



# The existence of local Television (Case: the existence of Jogja TV in broadcasting competition)

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## ABSTRACT

### Keywords

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The government's policy on broadcasting as stipulated in Law No.32 of 2002 on broadcasting has revolutionized broadcasting in Indonesia. This law, which is the legal basis for the existence of local, private, public and community broadcasting institutions, directly allows the creation of local television in Indonesia. This has led to the creation and development of local television in Indonesia. This research was conducted with the aim of knowing how the existence of local TV, with a case study on Jogja TV as a local TV that prioritizes local content with a target audience of all levels of society, which is expected to be able to meet people's needs for information and entertainment. The case study method is used to get an in-depth picture of Jogja TV as a local TV trying to maintain its existence. The results showed that Jogja TV as a commercial local TV, felt the competition in the television broadcasting industry. To maintain its existence, Jogja TV carries out various strategies, including; strengthening positioning, programming, improving the quality of its techniques and human resources, creating new programs that are increasingly attractive to audiences, and forming audience communities. The academic implications of this research strengthen the theory of media political economy regarding the control and defense of social media life, which is carried out by Jogja TV. While the practical implications suggest that Jogja TV continues to strengthen its strategy, by always paying attention to its functions and responsibilities to the public. Increasing off-air activities can be an alternative for Jogja TV to increase revenue sources. In general, there is also advocacy to oversee the enforcement of the Network Station System policy, so that local television in Indonesia can be more developed.

## 1. Introduction

The presence of local television is an effort to accommodate broadcasting democracy, namely public autonomy, content diversity and ownership diversity (Jehn et al., 2011). One of the main ideas of this mandate is related to content with local wisdom that should be given a larger portion. In reality, the current problems faced by local television include competition among broadcasters, human resources and inadequate infrastructure that make local television experience many obstacles in the process of producing local content. Therefore, this research aims to get an overview of local wisdom-based content production at jogja tv (Raharjo, 2005).

Local TV plays an important role in changing the imbalance of the functions of national private television media such as METRO TV, SCTV, NET TV, and others in creating content that smells of local issues and cultur (Payuyasa, 2017). The existence of local TV is expected to provide a spectacle that contains diverse and special local cultures from each region and information about stories or events in the region that are not exposed on national TV. This is the specialty of local TV (Newman, 2022).

It is unfortunate that the development of local TV quantity in Indonesia is not proportional to its quality. Many local TV stations are still far from expectations (Haryati, 2013: 5). From time to time,

the growth of local TV continues to grow, therefore the competition in the broadcasting industry is certainly getting heavier, not a few of the local TV stations are able to survive with their idealism (Sachsman & Valenti, 2020).

Local TV as a business institution not only competes with national TV but also with local TV in other regions. Such is the case experienced by local TV in Yogyakarta City. In the city of Yogyakarta there are 4 local TV stations, namely, TVRI Yogyakarta, ADI TV, Jogja TV, Reksa Birama TV. From the above TV stations, researchers will take Jogja TV as the object of research. How is the strategy carried out by local TV to be able to maintain its existence (Ardoyo, 2018).

Jogja TV, located on Jl. Wonosari Km. 9 is the first local television station established in Yogyakarta. It was inaugurated by Sri Sultan HB X on September 17, 2004. At the beginning of its establishment, Jogja TV broadcasted for 7 hours, namely at 16.00-23.00 WIB with a transmitter power of 5 KW (Raharjo, 2005). The programs include news and information program *Seputar Jogja*, *Pawartos Ngayogyakarta* and cultural programs. Furthermore, it increased to 12 hours, namely 12.00-24.00 WIB with additional programs in the afternoon, namely *Jogja Nyasar*, *Java Exotic* and interactive dialogue (Marwantika & Nurwahyuni, 2021).

Some of Jogja TV's flagship programs are *Seputar Jogja*, *Pawartos Ngayogyakarta*, *Inyong Siaran*, *Klinong-Klinong Campursari*, *Rolasan*, *Jelajah Kampus* and *Dokter Kita* (Putri et al., 2018). With the slogan *Tradisi Tiada Henti*, Jogja TV is present in the midst of society as one of the pillars of strength that helps preserve and develop the culture of Yogyakarta as a Special Region and its surrounding areas through innovation in its various programs (Rastogi et al., 2023).

By presenting programs with 80% local content, Jogja TV is expected to be able to meet the needs of the community for information and entertainment from their own region. As a local television that prioritizes local content with a target audience of all levels of society.

Law No. 32/2002 on Broadcasting mandates the Network Station System (SSJ) to be implemented by national television stations by networking with local television stations in the regions. SSJ requires television stations that wish to broadcast nationally to partner with local television. This is to accommodate the concept of economic decentralization in the media sector and management of the public sphere based on community interests in the regions. SSJ is also a fulfillment of the local community's right to obtain the desired information as well as the right to use frequencies that belong to the public. In addition, it is also an effort to accommodate broadcasting democracy, namely public autonomy, diversity of content, and diversity of ownership (Rachmat et al., 2022).

One of the main ideas of this mandate is related to content with local wisdom that should be given a larger portion. Traditional local arts and culture as well as the diversity of tourist attractions in the region are part of this local wisdom (Surya, 2006). It is undeniable that the existence of local wisdom broadcasts provides great benefits for education, entertainment, and as a medium for bonding the closeness between local television and its audience.

Local television has a role in building the regional economy, and can promote local culture in broadcast content. In addition, local television also participates in preserving local culture, and exploring the potential of the region by exposing it to the audience. Therefore, local content based on local wisdom is important for local television. Local television is also an alternative for delivering messages also accommodates the local wisdom of community dynamics (Tait et al., 2021).

Television programs based on local wisdom provide a comprehensive picture of a show that is able to explore the potential of the local area and become one of the useful documentation assets. But until now, many local and national television stations have not optimized the promotion and imaging of areas that have socio-cultural potential and local wisdom. This is also due to the fact that many local television stations that are already operating experience many internal obstacles, including management issues related to human resources, funding, infrastructure and the difficulty of getting advertisements.

Not to mention that local television is very rarely watched by viewers, one of the reasons is because the reception of broadcast images is not very good (fading). The level of local media consumption conducted by Nielsen (2011) in 10 major cities in Indonesia shows that the level of local television

media viewing is relatively low. The lowest is only around 1.1% while the highest local television audience share is 4.4% (Maryani et al., 2019).

Another problem is the lack of local television content production. Pacheco (2021) notes that there are at least several reasons why local television content production is lacking, including limited funding for content production, lack of adequate training for content creators, lack of technological infrastructure for content creation, and lack of local content production (Morley, 2003).

## 2. Method

In this case, the research method can describe each research plan in which there are procedures and steps that will be carried out in research such as research time, data sources, and so on which are then processed by processing and analyzing (Creswell & Clark, 2018). Sukmadinata added that research with a qualitative descriptive approach aims to describe various phenomena that occur naturally or phenomena engineered by humans Sugiyono (2008), with more emphasis on characteristics, quality, interrelationships between activities. Qualitative was chosen as the approach in this study. What makes qualitative research a good research is the ability of researchers to systematically demonstrate transparency and accountability throughout the research process (Sugiyono, 2018). This allows the reader to see the researcher's decision-making and analytical approaches that have been used from the beginning to the end of the research.

## 3. Result and Discussion

Jogja TV, located on Jl. Wonosari Km. 9 is the first local television established in Yogyakarta. Yogyakarta Tugu Television is also a TV that has 3 main pillars namely education, culture, and tourism so that it is expected to be able to provide information, entertainment, and social control to the people of Yogyakarta and its surroundings. Jogja TV's vision and mission include becoming a showcase for the local wisdom of the archipelago's culture and becoming a television that applies technology without ignoring the noble traditions, so as to encourage the improvement of the education, economy and tourism sectors of Yogyakarta and its surroundings. namely national TV with a networked local concept that broadcasts reference programs, provides information and inspiration that is rich in a variety of local, national and international content. In addition, it also presents information that is fast, reliable and balanced; increases regional potential by presenting complete and diverse local information and entertainment; provides learning and inspiration for life; participates in maintaining and preserving national culture; presents information that is fast, reliable and balanced; and mobilizes the community's economy through various information that provides stimulation and business opportunities.

Jogja tv has not been able to adapt to the work environment in Jogjakarta as if it were a certain benchmark to make jogja television more efficient and upgrade in certain fields, therefore jogja tv does not yet have positioning and segmentation according to jogja tv based on being manifested in local content that is attractive and cultural, therefore jogja tv becomes a lack of interest in watching events or programs on jogja tv, jogja tv seems to be a stugnan in broadcasting in jogja itself because its human and material resources are still lacking and more individual. Jogja tv has broadcast programs that are full of local wisdom including local news, RagamSultra (yogyakarta cultural program) and local documentary filmmaking.

Since its establishment more than 3 years ago, jogja tv has been able to broadcast 3 hours of programs containing local content based on local wisdom. This local television station also cooperates with city and district governments throughout Southeast Sulawesi. The aim is to report on local government activities while emphasizing local wisdom concepts such as culture, tourism and customs in the area. Sindo TV Kendari can also produce local content based on local wisdom, because it is supported by adequate human resources and experience in broadcasting. However, competition among other local broadcasters in Kendari city is a challenge for jogja tv in producing local content. However, it is considered as a trigger to create better and more interesting local packaging than other local television.

This research also recommends several things, namely that the challenges of local television donot only come from the many national private televisions, but also from other local mass media. Therefore

must maintain the quality of its broadcasts and local programs. Also, compile and develop more varied local wisdom-based television programs in accordance with the character and needs of the local community. In addition, plan and implement better promotional strategies so that local television can be recognized by the public.

In general, Jogja TV's segmentation is aimed at the people of Yogyakarta and surrounding areas who can reach Jogja TV broadcasts, because when viewed in terms of licenses issued by the Yogyakarta Regional Indonesian Broadcasting Commission (KPID), Jogja TV has a broadcast coverage area in Yogyakarta and surrounding areas. The coverage area includes Yogyakarta, Bantul, Sleman, Gunung Kidul and Kulonprogo. Not only that, Jogja TV's coverage area also includes Surakarta, Boyolali, Sukoharjo, Wonogiri, Sragen and Klaten. While some other areas are Magelang, Purworejo, Kutoarjo, Banjarnegara, parts of Kebumen, Wonosobo, Temanggung and surrounding areas. The following is an excerpt from an interview with the director of Jogja TV: ".If we look at the licensing side, especially because of the channel we created, Jogja TV's service is Jogja and Solo, so every local TV that broadcasts in this area must be able to serve Jogja and Solo.". So the target is the people in Jogja and Solo. (A1/Dir) "A company must have a clear market segmentation so that the product it makes is in accordance with the needs, desires, or characteristics of buyers in the market. Likewise, a television must have a clear segmentation in order to create a quality program that is in accordance with the preferences of its viewers. As a local television that has a broadcast coverage in Yogyakarta and its surroundings, Jogja TV uses a more specific segmentation, namely based on the level of welfare calculated from the routine expenses of a family.

This grouping is often also called Social Economy Class (SEC) or Social Economy Status (SES). In the scope of marketing research, SEC or SES is described in 5 groups, namely: SES E, SES D, SES C, SES B. and SES A. This describes the level of welfare of a family calculated from the level of expenditure, where SES A means a high level of expenditure and SES E means a low level of expenditure. People with SES B,C,D are the segmentation of Jogja TV, which means that Jogja TV is more targeted at people with middle to lower socio-economic conditions. The following is an excerpt from an interview with the director of Jogja TV: "Well more specifically, if you look at the economic-social status, it is more to B, and predominantly C-D, so I can't say that we don't reach the segmentation in class A at all, that's also not possible....

(A2/Dir) "Many of the programs on Jogja TV are aimed at the lower middle class who love culture. However, this does not mean that viewers in the SES-A class are not reached at all by Jogja TV, but it can be said that type A consumers are more choosy about a program so that Jogja TV focuses more on targeting SES B, C, and D consumers only, while consumers in class A are only certain people who still want to watch Jogja TV. These people are those who like or are cultural activists.

Jogja TV has its own reasons for choosing segmentation based on Social Economy Class because Yogyakarta is one of the regions in Indonesia that has low purchasing power and the inequality that occurs between communities is also quite high in DIY. DIY is one of the provinces with a low Regional Minimum Wage (UMR) in Indonesia, which shows that many people in DIY are still in the lower middle socio-economic class. In addition, based on data from BPS (2018), DIY has the highest gini ratio in Indonesia, which is 0.440 from the national gini ratio which is at 0.391. This means that the inequality that occurs in DIY is indeed very high. So that the segmentation of Jogja TV which is more targeted at middle to lower class consumers is considered appropriate, because in terms of people's purchasing power and also the gini ratio in DIY is indeed very high. This is the reference for Jogja TV in determining segmentation based on economic-social status, the following is an excerpt from an interview with the director of Jogja TV: "That's why we chose the socio-economic status segment, because we see that Jogja is a city with low purchasing power, it is said, from research like that. Even more recently, the gap between the rich and the poor is still big in Jogja. (A4/Dir)".

How to ensure the survival of the local television industry in the context of media business competition while still prioritizing efforts to strengthen local culture from the onslaught of global culture that is continuously presented. local culture from the onslaught of global culture that is continuously presented by commercial television. commercial television requires a mix of program strategies, including those that adopt format dominance and star dominance. program strategy that adopts format dominance and star dominance in local content as the flagship program of local television. Indonesia's cultural richness is diverse, recorded Indonesia has more than 60 parent

languages, 370 languages, and more than 60 local languages. has more than 60 parent languages, 370 ethnic groups that have a diversity of customs, arts and diversity of customs, arts, cultural creations, norms and values is a superior asset for local television to package local content as flagship programs. superior assets for local television to package superior programs that are different from commercial television programs. Programs that are different from commercial television programs in general. The audience's saturation with the homogeneity of commercial television programs that commercial television programs that revolve around soap operas and reality shows that are almost similar must be able to be addressed wisely by local television by taking the momentum to process programs that present the momentum to process programs that present the desires and follow the tastes of audiences that vary from one local community to another. with other local communities.

#### 4. Conclusion

Based on the results of interviews and observations made to the manager of Jogja TV, consumers of agencies that use Jogja TV, and viewers of Jogja TV, it can be concluded that: From the perspective of the manager of Jogja TV, he recognizes that as a television branded as cultural television, Jogja TV has succeeded because most of the content aired is local content that promotes local wisdom. However, Jogja TV currently does not have clear indicators regarding the success rate of the programs aired, so there are no indicators that can be used as a reference for Jogja TV to formulate a new policy. In addition to this, it is undeniable that currently Jogja TV also experiences various obstacles that make it difficult for Jogja TV to develop, including; costs, transmitters, human resources, and regulations. As a result, Jogja TV has not been able to provide maximum broadcasts to all people in Yogyakarta and its surroundings. Indonesia's television system places local television in two dichotomies, namely as a private broadcaster and as an institution.

dichotomy, namely as a private broadcaster and at the same time as a public broadcaster. public broadcaster, local television is not able to fully present itself as a balancing force for the invasion of global culture that is eroding local culture. as a balancing force for the invasion of global culture that erodes Indonesian local culture. Indonesia's local culture. In order to ensure the survival of the local television industry in the context of media business competition while still prioritizing efforts to strengthen local culture from the onslaught of global culture. local culture from the onslaught of global culture that is continuously presented by commercial.

television. commercial television requires a mix of program strategies, including those that adopt format dominance and star dominance. program strategy mix, including those that adopt format dominance and star dominance in local content as the flagship program of local television. Audience saturation with the homogeneity of commercial television programs that revolve around soap operas and reality shows. commercial television programs that revolve around soap operas and reality shows that are almost similar must be able to be addressed wisely by local television. wisely by local television by taking the momentum to programs that present the desires and follow the tastes of the audience. audience's taste. To overcome the fierce competition in capturing market niche with commercial broadcasters commercial broadcasting organizations, local television should implement programming strategy by applying the right program scheduling by applying the principle of audience flow. scheduling of programs by applying the principle of continuous audience flow and applying the principle of different programs or counter programming

Local television should be established within the concept of public broadcasting model so that the function of public broadcasting is to provide services for the benefit of the community as the main basis for determining program strategy. In order to provide a good service to the community, local television should be able to know what the community needs.

needs of the community. There is a need for partiality from the compilers of regulations in a concrete form, for example by issuing provisions for local television institutions. for example by issuing provisions for government agencies and institutions to place public service advertisements on and government institutions to place public service advertisements on local television in the form of a public broadcasting organization. Policy makers need to create a national broadcasting system that has clear boundaries system that has clear boundaries to avoid overlapping broadcasts. overlapping broadcasts. The broadcast area of one local station should be demarcated with the broadcast areas of other local stations. One calculation system that is widely used to determine broadcast areas in the

television industry is called Areas of Dominant Influence. or Areas of Dominant Influence (ADI) pioneered by the Abitron media research institute. jogja tv doesn't branding popularity without elemen of society make a difference abouthow many culutism inthis society. we are know about jogja has branding about culture abd manuscript transformation life from matter don't to expect life realising humanity and other project etc we are trusting jogja tv can compare the other similarity nationality without brandingbecause its has been old manu script.

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