

PRINCIPLES AND STRATEGIES OF CREATIVE BROADCASTING PROGRAM FOR INDONESIAN LOCAL TV: A DESCRIPTIVE STUDY

SUROKIM ABDUSSALAM

MUHTAR WAHYUDI

TRUNOJOYO UNIVERSITY, MADURA, INDONESIA

Abstract

Local TV programmes in Indonesia have grown rapidly along with the advent of local TV stations. The diversity of content in local TV broadcasting allows for more choices for viewers and these program offers more content variety. However, in order to make local TV programs more competitive with the international programmes, TV producers should be more strategic in developing their content. This study delved into the principles and strategies used by local TV in East Java using constructivist paradigm. Data was obtained through interviews, observation and focus group discussions (FGD). Results showed that local TV programmes can be developed professionally based on seven principles i.e. entertaining, educating, reality, proximity, interactive, youth, and sustainable. Meanwhile, strategy can be developed through creativity, empathetic, fanaticism, community, sharing and

participation, positioning, branding-color, scheduling, unique actor, local dialect, gifts, research, networking, and ekonomi.

Keywords: *Production, TV program, local TV, principles of the program, program strategies, local culture*

PRINSIPAL DAN STRATEGI PROGRAM PENYIARAN KREATIF TV TEMPATAN: SATU KAJIAN DESKRIPTIF

Abstrak

Program TV tempatan di Indonesia telah berkembang dengan pesat seiring dengan kemunculan stesen TV tempatan. Kepelbagaian kandungan dalam penyiaran TV setempat memberi penonton lebih pilihan dan program-program ini menawarkan pelbagai kandungan. Namun untuk program TV tempatan menjadi lebih kompetitif dengan program antarabangsa, penerbit TV seharusnya lebih strategik dalam membangunkan kandungan mereka. Dengan menggunakan paradigma konstruktivis, kajian ini meneliti prinsipal dan strategi yang digunakan oleh TV tempatan di Jawa Timur. Data di perolehi dari temubual, pemerhatian dan perbincangan fokus berkumpulan. Hasil kajian menunjukkan program TV boleh dibangunkan secara professional berlandaskan tujuh prinsip; hiburan, mendidik, reality, kedekatan, interaktif, belia dan kelestarian. Sehubungan ini, strategi boleh dibangunkan melalui kreativiti, empati, fanatisme, komuniti, perkongsian dan penyertaan, posisian, jenama-warna, aturcara, aktor unik, dialek tempatan, hadiah, penyelidikan, jaringan dan ekonomi.

Kata kunci: *Penerbitan, program TV, TV tempatan, prinsip program, strategi program, budaya tempatan.*

BACKGROUND

The existence of local television in various regions in Indonesia is one form of media democratization which is based on content diversity (i.e. diversity of programmes) and diversity of ownership (Sudiby, 2004). In accordance with the mandate of the broadcasting regulations Law No. 32/2002, the existence of local television is expected to raise local potentials in various aspects of broadcasting, i.e. ownership, use of local resources, content planning and producing of the broadcast programmes. Besides, the regulation also encourages public access and participation. Thus, local TV can be a method for culture conservation and construction of local identity.

In its development, local television in Indonesia is facing various problems, both technical and non-technical aspects, causing it difficult to compete and therefore unable to develop properly. Even from time to time the local TV began having troubles and forced to be merged and taken-over, leaving plenty of problems in various areas. The problems are not only in terms of business and cultural, but also structural that cannot be implemented properly. Local TV managers are also facing professionalism issues in managing broadcast media.

In the first five years since local TVs began to appear and become popular, a lot of them are unfortunately struggling i.e: they can survive but cannot develop properly. The local TVs in Indonesia are not yet ready to compete, many of them are not able to survive in the middle of tight TV media competition; either locally, regionally, nationally, or internationally.

Research over the last five years (2007-2011) conducted by researchers showed that there was no clear roadmap regarding the development of institutional, program, and technical support from the local TV in the homeland. As if the local TV program is stuck in the broadcasting political euphoria, the ability to establish local TV is not followed by well-established program, institutional, technical, and businesses. The results of our analysis related to the performance of local TV broadcasters in East Java showed that: 1) Most broadcasters in East Java are still weak in this aspect of the program and business-management. Most of them are still not able to determine the segmentation and positioning clearly that they have not been able to determine clearly how the road-map of viewers who will be their local TV segmentation. Such case is also supported by weakness in preparing a business plan so as not to have an idea of how to position their businesses in 5-10 years later. 2) The content of local TV broadcast has not been

attracting much public interest. In addition, the educational aspect of local programming is also seen to be weak. This is supported by data from AGB Nielsen showing that local public is still not interested with a special segment TV. The local public still prefers all-round hodgepodge entertainment content and considers local TV shows as a distraction. 3) The local television is also weak in building production networking and program marketing. Currently, local TV stations are only oriented to creating programs to meet the needs of current local viewers and do not have a network to market themselves at regional, national and global level. 4) The local TV stations also face financial constraints (capital) due to limited investment. There is still minimal procurement of infrastructure, equipment of studio production and broadcasting (transmitters and transmission lines), and operational costs for production and procurement (purchase) costs for program. 5) Local TV stations are unable to deal with intense competition and do not have the quality of the broadcast programmes and signal reception. Some excellent programs in local TVs are not so supported by sufficient technical quality that the results cannot be enjoyed by audience clearly. Likewise, if technical support is not adequately supported by contents of the broadcast, then they will not able to convince viewers.

In essence, these five aspects identified by the researchers can be simplified into three aspects of problems (i.e. institutional problem, program problem, and technical problem). Evidence from the field showed that most of TV broadcasters in various regions in East Java are still oriented carelessly, particularly in relations to the readiness of legal aspects, management, and technical programs. Many of them relied on luck; i.e. the ability to broadcast without being supported by proper program management and adequate business strategy.

In broadcasting program competition, the local TVs do not only compete with similar local stations, but also have to deal with national and foreign broadcasting which are proven to be more prepared and established in all aspects (broadcasting program, technical, and business) and are experienced in practicing and managing TV program professionally.

RESEARCH QUESTION

Based on the problems discussed earlier, this study has one research question: What are the principles and strategies of creative broadcasting program for local TV, particularly to foster program competitiveness and gain viewers' interest towards local TV in East Java, Indonesia?

Research Objective

The research aims to produce a comprehensive road map / set of guidelines that includes principles and strategies in developing better content for broadcast programmes and creative local TV production, based on local culture that can be applied by local TV stations throughout Indonesia. This set of guidelines are hoped to able to foster the competitiveness of the local television broadcast program with foreign culture broadcasting and able to uplift local culture creatively, gaining more viewers and able to be a major player in Indonesia TV landscape.

Theoretical Perspectives

Cultural Identity

Barker (2000) in Yuyun (2008) argued that TV is a source of identity construction and local culture. The media can develop local identity through the use of the setting, issues and local language. Identity is the result of social construction formed on the basis of class, ethnicity, religion and nation. This is constructed in many ways through symbols and language in media content. Therefore, most identities are constructed through a process of interaction and communication.

The identity consists of values, norms, and symbols as an adhesive in forming social bonds and solidarity. For local communities, identity is not only as a symbol of self-esteem and dignity but also as a means of self defense from external powers. Therefore, values, norms and symbols are embedded in local identity and provide justification for the behavior of people in the past, present, and future. Also, the local identity is recognized as a differentiator between native, migrant, and foreign community. Thus, the establishment of local identity is developed to demonstrate the existence and striking differences among individuals.

Besides, television is also an arena of formation of ethnic identity. Local media, for example, can be a symbol of alternative resistance against the mainstream media which has been able to dictate the terms of moral standards and shared values. Therefore, it is necessary for local media to find their own identity by exploring local culture which suits local tastes.

The interpretation of culture included in text and symbols become important elements to understand the process of local identity formation. The media can be an arena for interpretation

of local culture and a means to translate the reality of the local culture into their local television program.

Public Sphere

Media public sphere, according to Wuryanta (2012) with reference to the thought of Habermas (1993), is expected to become a space of critical debate about public interest, particularly related to the state relationship and the society. This sphere allows public to participate actively in any discussion and struggle on their behalf. This participation is a form of the ability for people to free themselves from all forms of domination of other forces and to align themselves with no hegemony. This emancipatory process will be formed when the public access to the communication channels and they are involved as the subjects in the communication process.

The media in this position is expected to be a bridge between the public and private sphere of individual political space of the country. The forms of the media public sphere are expected to be authentic. The authentic public sphere is formed through communication process which is organized by the non-formal institutions and interwoven inclusively, and discursively. The actors involved in this type of public space comes from the public itself, living on their own strength, and participate in the dissemination, multiplication, and protection of public spaces. The access and the public participation as the producer subject or message become the measures of its success. Such sphere is within all levels of society.

Additionally, public media enables the emergence of an ideal communication situation, whereby residents speak freely, rationally, objectively, and responsibly, in an equal position which also enables open access for anyone who wants to get involved. In this case, local media can be a local public sphere, where people express their aspirations and their opinions freely and responsibly.

Social Responsibility of the Media

The mass media has social responsibility to the public as the consumers. According to McQuail (1992), the freedom of mass media or the press should be directed properly in order to give real benefits to the community and their audiences, not just to liberate the mass media and its owners from liability, expectations, and demands of society. In this case, the mass media do not only

have the right but also the obligations to the public. Thus, freedom of the media should also tie to public's rights and the existence of social responsibility (Masduki, 2007).

As a social institution and a vehicle for public communication, the mass media bridges the relationship between the media, the public, the state and the market, and adheres the principle of balance between freedom and responsibility. The public interest and primacy should be the references in implementing media freedom. In this case, the media should take into account the basic principles of public broadcasting; i.e. PICON (public's importance or interest, public's convenience, and public's necessity and need).

Besides, the media has the role to educate in order to be able to give enlightenment, intellectuality, and make people understand their rights and obligations as citizens. Many of TV programmes contain low tastes and tend to be commercialized for mere entertainment industry. In this situation, the theory of free and responsible media is required.

Such theory will be able to provide reinforcement against local values and will also maintain the harmonization of existing cultural values in society. In essence, such concept requires recognition and adoption of social press obligations to the public it serves.

Conceptual Framework

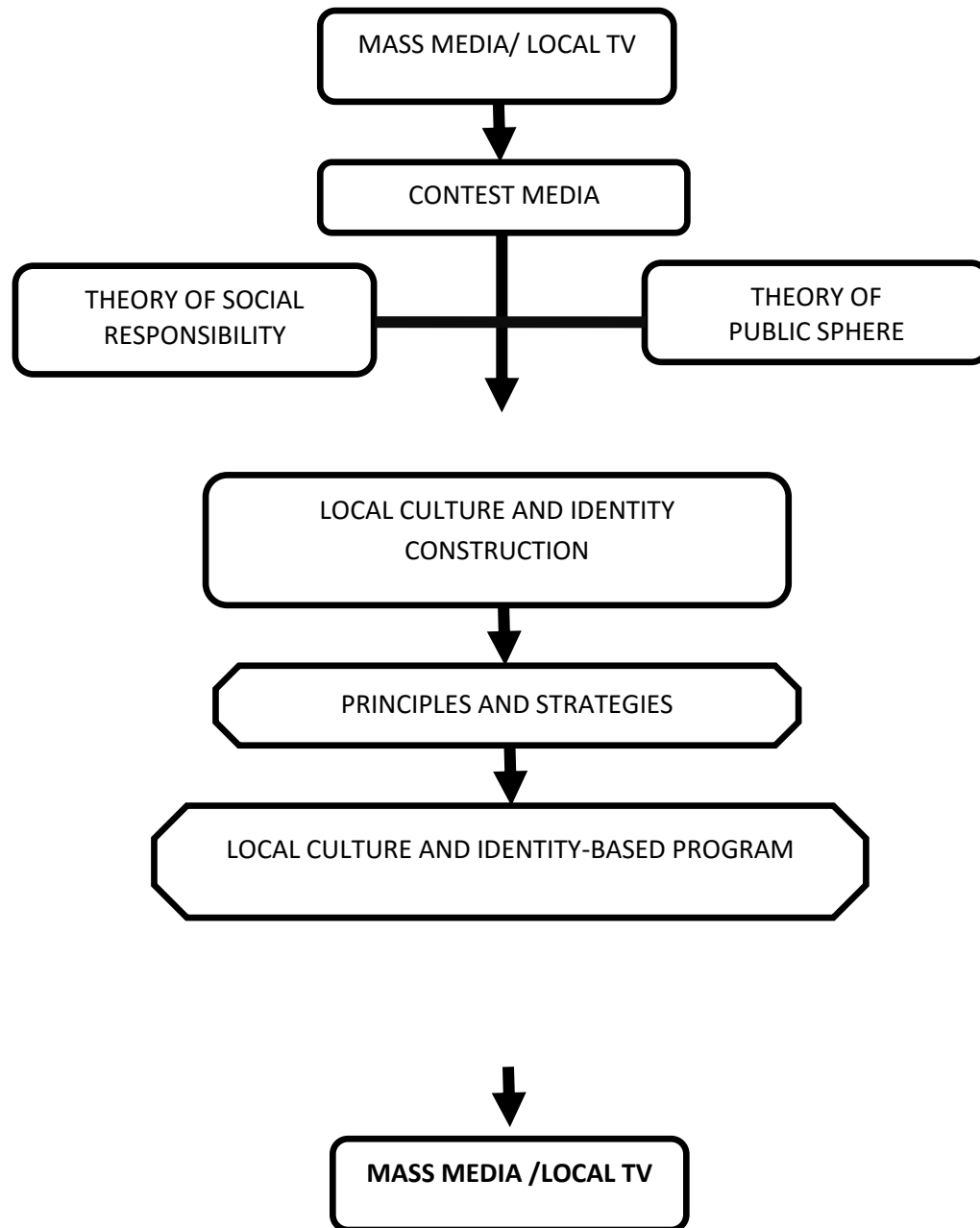


Figure 1: Conceptual Framework of Research

RESEARCH METHOD

This study used constructivism paradigm with qualitative approach which based itself on the reflective aspects (Denzin, 1994). The researchers acted as the observers. The data collection techniques used were observation, indepth interviews and FGD (focus group discussion). The sampling technique used was purposive sampling. The data analysis was done simultaneously with data collection, data interpretation, and narrative report writing. The tool of analysis used was the theory of public space, social responsibility, and cultural identity. The research setting was in East Java with the representatives of cultures of Mataram, Pandalungan, Arek, North Coast, and Madura. The TV stations selected for this research are local TV stations from the areas mentioned above.

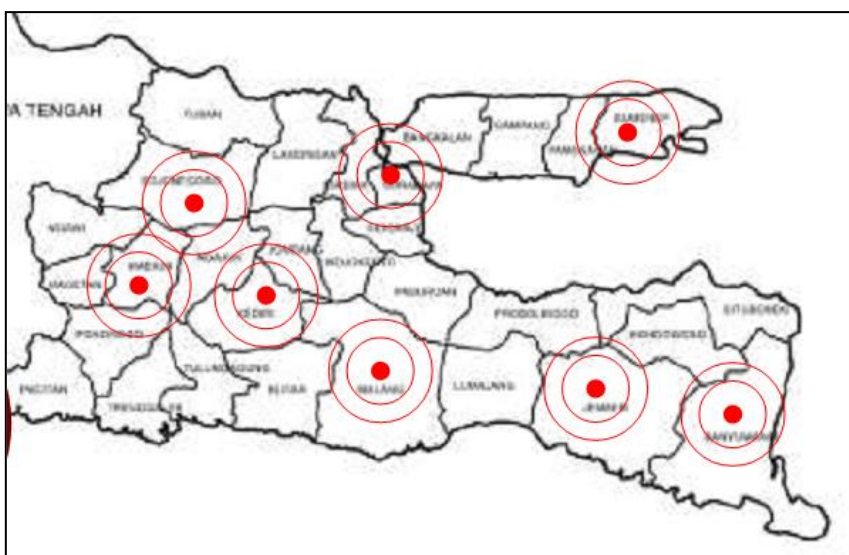


Figure 2

Regional Map of Local TV Coverage in East Java

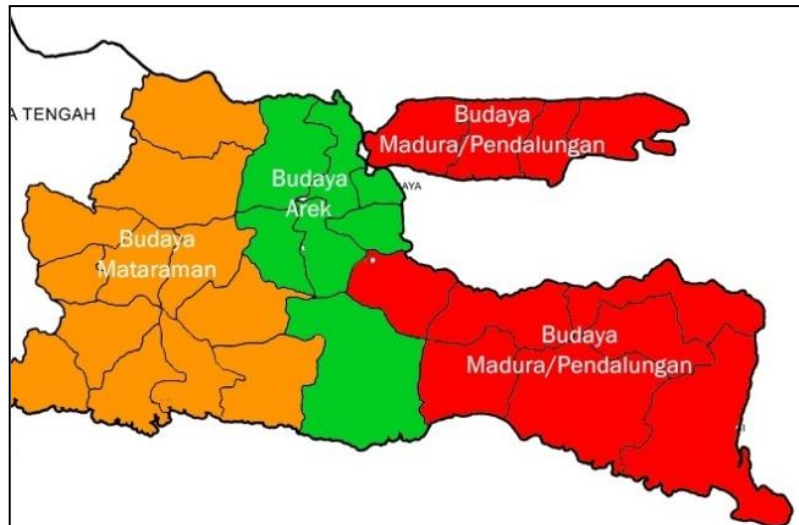


Figure 3
Cultural Map of East Java

RESEARCH FINDINGS

Local television broadcast program has a chance to develop properly if it can be managed professionally with consideration that local TV has a number of advantages. One of the advantages is its geographical proximity and psychographic audience. In addition, people are also more familiar and have a certain fanaticism or pride when they watch local TV programmes. Such advantage can be further explored including education for the viewers. Communities also have broad access to the media, which in turn will increase the participation in their local media.

Such thing is important with consideration that local TV must have real support from the audiences, as loyal community base of the viewers. Furthermore, if an audience base has been established, local program is expected to be competitive not only at local level, but also at regional and international level.

Local program is truly a program created with local resources, based on local culture, and will have a direct impact on local communities. It is as what is said by informant (1):

“Local content in the broadcast program cannot be understood solely in setting, theme, artist, and story. However, more than that... local content should be able to give a direct impact on local communities, particularly in the use of local resources.”

“If we understand local content solely from the themes and program packaging, it can be misleading and keeps creating a national TV dominance...under consideration that most national TVs also bring local culture and packed more attractively to be a program that interests viewers.”

From these responses, respondents feel that local programmes must be understood in a broader context, under consideration that the existence of local TV is not only about local legal entities; that it should domicile the appropriate local legal entities, but also should contain local broadcasts using local resources and prioritizing investment for local communities. Through these efforts local TVs are expected to be true local media that does not merely concern the issue of geographic reach as the service and coverage are of broadcasting which are limited at the local level, but should also contain the local content, the local resources (i.e. human resources, investment, technology), domicile legally at local level, and contribute to the economy and development of local resources.

The portrait of local TV today is still far from ideal as what is outlined in the regulation of broadcasting. The condition of local TV remains largely unhealthy, both in terms of business and programs. It is as what is said by informant (2):

“The local TV viewers are small, the show is less interesting, and the quality of the broadcast is still not standardized. It is still not qualified in terms of broadcasting.

Managing local TV requires a different approach because the problems encountered are quite complex”

“Local TV, today, is widely labeled as homeshopping TV. For some local TVs, advertising revenue from programs is still the main pillar of their media business. To serve a great program local TV is still constrained by the cost of production.”

“Local TV should be able to seize any opportunities untapped by national TV. The most fundamental principle is to capture what should be produced, not what can be made. It is a balance between how to produce good ideas and combine the principle of supply and demand, which is adjusted to the cost. Also to create many programming concepts and able to market from the beginning. If it cannot be sell (attract revenue), then, the programs do not need to be produced.”

“Many local TV organizers do not provide relief fund for 2-4 years of its post-establishment. Most of them just provide fund for its operation and investment for building and broadcasting tools for a year. Yet local TVs commonly achieve BEP in the fifth year, under consideration that the business runs well. The organizers are required to provide a reserve fund of up to fourth year.”

Seeing the survival of local TVs, five years since their operation, it can be known that most of them cannot rely on TV commercials unlike national TV. The local TVs have an alternative way to increase revenue through PSA (public service announcement). As what has been stated by informant (4):

“Local TV should be able to take advantage from businesses and government agencies which have difficulties accessing national TV because of the amount of the costs. So, the opportunities must be captured by local TV ...local TV can be a local partner to meet the needs of their communication.”

“Actually, there are still opportunities to seize the market untapped by national TV. The allocation of local government funds for communications also rised dramatically. If it could be seriously worked on, local TV can obtain profit. Local TV can take a moderate strategy, play at low cost to produce medium quality.”

The local TV organizers should also adopt program management on the basis of what is needed by the viewers to support a database. In the production process, it would be better if local TV is based on data viewing in which a producer can find any themes that might be needed. The themes are then selected according to market opportunities and budgeting ability, as well as the ability to know how many program will be sold. In order to be efficient, the production program should be endeavored in order that the planning time could be as early as possible to meet the needs of advertisers since the ads usually allocate advertising long before (known as Up Front Buying). Local TV programs also must be able to adapt to the needs of local viewers, the carrying capacity of the economy, and the business potential at the local level.

Among the rapid invasion of foreign programs, local programs also need to be given a popular touch that the public does not easily get bored of and try something new, since the pressure of global culture also created habits and lifestyle changes. Local programmes need a special touch so that it can be combined with a program that is considered a trend today. These programmes then probably result to a mix content between local culture with the influence of popular culture, and establish a new identity dynamic local culture.

The Principles of Program

The principles that can be used as the basis for the production of local programmess are **entertaining, educating, proximity, reality, interactivity, youth, and sustainability**. *Entertaining* means that programs produced by the local TV should be able to provide entertainment to the viewers. It is as what is explained by informant (1). It can be seen below:

“The program on local TV must be able to provide entertainment. However, TV is essentially an entertainment medium. People watch TV to relax and unwind. Moreover, majority of local people are lower-middle class people, so that is why they make entertainment as a primary need when they watch television.”

Educating means programs produced can provide knowledge to the audience in a positive way. Such educational values become the basis in order that TV entertainment can transfer positive values for the creation of the values of civic virtue, in the life of the community or in the context that Indonesia is creating civilization values of civil society. As what is stated by informant (5):

“It is important to remember that the spectacle must simultaneously be the demands. Television as a medium of values transfer should not be dominated by market logic... by exploiting all the ideas without heeding the positive impacts on society. Public should not get negative impacts from what they watch.”

Proximity means that the content and the packaging of the program should prioritize the proximity to the audience, both emotional and geographical proximity. As what informant (3) said:

“People usually watch programmes that are close to their culture and place of residence. If they got to know that their friend or acquaintance will be on TV, they would happily watch the program.”

Reality means that the program content and packaging should prioritize raw materials sourced from the reality of everyday life. In such case, informant (3) describes his view below:

“Reality shows are now widely produced by TV stations. This proves that reality programmes are easier to be accepted by the audiences rather than fiction. Many programs, especially soap operas that sell dreams and not grounded, unrealistic, and difficult to find its truth in society, does not resonate with local audiences. There is once a soap opera showing a local culture of lower class society as its background... this programme was very popular among the audience.”

Interaction means that local programs should provide an opportunity for the audience to interact with and participate either directly or indirectly.

“Basically, the audience wants to be involved. In fact, in some ways they sometimes do not think about the cost. The evidence is that nowadays a lot of people report their loss of goods to the media rather than to the police.”

“Viewers are now intelligent and independent. They basically have insight and knowledge and able to provide feedback actively. If a program can allows the opportunity to provide feedback, it will be more popular and get a good response.”

Youth means that a TV program should look always young, adopt young style, so the program is always dynamic, full of surprises, and always new.

“The young group is the majority of TV viewers in the structure of our society. They have a dynamic style and always follow the trend. Style is not merely age, but also a habit and self-claim.”

“Trend and style are very clearly visible. Adults also do not want to miss to follow the trend of young people in order not to be considered outdated. So, it is more about a trend and style that seems more popular to current development” (Informant 3).

Sustainability means that a local program has a chance to develop sustainable ways.

“Local TV programmes should have future dimension. The local TV organisers should not be minded for the sake of temporarily interests. The existence of the program should be able to sustain the program in the future. Preparing the program should not only be about the conditions faced today, but also for the future. It is also about the stability to assure the audience and advertisers. Advertisers need stability of numbers of audience to ensure that the ads are in the right target” (Informant 1).

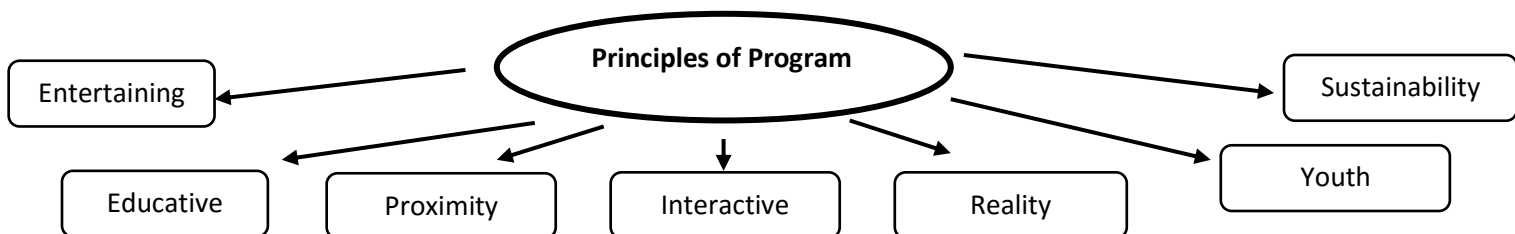


Figure 4
Principles of the Program

STRATEGIES

The strategies in local TV production include 1) creativity and innovation, 2) empathy, inspiring, enlightening, 3) intelligent fanaticism and civilian virtue, 4) community of all circles (5) share, participation and involvement, 6) newness and positioning, 7) branding-color, 8) scheduling/timing, 9) adaptive, 10) economical, 11) unique actor, 12) the local dialect, 13) prizes, 14) research, and 15) cooperation and networking.

Creativity and *innovation* are the main strategies that should exist in the local TV since TV program is very dynamic and competing with similar programs.

“A creative and innovative touch in TV programs determines the value of a program. It could even be said that the life and death of existing programs lies in the creative process. In this case, producers should give priority to make programmes that the creative and innovative. Regulation should not restrict the creative process and only serve as a guide in the production process” (Informant 4).

Empathy, *inspiration*, and *enlightenment* are also the strategies that should be developed by producers as means of education. Television footage should be able to make audiences have a social sensitivity and able to inspire to be better and give insight to the common life. The TV local organizers should be able to establish empathy and to accommodate the interests of society, starting from the lower to the higher class of various ethnicities, religions, and professions.

“Good TV shows should be the source of learning, particularly for people in this life. Too many TV shows are only concerned with the entertainment aspect and result in the negative impact on the society... If the show is good then people are naturally good and vice versa. The public can learn social life by reaching social aspects of empathy, giving inspiration, and establishing better civilization of a society” (Informant 5).

“Basically, human beings want to be understood. The diverse aspirations and interests can be developed and shared and they deserves to be fought and resolved” (informant 5).

Fanaticism means that local TV organizers must be able to generate regional sentiment through cultural approach (to generate fanaticism, to evoke a sense of belonging, and being a trend setter in accordance with the jargon as the local TV).

“People watch local TV sometimes, because they miss their regions. Viewers also have regional sense of belongings. Commonly, they are proud when their regions or people who come from their regions are on TV, especially on national TV. Nevertheless, such fanaticism is sometimes irrational.”

“What should be understood is that such fanaticism, in a positive sense, is the intelligent fanaticism on the basis of the values of humanism. The fanaticism developed ... transfer values (of humanity), upholding differences in the unity” (Informant 3).

Community means that the local TV organizers must be able to approach and build communities in the society, and that the local TV can be a partner media of the communities within its service area.

“A loyal audience is important for local TV. The media should be able to create loyal audience through variety programmes catered to the community. They will be the pillar of strength for local TV. The more community is created and maintained, the more the number of loyal viewers will be, and in turn they would be willing to contribute more to local TV stations” (Informant 2).

Sharing, participation, and engagement mean that the local TV program should allow the active participation of the audience to get involved in the program.

“People, nowadays, like to use social networking sites as a medium of friendship. This increasingly indicates the tendency of people to share, participate, and engage in various forms of content. People have started to realise that they want to be involved and they will choose programmes that allow them to provide comments, feedback, and also engagement directly” (Informant 4).

Positioning means that the local TV organizers should be able to build a position as a medium of entertainment, culture, and information, that evokes public’s passion and optimism about the future of various circles.

“So program competition is getting tougher.. number of TV rapidly increasing, so in order to gain viewers, TV must be easily recognisable. In this case, TV programming should be a reference for anything. People will easily recognize TV stations with dominant colors and the signature programmes. TV stations with signature programmes will be the differentiator. This difference is important in order for TV stations to demonstrate identity and uniqueness.”

“Lower and middle income groups are the potential market because of its large numbers and cost-free” (Informant 1).

Color branding means that local TV organisers should establish proper image branding in order to make a TV station easily remembered by viewers.

“In order to have a passion and earn a place in the hearts of viewers, TV stations must create their own self-brand. ..With a simple and unforgettable branding, a TV station will be able to develop properly.”

“The choice of colors is important to note because it will be a distinguishing element. It also determines studio setting, accessory, device background, etc, all of which will be easily remembered by the viewers” (Informant 3).

Scheduling/timing means that local TV organisers must consider broadcasting times to see strength of their competitors and find the right time to get viewers.

“Local TVs should be smart with its competitors. They should research on competitors' strengths, including knowing when their primetime is. Local TVs must also strategise carefully to avoid viewers changing channels easily. " (Informant 6).

Adaptive means that the local TV organizers can adjust to the development of life style and technology.

“Life style and technology remarkably change, making the interests of the viewers also dynamic, that there is no alternative but to adjust to the change. If the local TVs do not want to capture the change, then they essentially create a program for themselves” (Informant 3).

Economical means that the local TV organizers should consider carefully the costs incurred for broadcast production. Financing principle is rational and can generate profits for TV industry.

“How good a program is, if it has large production costs and less of revenue, then the TV station will continuously lose money.”

“Low production cost does not equal to low quality of programmes. Financing a programme should follow market's response. Programmes that are well accepted by the market and have good ratings can be financed. However, if they do not get positive response, then it is better to find alternative ways before it is too late. Operational costs can be massive. If the company continuously lose out profit, the program will eventually fail.”

“Local TV should have a proper finance management because broadcasting cost is not only to develop content” (Informant 2).

Newness means that local TV programs should always be up to date and contain something new for the viewers. Such is necessary in order to avoid their viewers from getting bored..

“We have many TV stations and many new options that viewers can easily change channels at any time. Programmes with outdated touch easily make their audiences bored ... Creative team is important to make TV programmes not monotonous and to keep up-to-date with new content” (Informant 1).

Unique actor means that a program must be able to present actors in a special way. So the selection of such actors will be the distinguishing element to make a programme look distinctive and fresh.

“The existence of actors in a show is important. Usually actors/actresses on TV are typically good looking. However, with the increase of critical power of the community, actors/actresses should also have unique achievement and potentials. Many programs with unique hosts can achieve high rating because it fits the theme of the event served” (Informant 6).

Local dialects can be developed into a strategy to make the audience closer to the show being watched.

“The use of local dialect and language can be a strength for local programming. It should be adapted to the type of event and the viewers of the program. The proper dialect will develop the distinctiveness of a program and the audiences will feel closer to the program they watch” (Informant 6).

Providing gifts for viewers can be a pull factor.

“Gifts for TV viewers can become one strategy that can be developed in order to maintain their viewers... In any case, most of TV viewers are from middle-lower class society who are financially not well established. Giving gifts will be a good way to entice audience to keep watching” (Informant 2).

Research can be conducted by TV producers to see which kinds of show are popular with the viewers. Such research will give insights to current trends that are popular in the society, as well as to see potential competitors.

“Usually TV produces programmes based on their own judgement. Now, we cannot just rely on feelings, but also based on data viewing that can be researched by the local TV themselves. Such research can be done quantitatively and qualitatively to see whether a program can reach a significant number of viewers” (Informant 7).

Cooperation and *networking* is important so that the local TV organisers can build network with various parties, cutting across gender, age, SES, education, profession, religion, and ethnicity. Program networking with other TV programs is also useful to expand their service area.

“It is important to create a network, especially in the production and marketing so that programs can be developed more widely. Such network will determine whether a program can reach wider audiences and at the same time will get a strong market. Also, it will determines the TV programme’s business expansion, both at local and regional level” (Informant 7).

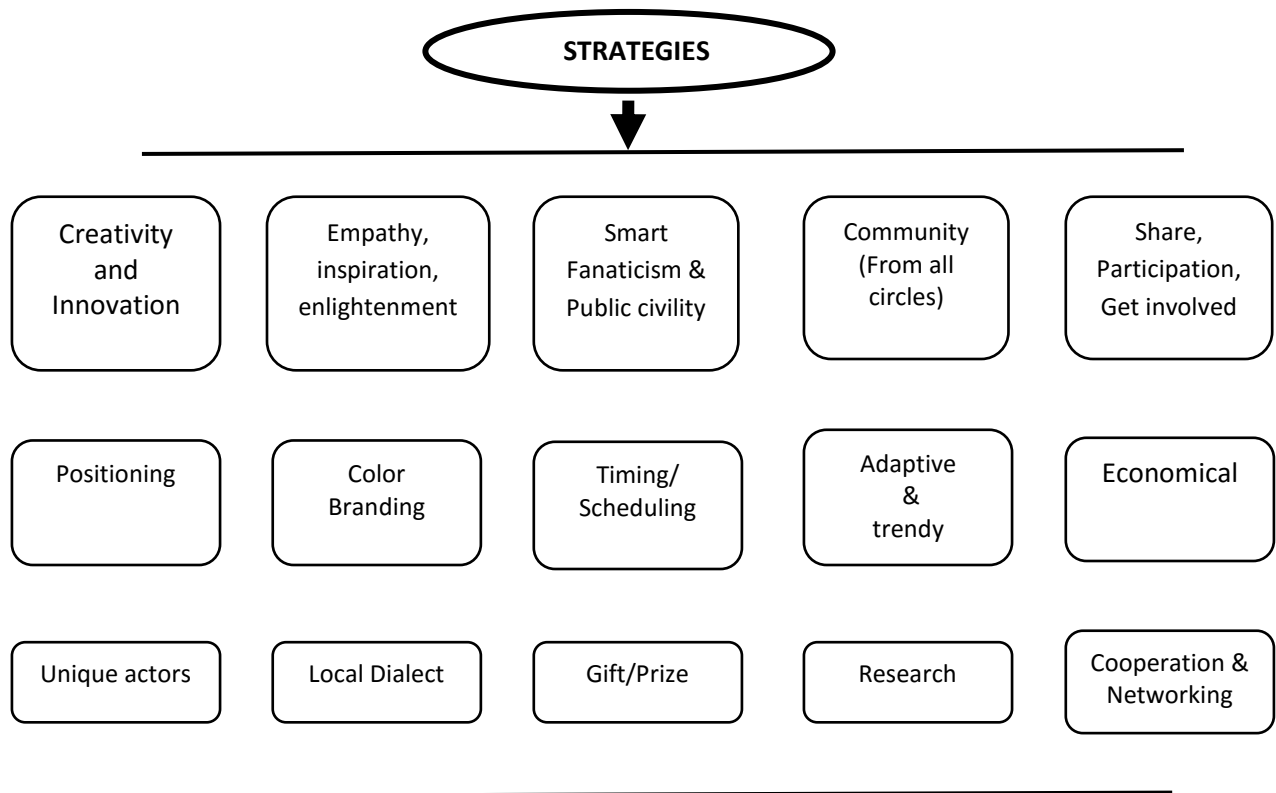


Figure 5
Strategies of Programs

Cultural Base and Local Identity

Local media also have the ability to construct a cultural identity. The local identity is defined as the result of social construction through the differences in understanding and practice of a community. All identities, whether based on class, ethnicity, religion or country, are constructed in different ways. It was constructed in the form of symbol/language. Therefore, the identity is developed through social interaction and communication (Sarup, 1996 in Yuyun 2005).

An identity contains values, norms, and symbols that are expressed and executed as the forms of solidarity in society. For the local community, the identity functions as self-esteem and weapon to face the external forces. Likewise values, norms, and symbols in the local community are considered as the recognition of the behavior of the past, present and future. Local identity is

recognised as a concept of distinguishing indigenous people from immigrants and foreigners. It serves as a differentiator between them.

Barker (2000) in Yuyun (2005) considers that television is a source of local identity construction and the ability of local culture. Television is an arena where local and national identities are formed significantly. It becomes a tool of indoctrination of cultural values. Local media can also be the opposition to the dominant stream of content media over the years. Also, it can be an alternative medium to serve local culture dictated by values and morality, and be a local flavor which is not as in the standards of main media.

Local culture which is developed through the local media is not all about putting the national and global culture in a replica of the local media to make the broadcast as a merchandise. However, it also does not mean that the local media do not need to follow the tastes of mainstream media in the local version. Local media need their own identity through the exploration of the local culture using local flavors.

Local televisions are expected to be able to promote local potentials and develop cultural identity and local fanaticism. The diversity of programs offered to the viewers in East Java can be distinguished in terms of the use of the local setting, issues, and local languages. Such things might appear as in news programmes, talk-shows, series and other entertainment programmes. With recognition of TV as an ideology and culture industry, local TVs are expected to compete with non-local identity.

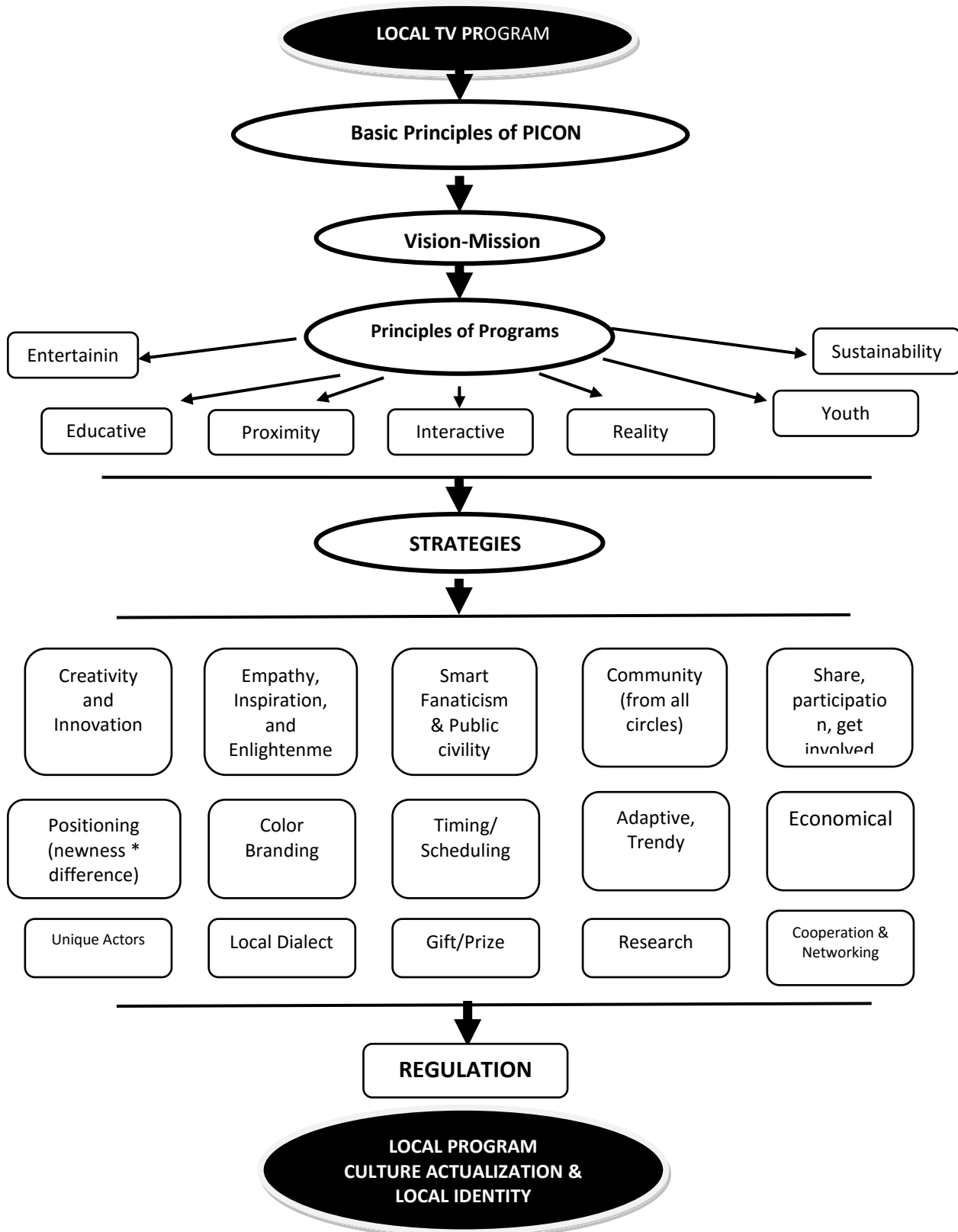


Figure 6: Design of Creative Broadcasting Program of Local TV

CONCLUSION

Local TV programs in various regions of Indonesia can be developed professionally as the bastion of culture and the formation of local identity. Local TV programme is a programme that is planned and produced with local resources, based on local culture, and will have a direct impact on local communities. Local programmes may be the identity and the construction of local culture by taking into account to the basic principles of public broadcasting; PICON, i.e. public's importance or interest, public's convenience, and public's necessity and public's need.

In order for local television to be competitive, approaches of principle and proper strategies are necessary. In this case, the principles found to be useful are entertaining, educating, reality, proximity, interactivity, youth, and sustainability or continuity. Additionally, strategies identified can be developed through (1) creativity and innovation, (2) empathy, inspiring, and enlightenment, (3) smart fanaticism and civilian virtue, (4) community of all circles, (5) share, participation, and involvement, (6) positioning, (7) branding-color, (8) scheduling/timing, (9) adaptive, (10) economical, (11) unique actor, (12) local dialect, (13) gift/prize, (14) research, and (15) cooperation and networking.

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ABOUT THE AUTHORS

Surokim (S.Sos, M.Si) is a Researcher and lecturer at Communication Department, Faculty of Social and Cultural Sciences, University of Trunojoyo, Madura Indonesia. He is interested in local media especially local broadcasting media. He can be contacted at surochiem@gmail.com

Muhtar Wahyudi (S.Sos., M.A) is lecturer at Communication Department, Faculty of Social and Cultural Sciences, University of Trunojoyo, Madura Indonesia. He is interested in new media and mass communication. He can be contacted at muhtarkom@yahoo.com

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