

Quo Vadis Revision of the Broadcasting Law

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Abstract

Law of the Republic of Indonesia Number 32 Year 2002 on Broadcasting was born after the political struggle in Indonesia. It gave birth to the Indonesian Broadcasting Commission (KPI) to equalize the ownership of radio and television, thus creating a diversity of content. But now KPI's authority is weaker after the House of Representatives passed the UU Cipta Kerja. KPI's role is only like an NGO. Now the Broadcasting Law will be revised by the House of Representatives. The Program is in the form of broadcast content, who supervises it, what is the role of KPI after the Undang-undang Cipta Kerja. Instead of being an independent institution, KPI now seems to be a broadcasting Non-Governmental Organization (NGO). This research uses a qualitative method. The research was conducted by interviewing KPI commissioners in various regions in Indonesia. The authority of the Indonesian Broadcasting Commission (KPI) as an independent body must remain firm and robust, standing as the leading regulator for broadcasting institutions, both radio and television, as well as for digital media content. For social justice in Indonesia, media ownership diversity must be regulated in the revised Broadcasting Law. Ensuring media ownership diversity across various regions and sectors is essential to prevent media ownership monopolies, which could result in only a few entities controlling television and radio broadcasting.

Keywords: *Broadcasting Law Revision, Indonesia Broadcasting Commission, Radio, Television*

Abstrak

UU Republik Indonesia Nomor 32 Tahun 2002 tentang Penyiaran lahir dari pergulatan politik di Indonesia. Undang-undang ini melahirkan Komisi Penyiaran Indonesia (KPI) untuk menyetarakan kepemilikan radio dan televisi, sehingga tercipta keragaman konten. Namun kini kewenangan KPI semakin lemah setelah DPR mengesahkan Undang-undang Cipta Kerja. Peran KPI hanya seperti LSM. Kini UU Penyiaran akan direvisi oleh DPR. Programnya berupa isi siaran, siapa yang mengawasi, apa peran KPI setelah UU Penyiaran. Alih-alih menjadi lembaga independen, KPI kini lebih mirip Lembaga Swadaya Masyarakat (LSM) penyiaran. Penelitian ini menggunakan metode kualitatif. Penelitian dilakukan dengan mewawancarai komisioner KPI di berbagai daerah di Indonesia. Kewenangan Komisi Penyiaran Indonesia (KPI) sebagai lembaga independen harus tetap kokoh dan kuat, berdiri sebagai regulator terdepan untuk lembaga penyiaran, baik radio dan televisi, serta konten media digital. Untuk keadilan sosial di Indonesia, keragaman kepemilikan media harus diatur dalam revisi UU Penyiaran. Memastikan keberagaman kepemilikan media di berbagai daerah dan sektor sangat penting untuk mencegah monopoli kepemilikan media, yang dapat mengakibatkan hanya beberapa entitas yang menguasai industri penyiaran.

Kata Kunci: Revisi UU Penyiaran, Komisi Penyiaran Indonesia, Radio, Televisi

INTRODUCTION

Broadcasting Law ought to concise be an exertion by the Indonesian country to gotten to be a nation with a establishment of law based values. The Broadcasting Law serves as a benchmark for a nation's advance within the field of broadcasting. Broadcasting technology is one of the most variables driving the modification of the Broadcasting Law, especially concerning the issue of digitalization of broadcasting in Indonesia, counting both tv and radio broadcasts.

Indonesia has as of now started the digitalization of tv broadcasting with the implementation of the Analog Switch-Off (ASO) (Nuzuli et al., 2023). ASO is the method of transitioning tv broadcasts from analog to computerized in Indonesia, which was authoritatively set on November 2, 2022. Analog switch-off (ASO) alludes to the cessation of analog tv signals, supplanted by the selection of computerized transmission.(Witharja et al., 2023)

The move of tv broadcasting frameworks from analog to advanced innovation points to optimize the range of frequencies utilized for the engendering of earthly waves from tv transmitters to recipients in families (Ponta, 2010). With computerized innovation, the number of channels or channels that can be broadcasted gets to be more effective within the utilize of recurrence groups. Computerized innovation is in fact more productive in range utilization compared to

analog broadcasting. Actually, the radio recurrence groups utilized for analog tv broadcasting can be utilized for advanced broadcasting without the require for changes in recurrence band allotment, both in VHF and UHF (Djamal & Fachruddin, 2022).

At the conclusion of 2022, individuals run to buy Set Best Boxes (STBs), with a few getting them without charge from the government through the Service of Communication and Data Innovation (Kominfo). The reason was to enable them to observe advanced broadcasts. An STB may be a equipment gadget that can receive digital signals, which it at that point deciphers and shows on a tv. The STB may be a gadget utilized to change over tv signals from advanced to analog so they can be seen on customary tv sets. This gadget permits computerized signals to be changed into pictures and sound that can be shown on standard analog tvs. (Nasrullah, 2024).

A few middle-to-upper-class individuals enthusiastically acquired the most recent tv sets prepared with Driven screen innovation, or Light Emitting Diode Innovation. Agreeing to the book "Televisi dan Sejarah Perkembangan Bentuk Layar, dari Kotak Sampai OLED" (TV and the History of Screen Advancement, from Box to OLED), distributed by Tempo Publishing, Driven innovation in tvs is the arrangement for vitality reserve funds. Compared to tube TVs, plasma, or LCDs, Driven TVs can

decrease control utilization by 20-50 percent. (Pusat Data dan Analisa Tempo, 2019).

In the Undang-undang Cipta Kerja, Article 85 Paragraph (1) also states that the government assists in providing broadcast reception devices (set-top boxes/STBs) to low-income households so they can receive digital TV broadcasts through terrestrial services. Furthermore, Paragraph (3) mentions that if the provision of STB devices is insufficient, the funding can be sourced from the state budget. (Ariyani et al., 2023)

Broadcasting authority in Indonesia is currently strongly held by the Indonesian Broadcasting Commission (KPI) as an independent institution. The authority of KPI should be strengthened and not weakened. In the revision of the Broadcasting Law, KPI, as a state institution, should have strong authority to monitor digital broadcast content, as well as to oversee the licensing of broadcasting institutions. KPI should continue to provide recommendations on whether private, public, or community broadcasting institutions are suitable for operating in the digital era. KPI reinforces its function and authority in developing and overseeing various broadcasting regulations. In the upcoming revision of the Broadcasting Law, to maintain the principles of broadcasting democratization, the main regulatory position should be held by KPI, with significant rights and powers as the public

representative overseeing broadcasting (Mutmainnah, 2019).

In differentiate to advanced tv broadcasts, which are very distinctive from analog broadcasts, the Broadcasting Law must adjust KPI's specialist with the advancement of directions stemming from the reexamined Broadcasting Law, especially with respect to internet-based broadcasting. The logical diary by Tina Maylani and Andriyanto Adhi Nugroho, titled "Urgensi Pembaharuan Undang-undang Penyiaran Mengenai Perizinan Penyiaran Berbasis Internet Di Indonesia" (The Direness of Upgrading the Broadcasting Law With respect to Internet-Based Broadcasting Licenses in Indonesia), clarifies that innovative progressions have driven to modern media competent of broadcasting. Hence, Law Number 32 of 2022 on Broadcasting needs upgrading since it can not suit current innovative advancements. The draft for upgrading the Broadcasting Law has entered the 2023 national authoritative program and is still within the drafting handle. Turkey can serve as a reference for Indonesia in upgrading the Broadcasting Law concerning internet-based broadcasting licenses. Such a law should comply with Indonesian legitimate prerequisites some time recently getting an internet broadcasting permit whereas moreover considering Indonesia's social and social setting. (Andriyanto Adhi Nugroho, 2023).

Currently, media ownership in

Indonesia is not diverse. Ideally, the Broadcasting Law should prevent media conglomeration, where media outlets are controlled by certain individuals or large corporations dominating various economic, social, and political realms. The revised Broadcasting Law should accommodate the desire of the Indonesian public to ensure that broadcasting institutions are not owned or managed by only a few entrepreneurs.

In essence, media conglomeration involves the merging of various types of media into a large entity controlled by a single individual. This can occur due to shared vision and mission, as well as the consolidation of shares to be managed as one. Additionally, there is an inseparable element, a key component that encompasses multiple media types: the internet. Through the internet, media industry players can manage all these media simultaneously. (Hilmy et al., 2018).

In the opinion column of the *Pikiran Rakyat* daily newspaper titled “RUU Penyiaran Harusnya Jadi Alat Demokrasi, Bukan Memberangus Jurnalisme” (The Broadcasting Bill Should Be a Tool for Democracy, Not to Suppress Journalism), published on August 1, 2024, the researcher argues that the Broadcasting Law should increasingly promote the emergence of diversity of ownership to achieve diversity of content, as mandated by the reforms. Centralized ownership and tendencies toward conglomeration will significantly harm the broadcasting world in Indonesia.

The DPR (People's Consultative Assembly) can start by including regulations on media ownership and restructuring the current networked broadcasting system. The next agenda is to reorganize the community broadcasting system and public broadcasting institutions, which have been neglected. Community Broadcasting Institutions have long been constrained by various restrictive regulations, threatening their existence as institutions. Meanwhile, Public Broadcasting Institutions, especially in regional areas, have never been fully realized due to opposition from local governments that feel they are losing media ownership. (Sjuchro, 2024).

Mass media, especially tv, depends on the life of its publication staff and corporate organization essentially from notices, advertorials, and program collaborations with other parties. Media financial matters and legislative issues stem from political economy. Agus Sudibyo clarifies that political economy as a teach has created since the 18th century, fundamentally as a reaction to the speeding up of capitalism. Basic political economy could be a variation of political economy thinks about that endeavors to basically address liberalization forms, emphasizing ethical and social moral angles. (Sudibyo, 2004)

Broadcasting innovation is presently exceptionally expensive. The computerized period requests that tv stations persistently improve in line with headways

in broadcasting innovation. Making strides the quality of human assets in broadcasting too requires considerable financing.

The most issue with actualizing computerized tv relocation in Indonesia is that Law Number 32 of 2002 on Broadcasting as it were recognize four sorts of broadcasting educate that can hold range licenses: Open Broadcasting Teach, Private Broadcasting Teach, Community Broadcasting Educate, and Membership Broadcasting Educate. Be that as it may, compared to analog tv administrations, the computerized broadcasting esteem chain incorporates an extra function/actor: multiplex administrators. Shockingly, the terms 'multiplex operator' or 'multiplexing' don't show up within the current Broadcasting Law, and in this way their legitimate status remains questionable.(Gultom, 2018)

Broadcasting can be depicted as the method of changing over and compressing analog signals into double code. This innovation offers the plausibility of more effective recurrence administration compared to analog innovation. (Zein, 2022).

Indonesia is generally late in digitalizing broadcasting, especially tv, with created nations having begun as early as the 2000s. For illustration, Japan started its campaign to move from analog to computerized TV on April 13, 2006, pointing to total the analog switch off by 2011. From the beginning of defining

computerized broadcasting approaches in Indonesia, the government has been fascinated by cementing this arrangement at the administrative level. The government's intrigued is based on the argument that without transitioning to advanced broadcasting, the open would now not be able to see tv broadcasts.(Budiman, 2020)

Within the book titled “Serenada Penyiaran Indonesia”, Mohamad Fadhilah Zein clarifies the stages of ASO (Analog Switch Off) in Indonesia. The government separated the ASO handle into four stages: Organize 1 (June 30/August 17, 2021), Organize 2 (December 31, 2021/March 31, 2022), Arrange 3 (June 30, 2022/August 17, 2022), and Organize 4 (November 2, 2022). These stages were actualized continuously to guarantee administrative, foundation, and open status, considering the thick guide of Indonesian broadcasting. There were analog TV broadcasts in 221 districts/cities in Indonesia that required to be served by computerized TV multiplexing, and 728 analog TV broadcasting educate were relocated to computerized.(Zein, 2022)

The establishment for advanced broadcasting in Indonesia is the Work Creation Law. The digitalization of broadcasting has gotten political underwriting from different parties, counting the government, the Indonesian Broadcasting Commission (KPI), broadcasting teach, and the open. The organization includes coordinate engagement between media supervisors and

the government, which must work concurring to the command of Law Number 32 of 2002 on Broadcasting, which has been refined through Law Number 11 of 2020 Undang-undang Cipta Kerja, endorsed by the government and the DPR (People's Consultative Gathering). In hone, the movement prepare is still moderate, and there's a need of increasing speed between the central government, nearby governments, and the open, coming about in activity plans that have not however been associated with a comprehensive mapping of the interface of the broadcasting industry and open interface.(Sutisna, 2023)

This key recognition is additionally the premise for improving the substance of the Undang-undang Cipta Kerja with advanced broadcasting. The Indonesian government sees computerized broadcasting as portion of a key advancement program pointed at tackling the financial challenges of the individuals. The amendment of Law No. 32 of 2002 on Broadcasting has already been included within the National Authoritative Program (Prolegnas) of the Indonesian House of Agents (DPR RI). Computerized broadcasting not as it were impacts the change of tv broadcast benefit quality but too underpins the National Advanced Change Program, the relocation handle from analog to computerized TV broadcasting, the revitalization of the broadcast communications and broadcasting businesses, and the optimization of

constrained assets (radio recurrence range). The Work Creation Law contributes to the postal, broadcast communications, and broadcasting segments in advanced change, the creation of unused work openings, and the development of the computerized economy. (Hikmat, 2024)

This research provides a new and in-depth perspective on the issues facing the KPI today and why the Broadcasting Law should be changed to ensure media diversity. It uses a strong qualitative approach and focuses on the contemporary context, contributing to the wider discussion on the future of broadcasting in Indonesia. The benefits of this research from an academic perspective are to provide a reference on how television, as a mass communication medium, has undergone significant development, which must be accompanied by binding legal policies to become standardized rules adhered to by all stakeholders. From a practical perspective, for the general public, the research provides a benchmark for how policies are crafted for the greater good of society.

METHOD

This research is conducted using a qualitative research method, involving natural data collection. The researcher carries out direct observation by watching local television broadcasts from various regions in Indonesia, national television broadcasts, and public television broadcasts. The researcher then conducts in-depth

interviews with the leaders of several local television stations. In qualitative research, the naturalness of the context is crucial, and the researcher immerses themselves in the issues and conditions within the research context. (Yusanto, 2020)

According to Sugiono (2011), qualitative research is based on postpositivist philosophy, as it is used to study natural conditions of objects (as opposed to experiments) where the researcher acts as the key instrument. Data sampling is carried out using purposive and snowball sampling techniques, data collection is done through triangulation (combination), data analysis is inductive/qualitative, and the results of qualitative research emphasize meaning rather than generalization. (Anggit & Setiawan, 2018)

The research was conducted in West Java and Banten, involving observations and interviews with the leaders of Private Broadcasting Institutions, Community Broadcasting Institutions, and the Indonesian Broadcasting Commission. The research was carried out over two months, from July to August 2024.

The analyst conducted subjective

RESULT AND DISCUSSION

Digitalization is getting to be significant within the primary viewpoints of the Broadcasting Law modification due to mechanical progressions. The digitalization of broadcasting changes all standard operating strategies (SOPs) within the tv

investigate, with the level of instinctive nature being an essential center. The analyst drenched themselves within the issues and conditions inside the setting of the consider. The examination and translation of information in subjective inquire about are characterized by: Common Setting: Information is assembled in its normal environment. Meaning from the Subject's Point of view: Understanding the meaning from the perspective of the subjects included. All encompassing Approach: Information cannot be confined from its setting. Analyst as Essential Instrument: The analyst plays a pivotal part in translating meaning, bound by values and setting. Characteristic Connections: Information is communicated through the characteristic interaction between the analyst and sources. Deliberate Testing: Tests are chosen based on the research objectives (purposive examining) instead of irregular examining. Inductive Information Examination: Information is analyzed inductively. Hypothesis Improvement from Field Information: The point is to create hypotheses based on field information (Firman, 2013).

and radio broadcasting division. The benefits are eminently more noteworthy for different experts within the broadcasting industry, where millions of individuals in Indonesia as of now look for their jobs. This incorporates tv and radio broadcasters, generation houses, publicizing

organizations, as well as artists, on-screen characters, performing artists, and other behind-the-scenes specialists who win their living within the broadcasting industry. Alluding to Article 3 of Law No. 32 of 2002 on Broadcasting, broadcasting is organized with the point of reinforcing national integration, creating a devout and loyal national character and personality, progressing the mental life of the country, progressing open welfare to construct an autonomous, majority rule, fair, and affluent society, and cultivating the development of the Indonesian broadcasting industry. (Roso, 2020)

The strategic importance of transitioning from analog to digital TV cannot be denied, as it supports future development processes. Therefore, comprehensive and long-term regulations, along with public understanding and awareness, are essential. This necessity is underscored by the mandate of Law No. 11 of 2020 on Undang-undang Cipta Kerja, which includes the digitalization agenda for TV, complementing Law No. 32 of 2002 on Broadcasting.

The era of digital TV is becoming increasingly important, as it contributes to the consolidation of democracy by making access to information and communication more accessible and open to the public. Diversity, within the context of digitalization, should ensure the inclusiveness of development as envisioned by Pancasila and the 1945 Constitution.

General Manager of Jawapos TV,

Nana Sutisna Amdan, explained:

“The migration from analog to digital TV requires optimal socialization to the public because digital television is not just about the need for new devices and technology but also about the substantive benefits and readiness of the community, which involves shaping participatory behavior in development. The current education efforts can still be considered insufficient because digital TV is not just about enjoying broadcasts but also requires mechanisms to assist the public so as not to burden or obstruct the digitalization program. The diverse capabilities of the community, with high socio-economic disparities in Indonesia, need to be carefully considered before embracing the digital broadcasting era. Regulators should look to other countries for examples in this migration process.”

(Interview, July 30, 2024, at Jawapos TV Studio, Serang City)

In practice, the technical aspect of transitioning from analog to digital TV is relatively simple for the public, specifically how to switch to digital broadcasts with the help of the designated device (set-top box). The government officially implemented digital TV broadcasts on November 2, 2022, in phases. For the economically disadvantaged, set-top boxes are distributed for free. The government has a clear plan

and stages for this distribution, ensuring progress is made effectively.

Here's the explanation from General Manager of Jawapos TV, Nana Sutisna Amdan:

“Unfortunately, during the implementation phase, it has not been easy. For example, in Banten Province, there appears to be a weakness in coordination between the Ministry of Communication and Information Technology, the Banten Provincial Government, and the district and city governments in Banten. As a result, the distribution of set-top boxes has not been effective.” (Interview on 30/07/2024 at Jawapos TV Studio, Serang City)

According to broadcasting standards in Indonesia, the primary function of a set-top box (STB) or digital TV box is to convert analog TVs into digital TVs. The STB is equipped with a DVB-T2 (Digital Video Broadcasting – Terrestrial Second Generation) signal receiver. It converts digital TV signals into analog signals so they can be displayed on analog TVs using a regular antenna, without the need for an internet connection, via HDMI or RCA cables (red, white, yellow cables). For those who can afford it, STBs are available for purchase on the market. However, for those less able, government distribution of STBs is urgent. Assistance for the less fortunate is provided by the government, in line with the

mandate of the Undang-undang Cipta Kerja.

Nana Sutisna Amdan's explanation on the digitalization of television in Banten highlights that the distribution of set-top boxes (STBs) is not yet on target and remains significantly behind schedule. According to the Regional Indonesian Broadcasting Commission (KPID) of Banten Province, the distribution targets for STBs are still unmet. For example, in Cilegon City, out of a target of 5,370 STBs, only 1,794 have been distributed; in Serang City, from a target of 8,448, only 5,920 have been distributed; in Pandeglang Regency, from a target of 61,907, only 1,319 have been distributed; and in Lebak Regency, from a target of 46,503, only 26,485 STBs have been distributed. (Muntaha, 2022).

The implementation of television digitalization involves more than just technological shifts; it encompasses a wide range of aspects. For regulators or the government, this means preparing in detail and comprehensively across various dimensions. Coverage Areas: Adjustments must be made for new broadcast regions, Licensing and Status: Handling permissions and ensuring proper licensing is crucial, Tariff Structures: Establishing fair and transparent pricing models, Stakeholder Relations: Managing interactions between broadcasters and other industry stakeholders in the free-to-air TV sector, Public Awareness: Effective communication and education about digitalization are essential.

Given these complexities, the actual implementation has often fallen short of

expectations, whether due to the seriousness of the approach or the execution of the processes.

Here's the translated explanation from Haris H. Witharja, Chairman of the Indonesian Broadcasting Commission Banten:

"Currently, digital television broadcasts are enjoyed by a portion of Indonesian society, with improved broadcast quality and new content, including a variety of digital television stations offering specialized content for children, for example. This is one of the benefits of digital television broadcasting in Indonesia. Digitalization has led to more channels being available, offering a greater diversity of programming."(Interview at KPID Banten Office, 07/08/2024)

Other than digitalization, the foremost imperative perspective of the amendment of the Broadcasting Law is the issue of substance. Substance starts with the imaginative thoughts of the generation group, who have the capacity to make significant broadcast programs for the group of onlookers. The accessibility of different media gives numerous choices and openings to spread substance to the open.(Gita Triana Amanda et al., 2022)

Substance could be a imaginative item created by a generation group at a tv or radio station. Rusman Latief et al., within the book "Kreatif Siaran Televisi"

(Inventive TV Broadcasting), clarify that for something to be considered a inventive item, it must contain or have the taking after components: (1) Inventiveness: The result of one's possess considering through a inventive handle. It isn't a copy-paste or copycat exertion, but or maybe a work made freely by oneself, a gather, or a group. (2) Oddity: Something distinctive from existing items. Oddity does not cruel totally unused, but it might be due to improvement forms, changes, or adjustments that are diverse from past ones. (3) Importance: Having reason, centrality, aim, convenience, and esteem. It may moreover include components of magnificence, consolation, peace, and joy. (Latief, dkk, 2017).

It can be caught on that inventiveness is an fundamental component in keeping up tv programs, beginning from creating thoughts, at that point applying the SKAMPER method, and continuing to the conceptualizing organize. Imagination is one of the pivotal components in specifying the whole concept that will be outlined to realize the expecting objectives.(Kristanty & Ramadhan, 2021).

The diversity of content should be emphasized in the revision of the Broadcasting Law. Content is a fundamental issue for radio and television programs in Indonesia. There needs to be follow-up in the revision of the Broadcasting Law. We observe that television programs are often re-run or replayed by television stations within the same group. Programs that are

"outdated" are still broadcast and presented to the public. Additionally, many programs lack value and meaning, with minimal information or educational content, serving primarily as entertainment that is often less worthwhile. The main factor is the lack of creativity among television professionals across various stations. Likewise, production houses produce shows that lack the strength to provide informative or entertaining content.

Broadcast programs are a need since broadcasting exercises conducted by broadcasting teach, such as tv and radio, will not take put without substance to broadcast. It can indeed be expressed that a broadcasting institution will go out of trade or desist operations on the off chance that it is incapable to deliver broadcast substance.(Harmonis., Setyo, Bono., Restendy, 2023).

The exploitation of criminality, poverty, sexuality, and efforts to undermine business rivals are part of the "production" activities of media content (Fachruddin, 2015). Television and radio broadcasting content in the digital era must now reform, think creatively, and be grounded in cultural values based on Pancasila, similar to the press in Indonesia, which is based on Pancasila Journalism. Pancasila must continue to be upheld by the entire Indonesian nation as the foundation of the state and ideology, as it is the essence that has been embedded since the birth of the Indonesian nation and state.(Widdy Yuspita

Widiyaningrum, 2019).

The quality of broadcast content can be valuable if the programs are produced with seriousness by the production team, rather than haphazardly creating television shows. In television broadcasting, the production team must adhere to professional standards, which are now mandatory for professionals in the field of television, including producers, directors, cameramen, scriptwriters, and even finance and marketing departments of television stations. For example, the Film and Television Creator Professional Certification Institute (LSP), located at the Haji Usmar Ismail Film Center (PPHUI), 4th floor, Jalan HR. Rasuna Said, Kav. C-22 Kuningan, South Jakarta. With the number SK : KEP.1893-B/BNSP/XI/2020 No Lisensi : BNSP-LSP-1358-ID, They conduct dozens of Professional Certification Schemes for various roles, including Assistant Film Editor, Assistant Cameraman, Assistant Director, Boom Operator, Casting Director, Clapper, Digital Imaging Technician, Documentarist, Film Editor, Gaffer, Grip, Key Gaffer, Key Grip, Key Makeup Artist, Loader, Location Manager, Production Manager, Unit Production Manager, Camera Operator, Film Camera Operator, Film Artistic Designer, Cinematography Director, Film Scriptwriter, Sound Designer, Production Designer, Production Sound Mixer, Producer, Props Buyer, Props Master, Set Dresser, Film Director, Talent Coordinator,

Visual Effects Lead Compositor, Visual Effects Supervisor, and Wardrobe.

To ended up a proficient broadcaster and stay pertinent in the midst of expanding competition, a broadcaster must persistently endeavor to make strides their abilities and display themselves keenly at all times. This can be an commitment that a broadcaster must fulfill to be considered a critical player within the broadcasting industry.(Kasim et al., 2021).

The aspect of professionalism must be included in the revision of the Broadcasting Law, as Indonesia must look forward to the future. Broadcasting professionals must be truly professional in creating works that will be presented to the public. By 2045, Indonesia will experience a demographic bonus, where, if successful, it could become a developed country. Otherwise, Indonesia might fall behind its neighboring countries, below Singapore and Malaysia.

Private television, public television, community television, and private, public, and community radio stations use public frequencies. The public has rights that must be accounted for by broadcasting institutions in producing meaningful and valuable programs, with the orientation that every program must consider the quality of the content presented to the audience.

Within the logical diary titled "Popularitas Dan Komodifikasi Konten Televisi Di Era Digital" (Ubiquity and

Commodification of Tv Substance within the Advanced Time), by Kurnia Alysia Aditiningrum and Ricardi Adnan, it is clarified that television frequently locks in within the commodification of substance within the computerized period, especially related to individual life. This hone, be that as it may, abuses the standards expressed in P3SPS Chapter 9, Article 13, Passage 2 with respect to Regard for Protection Rights and has the potential to create the gathering of people disregard the social substances show in society.

The inquire about discoveries on tv broadcasting substance are as takes after: The more noteworthy the capacity of each performing artist to gotten to be a prosumer and pick up popularity, the more openings there are to commodify individual substance encouraged by the broadcasting industry and other teach for financial purposes. Typically apparent in different tv stations commodifying the individual lives of celebrities by broadcasting occasions such as seven-month ceremonies and aqiqah (Islamic birth ceremonies) with generally tall escalated in 2021, as well as other exercises in infotainment by consolidating substance from artists' YouTube channels. This marvel shifts existing values and mollifies the position of the KPI (Indonesian Broadcasting Commission) in addressing it.(Aditiningrum & Adnan, 2023).

According to Haris H. Witharja, Diversity of Content and Diversity of Ownership are areas that must be overseen

by the Indonesian Broadcasting Commission (KPI). KPI is responsible for content regulation and should have methods to implement research models based on Public Interest and Public Welfare (MKK). This framework is used to ensure a diverse range of radio and television content, aligning with broadcast service areas.

Haris H. Witharja's perspective on media ownership and broadcasting includes: (1) Media Ownership: Haris emphasizes that ownership of television and radio stations should not be dominated by a few individuals or organizations to prevent monopolies. The Diversity of Ownership principle ensures that multiple stakeholders can participate in media ownership. Digitalization of broadcasting brings about an increased availability of frequencies, which can be utilized by various broadcasting organizations. (2) Early Warning Systems: Haris also notes that the early warning system for disasters should be connected with the Meteorology, Climatology, and Geophysics Agency (BMKG). Currently, this system is not fully optimized. There are still many areas, including parts of Banten and other regions in Indonesia, where digital broadcast signals do not reach effectively.

In line with Haris H. Witharja's perspectives, based on McChesney, in his works such as "Rich Media, Poor Democracy," he (McChesney, 2016) discusses how centralized media ownership threatens democracy. McChesney emphasizes the need for regulation to

maintain diversity in media ownership. Based on his theory, plural media is vital, especially for countries that adhere to a democratic system. A democratic system emphasizing community participation means the community is involved in all decision-making. Therefore, based on this theory, when the media can provide a variety of broadcasts that come from the community's perspective, the community has been involved in preparing broadcasting substance. Based on this, if the media is dominated by a few owners, the information and substance of broadcasting can be trapped in a narrow narrative without involving the community. This is certainly a threat, especially for a democratic country like Indonesia. Therefore, the role of KPI as an independent regulator is needed to oversee the substance of broadcasting so that the process of domination and monopoly does not occur and to determine the attitude towards social issues. In other words, KPI needs to act as a bridge that connects marginalized voices so that they can also be present in the public sphere.

These insights underline the importance of balanced media ownership and effective disaster communication infrastructure in the context of digital broadcasting in Indonesia.

Haris H. Witharja highlights several key issues regarding digital broadcasting in Banten: (1) Digital Broadcasting Coverage: The current digital broadcasting signals in Banten are predominantly served by signals from Jabodetabek (Jakarta and surrounding

areas), leaving local Banten broadcasters at a disadvantage. This situation means that local Banten TV stations face significant competition from well-established Jakarta-based stations, which are better equipped and have more resources. (2) Regulatory Measures: Haris suggests that the revised broadcasting regulations should address the issue of signal coverage boundaries. Specifically, there should be clear guidelines for the distance and extent of digital broadcasting signals to ensure that local broadcasters in regions like Banten have a fair chance to compete. He advocates for stronger government intervention to foster the growth of local broadcasting institutions in Banten and similar regions across Indonesia. (3) Challenges for Local Broadcasters: Local TV stations in Banten struggle to compete with Jakarta-based stations due to disparities in resources, technical equipment, and content quality. The presence of more advanced and better-funded broadcasters from Jakarta makes it difficult for local stations to thrive and compete effectively.

This insight underscores the need for regulatory adjustments to ensure equitable conditions for local broadcasters and support the development of regional media markets.

In the context of revising the Broadcasting Law, the role of the Indonesian Broadcasting Commission (KPI) should extend beyond merely supervising broadcast content and providing recommendations for license renewals.

Based on the explanation of the One Single Submission (OSS) system, several important points need to be considered:

Shift in Licensing Authority: With the implementation of OSS, licensing processes are no longer managed by the Regional KPI (KPID). Instead, licensing is now handled directly by the Ministry of Communication and Informatics (Kemenkominfo). This means that KPI no longer has direct authority over broadcast licensing, a responsibility that previously fell under KPID's domain.

KPI's Role in OSS: Although KPI continues to issue recommendations for license renewals, the technical and administrative aspects of licensing are managed by other bodies within Kemenkominfo: Directorate General of Post and Informatics Resources (Dirjen SDPPI): Responsible for technical aspects, such as spectrum management and equipment.

Haris's explanation:

"First, strengthening the independent KPI institution involves reinforcing both the central KPI and the regional KPID institutions, including establishing a hierarchical organizational relationship, uniformity, and a synergistic organizational pattern between KPI and KPID. Currently, this hierarchy does not exist. In the context of strengthening, this should be optimized. Second, the organizational structure of KPI should include the formation of a

General Secretariat, similar to other state institutions. Third, there should be authority to ensure justice for all, including new media, to ensure fair treatment between broadcasting institutions and new media. Currently, there are no rules governing this, as digital media content accessed through the internet is not regulated like broadcasting institutions."

(Interview at KPID Banten Office, 07/08/2024)

Broadcasting institutions still have a broad space within democracy, especially regarding journalistic content or any form of creativity (Kuncoro, 2022). It is essential to ensure freedom of expression and democratization are guaranteed in the urgency of revising the Broadcasting Law.

The revision of Law No. 32 of 2002, which was refined by Law No. 11 of 2020 on Undang-undang Cipta Kerja, from the perspective of private broadcasting institution (LPS) TV managers, has only added complexity and confusion to the broadcasting community. On the other hand, the broadcasting community has achieved parity in terms of content oversight and taxation with content managers or broadcasting institutions on digital platforms (the internet), which had previously been almost like a separate world.

Another unfinished government task is related to the Multiplexer

Broadcasting Institution (LPPM), which is also a Private Television Broadcasting Institution (LPS TV). Digital LPS TV channels entrust their broadcasting fate to LPPM as a bridge to the viewers, while LPPM itself is an LPS TV and, by nature, a competitor. This issue should be a priority for the government to ensure that the digitalization of television is not hindered by business competition among LPS.

Another issue concerns the rights of the public to access local content appropriate to their broadcast area. The problem of content diversity, in terms of implementation, has yet to be realized. National TV networks still place their "own" TVs outside the Jabodetabek area (Jakarta, Bogor, Depok, Tangerang, and Bekasi) merely as branches or representatives, or as relays of broadcasts from the main station. The rights of local communities to be creative, produce, and access local content are still far from being achieved. Accessibility to a variety of information for the general public, in terms of program types and content, remains subject to the tastes and business interests of Jakarta. The public continues to be "fed" mere entertainment.

The most apparent complexity is also related to overlapping broadcast areas, especially in border regions or those close to the Jabodetabek service area. The government's lack of preparedness to enforce broadcast area restrictions has led to broadcasts from Jabodetabek TVs continuing to reach areas in West Java and

Banten, which undermines the aspect of equality.

Dadang Rahmat Hidayat, Chairman of the Indonesian Broadcasting Commission (KPI) for the 2010-2012 term, on the authorization in the revision of the Broadcasting Law, explains as follows:

"In the revision of the Broadcasting Law, the authority of the Indonesian Broadcasting Commission should ideally strengthen the role of KPI. It should not only have the authority to regulate broadcast content, such as content on radio and television, but should also be reinforced with an independent commissioner system that has additional powers, such as licensing recommendations and control over the quality of broadcast content."(Interview at UNTIRTA Campus Banten, 06/08/2024)

Dadang Rahmat Hidayat's explanation about KPI and regional KPI as regulated in Law No. 32 of 2002 on Broadcasting and KPI Regulation No. 1 of 2019 : Dadang's explanation about KPI and regional KPIs, as regulated in Law No. 32 of 2002 on Broadcasting and KPI Regulation No. 1 of 2019 on Meeting Broadcast Program Requirements and Evaluation in the Online Single Submission (OSS) Licensing for Broadcasting Administration, indicates that their involvement has diminished. This is in contrast to the analog era, where the process for obtaining television and radio licenses

began with public consultations involving various community and government elements in each broadcast area. If the requirements were met, a recommendation for the feasibility of broadcasting (RKPP) was issued by the regional KPI. In this process, the concepts of diversity of content and diversity of ownership were key points of discussion. This process was aligned with the inclusiveness of development envisioned by Pancasila and the 1945 Constitution.

Law No. 32 of 2002 on Broadcasting: (a) Concentration of Ownership: The concentration of ownership and control of Private Broadcasting Institutions by a single individual or legal entity, whether in a single broadcast area or in multiple broadcast areas, is restricted. (b) Cross-Ownership: Cross-ownership between Private Broadcasting Institutions providing radio broadcasting services and those providing television broadcasting services, between Private Broadcasting Institutions and print media companies, as well as between Private Broadcasting Institutions and other private broadcasting institutions, whether direct or indirect, is restricted. (c) Regulation of Broadcast Area: The regulation of the number and coverage of local, regional, and national broadcast areas, for both radio and television broadcasting services, is organized by KPI in collaboration with the Government. (d) Further Provisions: Additional provisions regarding ownership restrictions as referred to in paragraph (1) and cross-ownership

restrictions as referred to in paragraph (2) are to be established by KPI in collaboration with the Government.

In the implementation of digital TV, the ownership restrictions as regulated in Article 18, paragraphs (1), (2), and (4) of Law No. 32 of 2002 on Broadcasting have become ineffective. Applications for digital TV licenses are submitted directly through the OSS (Online Single Submission) system of the Ministry of Communication and Information Technology. If the requirements are met, the Ministry of Communication and Information Technology will only conduct an operational feasibility test (ULO) as stipulated in the Regulation of the Minister of Communication and Information Technology No. 6 of 2021 on Broadcasting, which was later amended by Regulation of the Minister of Communication and Information Technology No. 11 of 2021 on Amendments to Regulation No. 6 of 2021 on Broadcasting.

The current situation has led to various interpretations of Article 18 of Law No. 32 of 2002 on Broadcasting. Paragraph (1) restricts the concentration of ownership and control of Private Broadcasting Institutions by a single individual or legal entity, whether in a single broadcast area or multiple broadcast areas. Paragraph (2) restricts cross-ownership between Private Broadcasting Institutions providing radio broadcasting services and those providing television broadcasting services, between Private Broadcasting Institutions and print

media companies, as well as between Private Broadcasting Institutions and other private broadcasting institutions, whether direct or indirect. One of the factors affecting this is Law No. 40 of 2007 on Limited Liability Companies (PT). Under Law No. 40 of 2007, legal actions taken by legal entities or individuals to acquire shares in a company that result in a change in control of that company are permitted.

Dadang also emphasized that in the revision of the Broadcasting Law, content issues should be a primary focus. Here is his statement:

"Media literacy should be part of the regulations in the revised Broadcasting Law. Media literacy serves as a counterbalance to the content broadcasted by broadcasting institutions. The public should be enlightened about television content." (Interview at UNTIRTA Campus Banten, 06/08/2024)

In this regard, the revision of Law No. 32 of 2002 on Broadcasting should ideally avoid controversies at the technical level, which are already addressed in other laws, such as Law No. 40 of 1999 on the Press. Article 50 B, paragraph 2, letter (c) of the draft revision of Law No. 32 of 2002 is particularly controversial because it includes a prohibition on exclusive investigative journalism broadcasts.

The draft revision of Law No. 32 of 2002 on Broadcasting will expand the authority of the Indonesian Broadcasting

Commission (KPI). KPI, which has so far only monitored TV and radio, will have its role extended to overseeing content on digital platforms through Article 1, paragraph (9) and Article 17 of the draft revision. This means that the article could not only potentially restrict journalists but also content creators and artists, as KPI will gain additional authority to determine the suitability of content on digital platforms, both audio and visual. Content containing elements of violence, tobacco, mysticism, drugs, and negative lifestyles will be censored, which could lead to a reduction in content diversity. Digital platform content could be considered to have elements of pornography or morality, which are highly subjective and open to interpretation.

The revision of the Broadcasting Law also poses challenges in terms of measuring viewership. This requires new approaches that are not easy for survey agencies accustomed to measuring viewership in Indonesia. For television stations, many of which previously had analog transmission infrastructure such as towers, they now have to either discard or adapt their equipment. They will also have to hand over their content or broadcasts to multiplex operators, who act as intermediaries between the content arranged in playout and the viewers. The role of multiplex operators is becoming crucial after the analog switch-off. This presents complexities because multiplex operators in the country are relatively new to the technology and business context, such as

business models and contract.

Indonesia has diverse cultures and perceptions, ensuring every group has the same opportunity to have a voice. This is very difficult; revising the Broadcasting Law that regulates media ownership and content diversity is expected to be a milestone to ensure that no single entity is dominant or discriminated against. This hope can create a healthy broadcasting and democracy ecosystem, or it can be said that diversity in media ownership is not just a matter of numbers but more about providing space for various voices to contribute to building a better society. This aligns with the theory presented by C. Edwin Baker in his book "Media, Markets, and Democracy." Baker argues the importance of fair access to media and how diverse ownership can help realize social justice and healthy democracy (Baker, 2001).

CONCLUSION

The completion of digitalization and the urgency of revising the Broadcasting Law are crucial. Instead of addressing public rights, particularly for underprivileged communities in obtaining STBs as mandated by Law No. 11 of 2020 on Undang-undang Cipta Kerja, the government has chosen to tackle the long-delayed regulatory issues since 2008, namely the revision of Law No. 32 of 2002 on Broadcasting. The draft of this revision has already caused public uproar.

Stakeholders in TV digitalization hope the government will first finalize the technical aspects of the digitalization process. Digitalization of TV involves not only a technological shift but also various related aspects, including changes in broadcast areas and equality in image and sound quality.

Content, which constitutes television broadcasts, should be a focus in the revision of the Broadcasting Law, with an emphasis on serving the public interest and enhancing knowledge without restricting or stifling creativity and journalism. Media literacy is crucial and should be a key component of the revised Broadcasting Law.

The authority of the Indonesian Broadcasting Commission (KPI) as an independent body must remain firm and robust, standing as the leading regulator for broadcasting institutions, both radio and television, as well as for digital media content.

For social justice in Indonesia, media ownership diversity must be regulated in the revised Broadcasting Law. Ensuring media ownership diversity across various regions and sectors is essential to prevent media ownership monopolies, which could result in only a few entities controlling television and radio broadcasting..

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