up interactive design session begins.</i></p>

C. FGD with potential users of alternative rating

Pertanyaan	Questions
<p>Sesi 1: Pengalaman Menonton TV</p> <ol style="list-style-type: none"> Apa yang Anda pikirkan saat menonton tayangan TV? Pernahkah mendengar <i>rating</i>? <ol style="list-style-type: none"> Jika partisipan pernah mendengar tentang <i>rating</i>, tanyakan: Menurut Anda, apa itu <i>rating</i>? Jika partisipan samsekali belum pernah mendengar tentang <i>rating</i>, beri penjelasan singkat tentang <i>rating</i> di Indonesia dan cara kerjanya, serta posisi penonton/warga dalam dinamika produksi-konsumsi tayangan TV. 	<p>Session 1: Experience in Watching TV</p> <ol style="list-style-type: none"> What is in your mind when watching a TV show? Have you ever heard about rating? <ol style="list-style-type: none"> <i>If yes, ask:</i> What do you think rating is? <i>If no, provide a brief explanation on rating in Indonesia and how it works, including the position of the audience/public within the dynamics of the production-consumption of TV shows.</i>

Sesi 2: Rating Alternatif	Session 2: Alternative Rating
<p>3. Jika ada alat/sarana yang bisa digunakan untuk menyampaikan pemikiran Anda tentang acara TV, maukah Bapak/Ibu menggunakannya?</p> <ul style="list-style-type: none">a. Alat seperti apa yang terbayang?b. Bagaimana pengelolaannya? <p>4. Eksplorasi: Bagaimana suara penonton bisa berdampak/membawa perubahan terhadap tayangan TV?</p>	<p>3. If there is a tool/facility that can be used to express your opinion on TV shows, would you like to use it?</p> <ul style="list-style-type: none">a. What kind of tool that occurs in your mind?b. How to manage that tool? <p>4. Exploration: How to ensure that the opinion of the audience can have an impact/bring changes towards TV shows?</p>

Appendix 3. The guidelines for in-depth interview

All of the interviews were conducted in Indonesian. The interview guidelines were prepared in Indonesian as well. We provide the original set of question in the left column, and the translation in the right column.

A. Interview with the initiators of Rapotivi

Pertanyaan	Questions
<p>Pengantar</p> <ol style="list-style-type: none"> 1. Bagaimana peran dan lingkup kerja Anda waktu itu, khususnya terkait Remotivi dan Rapotivi? <p>Tentang Remotivi dan Rapotivi</p> <ol style="list-style-type: none"> 2. Bagaimana Rapotivi dikembangkan? Siapa saja yang terlibat dalam pengembangan Rapotivi? Bagaimana peran masing-masing aktor tersebut? <ol style="list-style-type: none"> a. Mengapa Rapotivi dikembangkan? Apa tujuan dan sasaran Rapotivi? b. Bagaimana mekanisme/cara kerja Rapotivi? c. Adakah SOP (<i>Standard Operating Procedure</i>) penanganan aduan yang masuk ke Rapotivi? Bagaimana implementasinya? d. Adakah perubahan cara kerja Rapotivi? e. Siapa sajakah yang selama ini menggunakan data Rapotivi? 3. Bagaimana Anda melihat keberadaan Rapotivi dalam 5-10 tahun mendatang? <p>Mekanisme Rating</p> <ol style="list-style-type: none"> 4. Seberapa penting <i>rating</i> dalam industri penyiaran, khususnya televisi? <ol style="list-style-type: none"> a. Kapan konsep <i>rating</i> muncul untuk kali pertama? b. Di level global, bagaimana konsep dan metodologi <i>rating</i> berkembang dari waktu ke waktu? c. Bagaimana sistem <i>rating</i> di Indonesia berkembang dari waktu ke waktu? d. Bagaimana kebijakan tata kelola <i>rating</i> di Indonesia? <p>Rating Alternatif</p> <ol style="list-style-type: none"> 5. Bagaimana Anda melihat peluang adanya <i>rating</i> alternatif (di luar <i>traffic counting</i> yang dilakukan Nielsen) untuk televisi di Indonesia? <ol style="list-style-type: none"> a. Apa yang sebaiknya disasar oleh <i>rating</i> alternatif? b. Siapa yang pernah mengagas <i>rating</i> alternatif? Bagaimana kelanjutan gagasan ini? 6. Menurut Anda, akan seperti apa tayangan TV dalam 5-10 tahun mendatang? 	<p>Introduction</p> <ol style="list-style-type: none"> 1. What was your role and work scope, particularly in relation with Remotivi and Rapotivi back then? <p>On Remotivi and Rapotivi</p> <ol style="list-style-type: none"> 2. How was Rapotivi developed? Who were involved in the development of Rapotivi? What were the roles of each actor? <ol style="list-style-type: none"> a. Why was Rapotivi developed? What are the objective and target of Rapotivi? b. What is the mechanism/work method of Rapotivi? c. Is there any SOP (Standard Operating Procedure) in managing complaints that are filed through Rapotivi? How is the implementation of the SOP? d. Are there any changes in Rapotivi's work method? e. Who are the users of Rapotivi's data? 3. How do you assess the existence of Rapotivi in the next 5-10 years? <p>Rating Mechanism</p> <ol style="list-style-type: none"> 4. How important is rating in the broadcasting industry, particularly television? <ol style="list-style-type: none"> a. When did the concept of rating develop for the first time? b. Globally, how has the concept and method of rating developed over time? c. How has the rating system in Indonesia developed over time? d. What are the policies that govern rating in Indonesia? <p>Alternative Rating</p> <ol style="list-style-type: none"> 5. How do you view the opportunity of an alternative rating (besides traffic counting that Nielsen conducted) for television in Indonesia? <ol style="list-style-type: none"> a. What should be the target of alternative rating? b. Has anyone ever initiated an alternative rating? What is the progress of this initiative? 6. In your opinion, what will TV shows be like in the next 5-10 years?

B. Interview with practitioners and executives of television stations, production houses and creative workers, and advertisers.

Pertanyaan	Questions
<p>Pengantar</p> <ol style="list-style-type: none"> 1. Bagaimana peran Anda di organisasi Anda saat ini? <p>Rating dan Upaya Menangkap Aspirasi Penonton</p> <ol style="list-style-type: none"> 2. Apa itu <i>rating</i>? <ol style="list-style-type: none"> a. Seberapa penting <i>rating</i> bagi dunia penyiaran di Indonesia, khususnya televisi? b. Bagaimana <i>rating</i> berdampak pada aktivitas/cara Anda bekerja? c. Bagaimana Anda menggunakan data <i>rating</i>? 3. Apakah <i>rating</i> Nielsen merupakan satu-satunya rujukan yang dipakai untuk mengetahui tanggapan penonton/pemirsa terhadap suatu tayangan? Pernahkah terpikir menggunakan sumber rujukan lain? <ol style="list-style-type: none"> a. Bagaimana posisi penonton/pemirsa dalam penentuan produksi tayangan televisi? b. Bagaimana suara penonton bisa berdampak/membawa perubahan pada tayangan televisi? 4. Apabila ada alat/sarana yang memungkinkan Anda melihat tanggapan penonton terhadap tayangan tertentu, berminatkah Anda menggunakannya? <ol style="list-style-type: none"> a. Komponen apa saja yang harus ada dalam alat/sarana tersebut? b. Apa saja prinsip tata kelolanya? 5. Menurut Anda, akan seperti apa tayangan TV dalam 5-10 tahun mendatang? 	<p>Introduction</p> <ol style="list-style-type: none"> 1. What is your current role in your organisation? <p>Rating and Attempt to Capture the Aspiration of an Audience</p> <ol style="list-style-type: none"> 2. What is rating? <ol style="list-style-type: none"> a. How important is rating for the broadcasting world in Indonesia, particularly television? b. How does rating have an impact on your activity/work method? c. How do you use the rating data? 3. Is Nielsen's rating the only reference used to find out the response of an audience about a show? Have you ever thought of using other references? <ol style="list-style-type: none"> a. What is the role of an audience in determining a television show production? b. How does the opinion of an audience influence/bring changes towards television shows? 4. If there is a tool/facility that enables you to observe the responses of an audience towards certain shows, are you interested in using it? <ol style="list-style-type: none"> a. What are the necessary components for the tool/facility? b. What are the principles in managing it? 5. In your opinion, what will TV shows be like in the next 5-10 years?

C. Interview with application developers

Pertanyaan	Questions
<p>Pengantar</p> <ol style="list-style-type: none"> 1. Apa tujuan pengembangan [nama aplikasi]? <p>Cara Kerja Aplikasi</p> <ol style="list-style-type: none"> 2. Bagaimana cara kerja aplikasi [nama aplikasi]? <ol style="list-style-type: none"> a. Adakah penambahan atau pengurangan fitur tertentu di [nama aplikasi]? b. Pihak mana saja yang kini terlibat dalam pengelolaan [nama aplikasi]? Seperti apa pembagian kerjanya? c. Bagaimana [nama aplikasi] mengelola data yang masuk, termasuk data pengguna? d. Bagaimana kebijakan pengelolaan data di [nama aplikasi]? 3. Siapakah pengguna [nama aplikasi]? <ol style="list-style-type: none"> a. Bagaimana strategi Anda untuk menarik minat warga agar menggunakan [nama aplikasi]? b. Bagaimana Anda berinteraksi dengan pengguna [nama aplikasi]? c. Apa sajakah yang sudah [nama aplikasi] lakukan agar pengguna mau terus menggunakan [nama aplikasi]? <p>Rating dan Upaya Menangkap Aspirasi Penonton</p> <ol style="list-style-type: none"> 4. Pernahkah Anda mendengar tentang <i>rating</i>? <ol style="list-style-type: none"> a. Sejauh yang Anda tahu, seberapa penting <i>rating</i> bagi dunia penyiaran di Indonesia, khususnya televisi? b. Sejauh pengamatan Anda, apakah <i>rating</i> Nielsen merupakan satu-satunya rujukan yang dipakai untuk mengetahui tanggapan penonton/pemirsa terhadap suatu tayangan TV? 5. Apabila ada alat/sarana yang memungkinkan Anda melihat tanggapan penonton terhadap tayangan TV tertentu, berminatkah Anda menggunakannya? 6. Menurut Anda, akan seperti apa tayangan TV dalam 5-10 tahun mendatang? 	<p>Introduction</p> <ol style="list-style-type: none"> 1. What is the objective of developing [<i>name of the application</i>]? <p>How the Application Works</p> <ol style="list-style-type: none"> 2. How does [<i>name of the application</i>] work? <ol style="list-style-type: none"> a. Is there any addition or elimination of particular features in [<i>name of the application</i>]? b. Who are involved in managing [<i>name of the application</i>] ? How do the members divide their work? c. How does [<i>name of the application</i>] manage incoming data, including user's data? d. How is the management policy in [<i>name of the application</i>] ? 3. Who are the users of [<i>name of the application</i>] ? <ol style="list-style-type: none"> a. What is your strategy to attract the public to use [<i>name of the application</i>] ? b. How do you interact with [<i>name of the application</i>] users? c. What has [<i>name of the application</i>] done so that users continue using the application? <p>Rating and Attempts to Capture the Aspiration of an Audience</p> <ol style="list-style-type: none"> 4. Have you ever heard about rating? <ol style="list-style-type: none"> a. To the best of your knowledge, how important rating is in the broadcasting world in Indonesia, particularly in television? b. In your observation, is Nielsen's rating the only reference used to find out the response of an audience towards a TV show? 5. If there is a tool/facility that enables you to observe the audience's response towards certain TV shows, are you interested in using it? 6. In your opinion, what will TV shows be like in the next 5-10 years?

D. Interview with experts/academics

Pertanyaan	Questions
<p>Mekanisme Rating</p> <ol style="list-style-type: none"> 1. Seberapa pentingkah <i>rating</i> bagi industri penyiaran, khususnya televisi? <ol style="list-style-type: none"> a. Di level global, bagaimana konsep dan metodologi <i>rating</i> berkembang dari waktu ke waktu? b. Bagaimana sistem <i>rating</i> di Indonesia berkembang dari waktu ke waktu? c. Bagaimana kebijakan tata kelola <i>rating</i> di Indonesia? <p>Rating Alternatif</p> <ol style="list-style-type: none"> 2. Bagaimana Anda melihat peluang adanya <i>rating</i> alternatif (di luar <i>traffic counting</i> yang dilakukan Nielsen) untuk TV di Indonesia? <ol style="list-style-type: none"> a. Apa saja prinsip <i>rating</i> alternatif? b. Siapa yang pernah menggagas <i>rating</i> alternatif? c. Bagaimana kelanjutan gagasan ini? d. Bagaimana tanggapan lembaga penyiaran swasta terhadap <i>rating</i> alternatif tersebut? 3. Pernahkah Anda mendengar tentang Rapotivi? <i>(Jika tidak tahu, beri penjelasan singkat tentang Rapotivi.)</i> <ol style="list-style-type: none"> a. Menurut Anda, mungkinkah mengembangkan Rapotivi menjadi <i>rating</i> yang menilai kualitas tayangan televisi? b. Mengapa? 4. Menurut Anda, akan seperti apa tayangan TV dalam 5-10 tahun mendatang? 	<p>Rating Mechanism</p> <ol style="list-style-type: none"> 1. How important rating is for the broadcasting industry, particularly television? <ol style="list-style-type: none"> a. Globally, how has the concept and method of rating developed over time? b. How has the rating system in Indonesia developed over time? c. What are the policies governing rating system in Indonesia? <p>Alternative Rating</p> <ol style="list-style-type: none"> 2. How do you view the opportunity of an alternative rating (besides traffic counting that Nielsen conducted) for television in Indonesia? <ol style="list-style-type: none"> a. What are the principles of alternative rating? b. Has anyone ever initiated an alternative rating? c. What is the progress of the initiative? d. How did private broadcasting institutions respond to the alternative rating? 3. Have you ever heard about Rapotivi? <i>(If no, provide a brief explanation on Rapotivi.)</i> <ol style="list-style-type: none"> a. In your opinion, is it possible to develop Rapotivi as a rating that assesses the quality of television shows? b. Why is that? 4. In your opinion, what will TV shows be like in the next 5-10 years?

E. Interview with policy makers or regulators

Pertanyaan	Questions
<ol style="list-style-type: none"> 1. Apa itu <i>rating</i>? <ol style="list-style-type: none"> a. Seberapa penting <i>rating</i> bagi dunia penyiaran di Indonesia, khususnya televisi? b. Bagaimana Anda melihat <i>rating</i> atau studi kepemirsaaan pada umumnya? 2. Sejauh pengamatan Anda, apakah <i>rating</i> Nielsen merupakan satu-satunya rujukan yang dipakai oleh praktisi penyiaran dan pengiklan untuk mengetahui tanggapan penonton/pemirsa terhadap suatu tayangan? <ol style="list-style-type: none"> a. Bagaimana posisi penonton/pemirsa dalam penentuan produksi tayangan televisi? b. Bagaimana suara penonton bisa berdampak/membawa perubahan pada tayangan televisi? c. Sejak Maret 2015, KPI mulai menyusun dan menerbitkan Indeks Kualitas Program Siaran Televisi. Sejauh pengamatan Anda, bagaimana tanggapan praktisi penyiaran terhadap Indeks Kualitas Program Siaran Televisi yang dibuat oleh KPI? 3. Bagaimana KPI mengelola Pojok Aduan dan Pojok Apresiasi? 4. Apakah Anda tahu atau pernah mendengar tentang Rapotivi? (<i>Jika tidak tahu, beri penjelasan singkat tentang Rapotivi.</i>) <ol style="list-style-type: none"> a. Mungkinkah mengembangkan Rapotivi menjadi <i>rating</i> yang menilai kualitas tayangan televisi? b. Mengapa? 5. Menurut Anda, akan seperti apa tayangan TV dalam 5-10 tahun mendatang? 	<ol style="list-style-type: none"> 1. What is <i>rating</i>? <ol style="list-style-type: none"> a. How important is rating in the broadcasting world in Indonesia, particularly television? b. How do you view rating or studies of an audience in general? 2. According to your observation, is Nielsen's rating the only reference used by broadcasting practitioners and advertisers to find out the response of an audience towards a show? <ol style="list-style-type: none"> a. What is the role of an audience in determining a television show production? b. How does the opinion of an audience influence/bring changes to television shows? c. Since March, 2015, KPI (Indonesian Broadcasting Commission) has been drafting and issuing Index of TV Programs' Qualities. According to your observation, how do the broadcasting practioners respond to the index? 3. How does KPI manage the Report Corner (Pojok Aduan) and Appreciation Corner (Pojok Apresiasi)? 4. Have you ever heard about Rapotivi? (<i>If no, provide a brief explanation on Rapotivi.</i>) <ol style="list-style-type: none"> a. Is it possible to develop Rapotivi as a rating that assesses the quality of television shows? b. Why is that? 5. In your opinion, what will TV shows be like in the next 5 – 10 years?

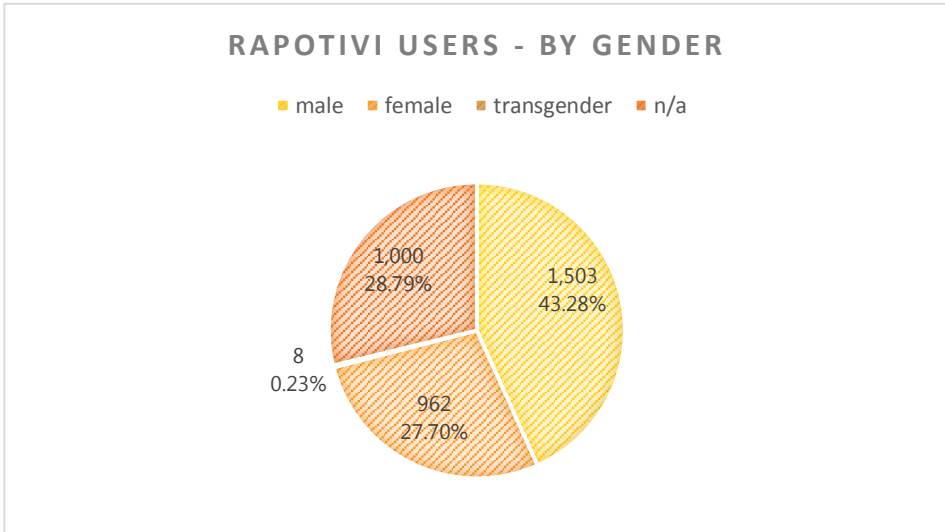
Appendix 4. List of interviewees

No.	Interviewee	Organisation	Mode of Interview	Date of Interview	Duration
1.	Hendriyani	University of Indonesia	Direct	13/02/2017	80 minutes
2.	Roy Thaniago	Remotivi Director 2010-2015	Direct	03/03/2017	52 minutes
3.	Nurvina Alifa	Rapotivi Manager (2014)	Direct	04/03/2017	60 minutes
4.	Septi Prameswari	Rapotivi Manager (2014-2016)	Direct	07/03/2017	47 minutes
5.	Undisclosed	Kompas TV	Direct	20/05/2017	39 minutes
6.	Putu Sutha	Naranatha Creative Suite - Founder, Director	Direct	23/05/2017	48 minutes
7.	Undisclosed	Indonesia Broadcasting Commission (<i>Komisi Penyiaran Indonesia/KPI</i>)	Direct	24/05/2017	57 minutes
8.	Ricky Pesik	The Creative Economy Agency (Badan Ekonomi Kreatif/Bekraf) - Vice Chairman	Direct	30/05/2017	40 minutes
9.	Undisclosed	Tokopedia	Direct	06/06/2017	29 minutes
10.	Undisclosed	NET.	Direct	06/06/2017	61 minutes
11.	Patrick Effendy	Visual Expert Production - Chief Executive Officer	Direct	07/06/2017	42 minutes
12.	Undisclosed	Advertiser	Direct	07/06/2017	41 minutes
13.	Undisclosed				
14.	Rio Sukma Kusuma Wijaya	BukaLapak - Art Director	Direct	08/06/2017	36 minutes
15.	Undisclosed	Foody Indonesia	Direct	08/06/2017	47 minutes

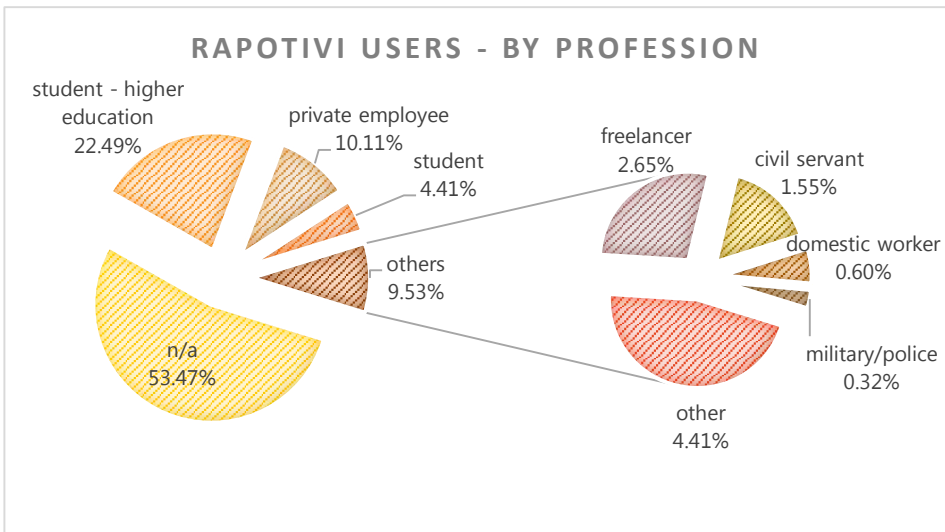
No.	Interviewee	Organisation	Mode of Interview	Date of Interview	Duration
16.	Undisclosed	Trans 7	Direct	17/07/2017	50 minutes
17.	R. Kristiawan	Lecturer for Media Studies at University of Multimedia Nusantara, Former Programme Manager at Tifa Foundation	Direct	20/07/2017	85 minutes
18.	Undisclosed	Rapotivi Social Media Campaigner 2015-2016	Indirect - email	26/07/2017	-
19.	Undisclosed	Trans 7	Direct	01/08/2017	50 minutes

Appendix 5. Rapotivi users profile

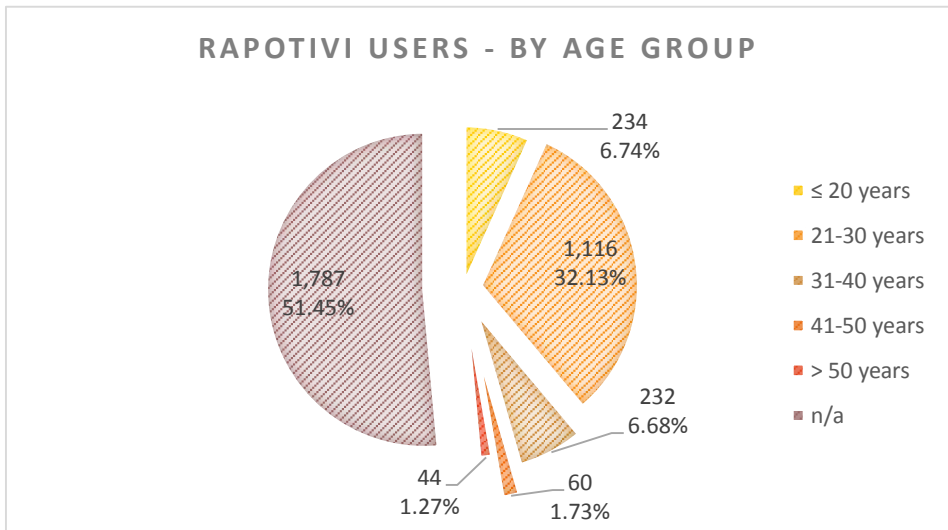
A. Rapotivi users by gender



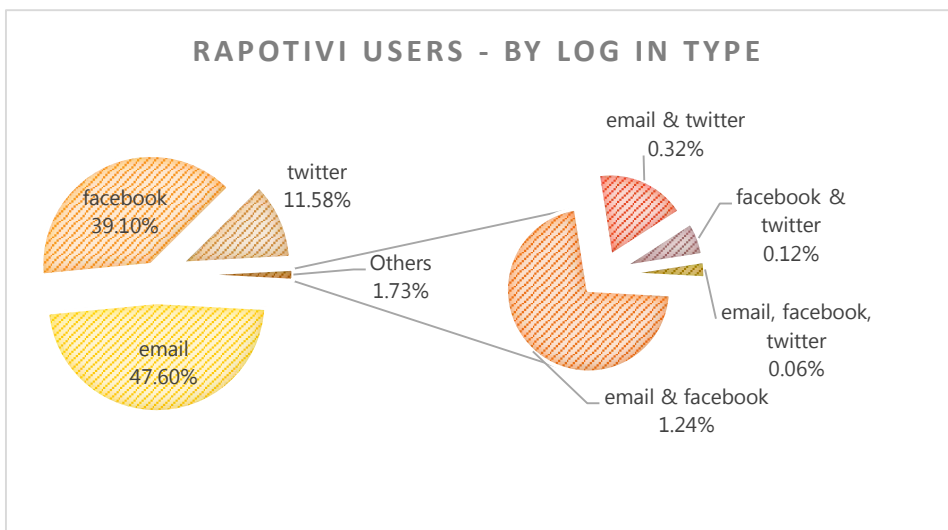
B. Rapotivi users by profession



C. Rapotivi users by age group

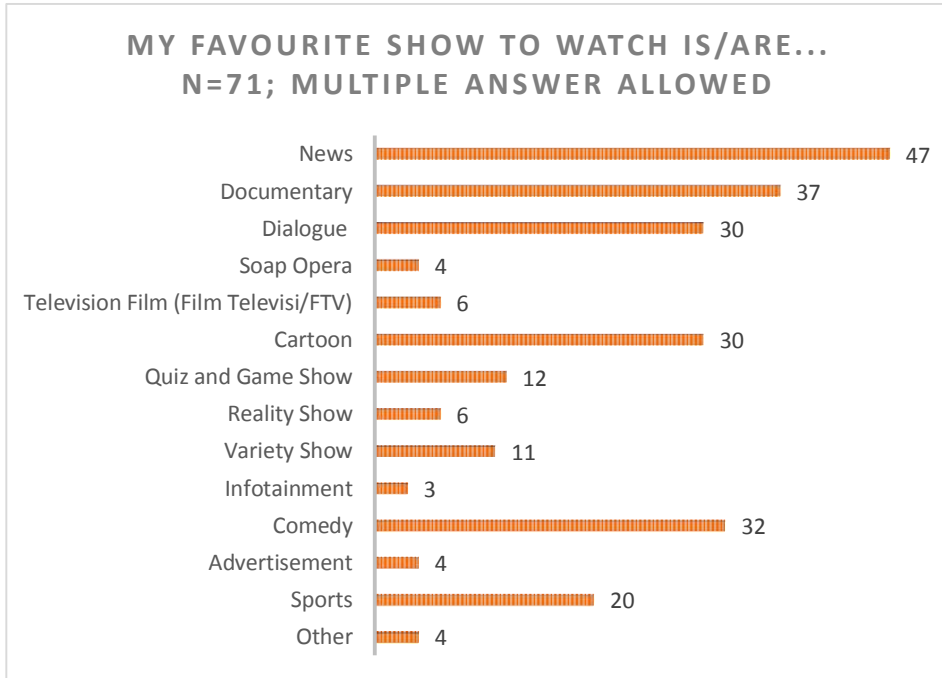


D. Rapotivi users by log in type

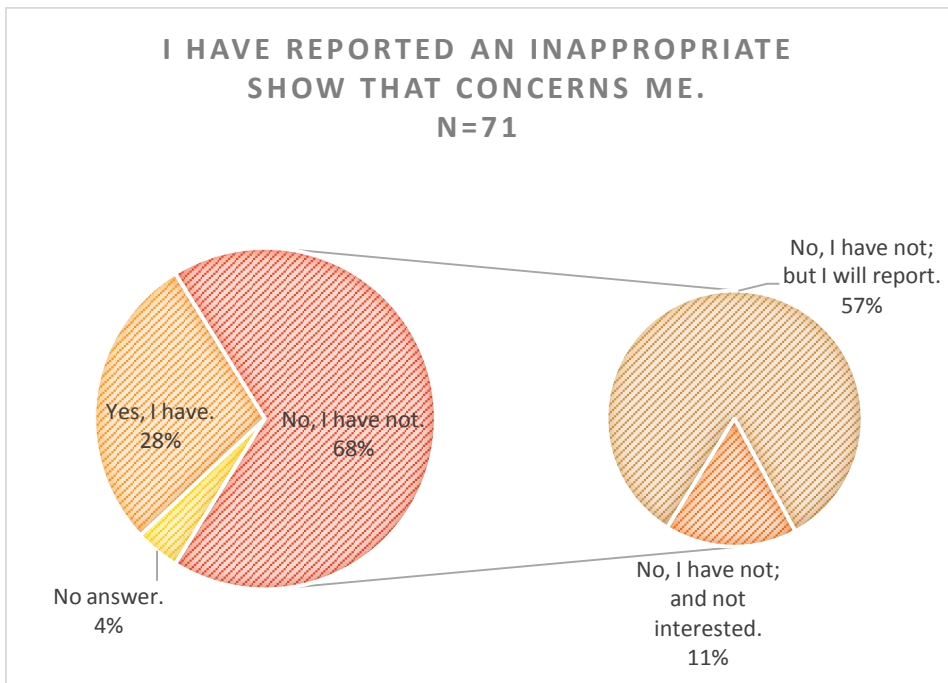


Appendix 6. Rapotivi – survey results at a glance

According to the survey result, news is the most favourite TV show, followed by documentary. Third most favourite TV programme is comedy. Cartoon and dialogue claim the fourth position.



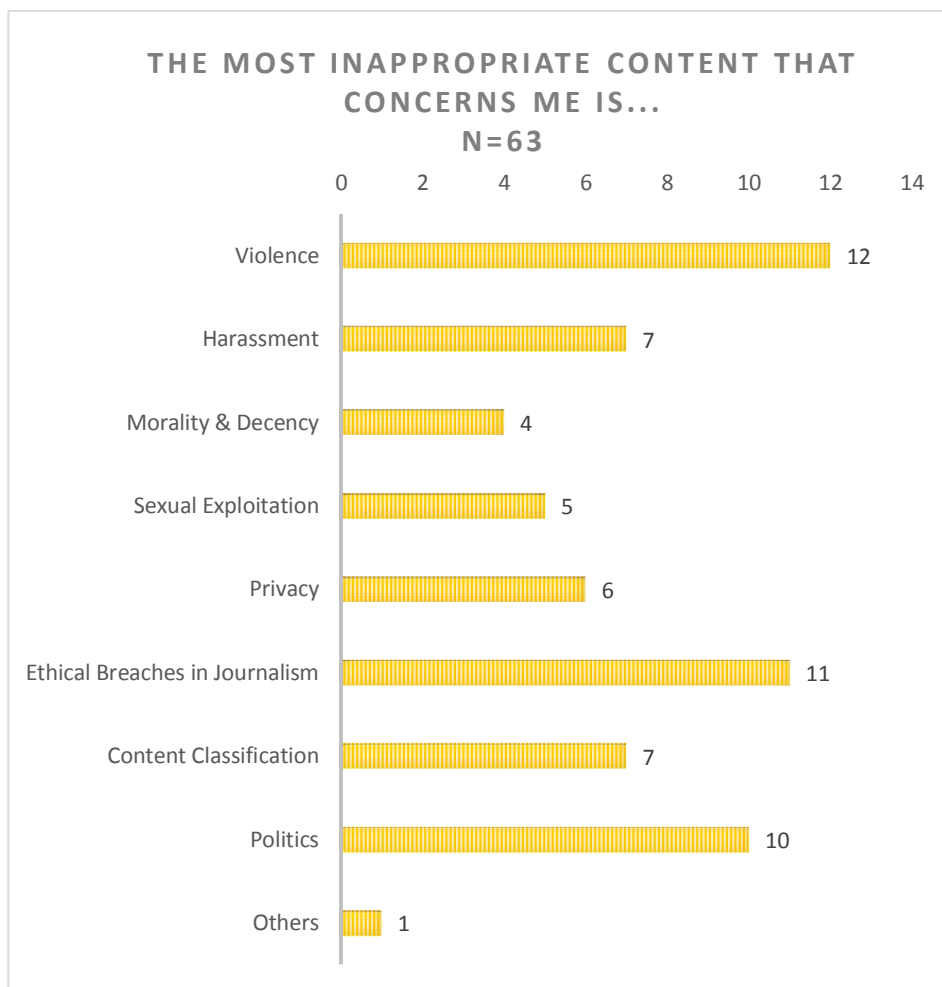
Only 28% respondents have reported an inappropriate show that concerned them. Most of the respondents (68%) have not filed any complaint. More than half of those who have not filed any complaint (57%) say they will report an inappropriate content if they find one, while the rest of them (11%) say that they are not interested to file a report even when they find an inappropriate content.



For the respondents, the three most concerning issues are violence, ethical breaches in journalism and politics. On **violence issues**, 6 respondents concern about justification towards bullying, 4 respondents concern about hate speech against certain group and 2 respondents concern about showing violent incidents in detail.

On **ethical breaches in journalism**, 6 respondents concern about the biased news, 1 respondent concerns about inaccurate news, 1 respondent concerns about the news that comes without the credible sources, 1 respondent concerns about the news that contains faces and identities of criminal's families, 1 respondent concerns about the display of criminal act in detail and 1 respondent concerns about the lack of empathy to the victims of disaster/crime.

On **politics**, 7 respondents concern about the media exploitation to serve the political interest of the media owners, 2 respondents concern about the political campaign being broadcasted outside of the official campaign schedule and 1 respondent concerns about the indication of disguised political campaign through quizzes.



Meanwhile, on **harassment issues**, 3 respondents concern about verbal and non-verbal sexual harassment, 1 respondent concerns about the blasphemy and the rest 1 respondent concerns about the insults to the country's symbols. On **content classification**, all 7 respondents concern about the classification that is not in accordance with the content of the show. On **privacy issue**, all 6 respondents concern about putting personal matters that are not of public interest in detail as the main content.

On **sexual exploitation**, 3 respondents concern about the camera that focus on certain body parts such as bottom, thighs and chest and 2 of them concern about the conversation on series of sexual activities outside the context of health. On **morality and decency**, 2 respondents concern about the display of

anappropriate and obscene languages, 1 respondent concerns about showing disgusting scenes and another 1 concerns about joking on sensitive matters. One last respondent concerns about the fraud in quizzes which falls under **'Others'** category.



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