

# The Cancellation of Prime-Time News Programs on Entertainment Television

Roswita Oktavianti  
*Faculty of Communication*  
*Universitas Tarumanagara,*  
*Jakarta, Indonesia*  
roswitao@fikom.untar.ac.id

Budi Utami  
*Faculty of Communication*  
*Universitas Tarumanagara,*  
*Jakarta, Indonesia*  
budiu@fikom.untar.ac.id

**Abstract—** News programs play an important role in a television station. When a prime-time news program is cancelled from the television, the editor team is demanded to immediately make adaptation. A commercial broadcasting agency should make moves in line with media business. This study takes two cases of prime-time news programs being cancelled, namely *Liputan 6 Petang* in SCTV and *Seputar Indonesia Sore* in RCTI. Both are popular news programs on Indonesian television. This study shows that editorial teams have differences and similarities in responding to the cancellation of prime-time news programs. Some of them retain the program name and other attributes already instilled in the audiences' mind, change the format of the news, adjust the news to the millennial segment, and utilize online/digital and offline platforms. This study suggests that there should be regulations governing television news programs. The absence of such regulation will justify media business players' preference for airing merely entertainment programs rather than broadcasting educational ones.

**Keywords:** *prime-time news, television news, commercial television*

## I. INTRODUCTION

Bill Kovach and Tom Rosenstiel in the *Journalist's Handbook of Nine Elements of Journalism* state that both news and information are a piece of good news. News is needed to live one's life, build relationship with one another, and recognize friends and enemies. Journalism is a system made by the society to supply information. What makes people pay attention to news' characters and journalism is that news affects the quality of one's life, mind, and culture [1]. In reality, in informing something, media often stresses out on the sensational aspect rather than the essential one. This condition tends to dismiss the public's rights to obtaining information [2].

Harold D. Laswell and Charles Wright, as cited in Sendjaja, mentions that mass media has four social functions, i.e. social surveillance, social correlation, socialization, and entertainment. However, in practice, the most dominant function provided by mass media is the entertainment function, whereas the three other functions receive less attention.

For instance, news topic on vertical and horizontal conflicts refers to the social surveillance function of the media, aiming to raise people's awareness and to prevent widespread conflict. Also, in terms of the social correlation function, news should convey opinions from a wide range of parties. Then, in terms of the socialization function, news should bring up messages of national integration. What really happens is that information is often produced along with conflict, sensation, gossip, sex, and violence, as well as mystical or mystery narrative. It is called as "low-taste journalism", a kind of commodity that has a selling point [3].

Also, in terms of business communication, the audiences tend to take less attention to messages that are not suitable, worthy, or interesting to them. This poses an additional challenge, prompting business players to adapt to the audiences' needs. Adapting to the audiences also means becoming more sensitive to the audiences' needs, forging strong relationship with the audiences, and restraining themselves to maintain professional traits. In other words, for a message to be successful, the benefits of the product must be associated with the needs and main emotions of the audiences [4].

The audiences usually do not reveal themselves as consumers. However, as an industry, television really depends on the presence of audiences, because the revenues of the television industry are fully supported by advertisements, thus the audiences play a significant

role. The advertisers' tendency is to advertise their products and services by choosing and predicting the program that will increase the number of their consumer. Without a large number of audiences, television stations are likely to fail in maintaining their cash flow and fall into bankruptcy. Therefore an international research institution, Nielsen Media Research (NMR), has conducted a survey of television audiences' behaviour. The results show that television viewers only watch a program with certain genres [5]. Based on that survey, it can be concluded that private television has been commercialized.

Mc Quail mentions that commercialism which aims merely for profits is associated with mass-scale production, low cost, low-taste production and distribution and it mainly leads to new industrial working classes. The commercialization trend in the European television industry takes the form of a significant increase in the number of television programs available to audiences, the amount of viewing opportunities, an increase in the total number of imported television programs (mainly from the United States), and a higher ratio of "entertainment" programs (such as games, drama, fiction, and talk show confessional) compared to the ratio of "more serious" or informational programs [6]. These practices also occur in Indonesia. Several news programs aired in prime-time were discontinued, such as *Seputar Indonesia* in the Rajawali Citra Televisi Indonesia (RCTI) television station and *Liputan 6 Petang* in Surya Citra Televisi (SCTV) television station. Both news programs have been known by the audiences since the New Order era.

From the media organizational perspective, there are two main forms of television organization, i.e. public service broadcasting model which aims to inform, educate, and entertain, and commercial models which is implemented by private broadcasters. This commercial model is a broadcasting practice in which there is a salient relationship between broadcasting and economic structure [6].

RCTI was established as a private television station on 24 August 1989. The 30-minute news program *Seputar Indonesia* was jointly managed by RCTI and SCTV. Both of the stations were owned by production house PT Sindo Citra Media which managed information program. The Broadcasting Bill of 1994 required all news productions to be produced solely by television stations without involvement of the production house. After *Seputar Indonesia* news program was fully operated by RCTI, there was an idea of building a newsroom for

SCTV, and eventually *Liputan 6* news program by SCTV was launched [7].

In November 2017, *Seputar Indonesia* changed its name into *Seputar iNews*. This daily program was broadcasted for around three to four hours a day through *Seputar iNews Pagi* (Morning), *Seputar iNews Sore* (Evening), and *Seputar iNews Malam* (Night). However, looking at the program schedule on RCTI official website, *Seputar iNews Sore* and *Seputar iNews Malam* are not found in the schedule [8].

Meanwhile, *Liputan 6* of SCTV was launched in July 1994. The name of the program was inspired by a news program broadcasted in UK and USA, namely *Six O'Clock Reports*. *Liputan 6* was aired at 06:00 pm with an aim to compete with RCTI's *Seputar Indonesia*, which was broadcasted at 6:30 pm. *Seputar Indonesia* was seen to have monopolized the news market, so *Liputan 6* as a new informational program had to fill the niche in order to be accepted by the audiences [7].

SCTV's *Liputan 6* news program was initially aired four times a day. Now it is aired three times a day in the morning at 4:30 am, afternoon at 12:00 pm, and at night at 01:30 am. However, *Liputan 6* in the evening is no longer in the schedule [9], yet the television station retains the program name "*Liputan 6*", which means a daily broadcast at 6:00 pm in the evening.

It can now be seen that media business exhibits similar behaviour as other companies — that is to say, they are adopting economic principles. These principles are related to supply, production (output), and cost. The difference is that media business has the "supply creates its own demand" characteristic, whereas the other has the "demand creates its own supply" characteristic [10]. The product of television media business is content or information. The value of information in the economy is the views on competitors, customer needs, legislation and guidelines [4].

In the case of private media, products are the most important commodities and the determining factors in the sales activities. Commercial television has market-dependency mechanism. A television program that can attract more audiences will be created continuously. It means the quality of the program is no longer the only important thing, but the number of audiences also matters [6].

In addition, marketing and sales messages always compete with messages from other companies targeting the same audiences. Sales are the most interesting feature for an idea or a particular product, whereas benefits are the strengths which will be received from such feature [4].

Thus, if a television program is able to attain a high rating from a research agency, many companies will advertise their products and services. It will trigger other televisions or production houses to make a similar program with expectation to secure a portion of an advertisement pie. If their program does not get a share of an advertisement pie, the television station or the program is not feasible to continue running [5].

Considering all those issues, this study aims to reveal how the editors of a television station or a newsroom respond to the cancellation of prime-time news programs, given that the prime-time news program is the main program that has been embedded in the audiences' mind.

## II. METHODOLOGY

This study uses a qualitative approach to figure out the editors' behaviour, belief, and process of identification and to understand the context from people's experience [11].

The researcher uses a case study as a research strategy. Case study means a process of reviewing a case, as well as the results of the review [12]. The data in a case study are detail, diverse, and extensive. Case study research is conducted at a certain time or within a certain duration [13].

This study uses primary and secondary data. The primary data was obtained from open-question interviews which dig into the respondents' profound responses about their experience, perception, opinion, feeling, and knowledge [14].

The researcher restricted the analysis to members of newsroom of RCTI News Program and SCTV News Program, as pioneering newsrooms in Indonesia. Data for each case study were collected from interviews with editors. The interviews were conducted with Editor-in-Chief in RCTI News Program Atika Suri, Liputan 6 News Manager in SCTV News Program Lita Hariyani, Liputan 6 Executive Producer in SCTV News Program Carlos Pardede, Liputan 6 Former Reporting Manager in SCTV News Program Raymond Kaya, and Regional Producer of Liputan 6 in SCTV News Program Arfan Nyak Banyo.

The research question is how editors as media

workers respond to the cancellation of prime-time news program. Empirically, this study uses *Seputar Indonesia* and *Liputan 6* news programs as research examples. The researcher also uses documents as the secondary data source, such as organization books, publications, official reports, etc. [14].

## III. RESULTS AND DISCUSSION

### A. *Liputan 6* Petang News Program

*Liputan 6* was founded on May 20, 1996 as a daily news program. According to Reymond, the name of the program, *Liputan 6*, corresponds to the time of news broadcast, which is at 06:00 pm. This statement is in accordance with history of *Liputan 6* which is written in the book titled "Jurnalisme *Liputan 6* SCTV [7]". One of the reasons the editor airs the news program at the hour is to compete with *Seputar Indonesia* that is aired at 06:30 pm. *Seputar Indonesia* has allegedly monopolized the news market so that *Liputan 6* as a new news program has to offer something different in order to be accepted by the market [7].

As a respondent, Arfan added the name of *Liputan 6* was initiated by Sumita Tobing, as a General Manager of News Division of SCTV at that time. Sumita was inspired by the name of news program in UK and USA, namely *Six O'Clock Reports*.

Initially, *Liputan 6* in SCTV News Program was aired daily for half an hour in the evening, at 06:00 – 06:30 pm. Then on August 24, 1996, *Liputan 6 Pagi* (morning) which was aired daily at 05:30-07:00 am was launched, followed by *Liputan 6 Siang* (noon) on March 11, 1997, at 12:00 am–01:00 pm, and *Liputan 6 Malam* (night) in February 2003, at 00:00 – 00:30 am. Meanwhile, for urgent news, the editor produces a quick breaking news program namely *Liputan 6 Terkini* which is interpolated in the broadcasting time of *Liputan 6* program news.

Lita states that there is a five-minute dialog program featuring a famous speaker as a characteristic of *Liputan 6 Petang* News Program. Due to the absence of news television back then, the dialog was effective to attract audiences and speakers. The speakers invited to discuss trending issues usually were proud to attend the dialog program.

*Liputan 6* News Program started to gain its fame in 1998 when monetary crisis occurred in Indonesia. Lita adds that in the five-minute discussion program, *Liputan 6* did not fear to air the interview between their anchor, Ira Koesno, and former Minister of Environment, Sarwono Kusumaatmadja. The discussion underlined the idea of reshuffling Soeharto's cabinet that was proposed by Head of House of Parliament, Harmoko. Then Kusumaatmadja said a phrase "pulling out a tooth". He said that when one suffered from toothache, the aching tooth should be pulled out, meaning that if the President was 'unhealthy', he had to step down. Apparently, this dialogue was delivered as a means to fight against the hegemony back then. SCTV's *Liputan 6 Petang* was said to have its own characteristic. On the other hand, SCTV's *Liputan 6 Petang* also has two popular anchors as its icon, namely Arief Suditomo and Ira Koesno.

Lita says that the appearance of news television has rendered the five-minute dialog program ineffective since it turned SCTV into an entertainment television. Therefore, the editors created a single package news.

Lita says in 2017, programs which were aired in the evening became a prime-time program or a program with 'expensive hours'. The audiences of SCTV prefer watching *sinetron* (local drama series) to news program. Therefore, the schedule of *Liputan 6 Petang* news program which was previously at 06:00-06:30 pm, was then moved to 04:30-05:00 pm, and then moved again to 02:30-03:00 pm.

On October 11, 2017, *Liputan 6 Petang* news program was officially cancelled. Lita does not know precisely the reason of that cancellation. However, she says that SCTV's *Liputan 6 Petang* is aired at prime-time slot which generates a huge revenue. Lita and her editor team have asked about the cancellation issue to their chief, but the program still has not been broadcasted again. Instead, the cancellation is followed by RCTI.

I do not find any problem with *Liputan 6 Petang*. It was a good program, but now since the past year, the evening hours become prime-time hours, or expensive hours, during which time most of our viewers watch *sinetron*, causing the schedule of *Liputan 6 Petang* to be moved to 4:30 pm, and then, before the cancellation, to 2:30 pm (Lita, 2018).

This policy comes from the top, so we just know that 'it is prime-time hours, and it will raise a large amount of

revenue' According to Carlos, a former Executive Producer, *Liputan 6 Petang* which has a duration of around 21 minutes is replaced with *Liputan 6 Terkini* aired at 11:00 am, at 02:00 pm, and at 04:00 am, each of which is aired for 3-4 minutes. Each of these smaller news programs has 3-4 news items. Every news item is aired for 40 seconds roughly. It will be aired two times a day with a total duration of 6minutes. Since *Liputan 6 Petang* is cancelled, Carlos has been assigned as the producer of *Liputan 6 Terkini*.

Carlos says, *Liputan 6 Petang* program is cancelled without prior notice to the audience. As a consequence, many of its followers on social media ask about the program. The questions also come from other journalists from other media. According to Carlos, the cancellation of SCTV's *Liputan 6 Petang* was announced by the Editor-in-Chief and Vice Editor-in-Chief when the editorial team was compiling a rundown of the news as usual. The Editor-in-Chief said that based on internal top management discussion, *Liputan 6 Petang* news program might be suspended for an indefinite time. This decision shocked the members because this had never happened before. Previously, even if the program was stopped, it was usually temporary due to other programs such as soccer match.

Carlos further mentions, before the cancellation, *Liputan 6 Petang* was aired close to *Liputan 6 Siang* news program which was aired at 12:00 am to 12:30 pm. The break between the two programs was utilized by the editors to hold a meeting.

Arfan states programs aired in the prime-time area means the programs that are broadcasted ahead of prime-time programs. Prime-time starts at 04:30 pm with the highest number of audiences. The prime-time area should be consistent with the prime-time program, so that audiences keep watching the programs. *Liputan 6 Petang* was moved ahead to 02:30 pm but was considered to be in the prime-time area. This prime-time area is still dominated by housewife audiences.

Meanwhile, Reymond explains that the cancellation is a reality of the media industry in which shares and rating have been the main considerations. Reymond gives an example. When a news program gets a 7.9 rating, it is bad for family television, but good for news television. SCTV as an industry, is oriented to the audiences with a target share of above

14. The essence of industry is profits.

Lita argues that despite *Liputan 6 Petang* no longer being aired at 6:00 pm, the editors have no plan to change the name of the *Liputan 6* news program because it has been strongly embedded in the audiences' mind. Similar to Lita, Carlos reveals the name of the program has been known by a broad range of audiences due to the history of the SCTV news division. SCTV's *Liputan 6* currently consists of three programs, namely *Liputan 6 Pagi* aired at 4:30-05:50 am, *Liputan 6 Siang* aired at 12:00 pm – 12:30 pm, and *Liputan 6 Malam* aired at 00:00 pm – 00:30 am and sometimes at 00:30 – 01:00 am.

Lita adds that the characteristic of *Liputan 6* news program is no longer the dialog program as before. *Liputan 6* recently strengthens its mini programs, i.e. a program inserted in each news program which broadcasts feature story or vlog. *Liputan 6* mini news programs are *Kopi Pagi* aired in the morning, *Berani Beda* aired in the noon, and *Siaga* aired at night. Meanwhile, a dialogue segment can be created at any time if there is an important or interesting issue. It can be set up in all *Liputan 6* news programs.

According to Lita, in order for SCTV's *Liputan 6* to stay connected to young audiences, the editorial team consistently holds educational events at schools, one of which is *SCTV Goes to Campus* event which has changed name into *EMTEK Goes to Campus*. This event has young audiences as its target, and it has become one of SCTV's branding to young people. In addition, SCTV's *Liputan 6* also utilizes SCTV.co.id website to broadcast live streaming, 'share link' feature in social media such as Instagram, Twitter, and Facebook, and video-sharing websites such as Youtube and Video.com. Video.com is a digital platform owned by EMTEK Group. In this video-sharing service, the news broadcasted in SCTV's *Liputan 6* is split into several news items to trim down the duration.

Carlos says after the cancellation of *Liputan 6 Petang*, the editors constantly broadcast news with the same quality based on the rundown. However, the news is made to be aired on social media platforms. This initiative is an attempt to penetrate the digital market. Carlos points out how Aljazeera TV cuts their news into shorter news with a duration of 1m30s to 1m40s to be broadcasted on their Youtube channel.

Carlos adds that the shorter version of the news is aired either on Youtube or on their counterparts,

such as Video.com, liputan6.com, Facebook, and Instagram. The news is broken down into shorter news in order to adapt to young audiences, which means taking into account the specifications of their cell phones, the quota of their internet, and the time they spent on their phone. Nevertheless, the shorter version of the news still keeps all important information of the full news intact.

According to Carlos, the number of news pieces in the video-sharing service will be increased by the team. However, it is still hampered by the lack of personnel. Nevertheless, EMTEK Group has acquired KapanLagi Network. As a business entity, television should synergize with the digital world.

Lita adds that *Liputan 6* also collaborates with Liputan6.com or PT Kreatif Media Karya (PT KMK is the digital arm of EMTEK Group) to distribute multimedia material to be aired on two different media at once. Lita also mentions that even though the news forms have changed, the editorial staff still maintains their popular tagline: "actual, sharp, and reliable". It is difficult for editors to live by their "actual" tagline due to the existence of social media. However, the tagline can still be satisfied by means of spreading their news through social media.

#### B. *Seputar Indonesia* Sore News Program

According to Atika, *Seputar Indonesia* was initially broadcasted under the name *Seputar Jakarta*. At that time, RCTI was the first private television station in Indonesia and it stood side by side with TVRI as state-owned television station. If TVRI had a news program leaning towards the government, RCTI's *Seputar Jakarta* tended to represent the audiences. *Seputar Jakarta* brought fresh materials with more flexible language, different from the language used by TVRI.

When Atika joined RCTI in July 1993, the broadcasting time of *Seputar Indonesia* was at 6:30 pm. Further, RCTI aired other news programs such as *Nuansa Pagi*, *Buletin Siang*, as well as *Buletin Malam*. This showed that RCTI focused on developing their news division.

Moreover, RCTI realized that in order to become top of mind, the news programs should have similar names. The realization came after seeing the achievement of two RCTI news programs which were nominated for Panasonic Awards, namely *Buletin Siang* and *Seputar Indonesia*. By having two different names under one editorial team, the audiences' votes were split. However, SCTV created a

news program under one name, namely *Liputan 6*. For that reason, the name *Seputar Indonesia* was applied to all RCTI news programs. According to Atika, this is the reality of the dynamics of newsrooms and media businesses. Atika says that the broadcasting time of *Seputar Indonesia Sore* was later moved to 3:30 pm because as an entertainment television, RCTI had to compete with other entertainment televisions.

Today *Seputar Indonesia Sore* is no longer aired. The cancellation of this program has become a trending news on multiple online media. This decision was made after the cancellation of *Liputan 6 Petang* news program. When SCTV was struggling to maintain their news programs, RCTI news programs remained on top. However, when RCTI news programs were in the downward trend, the decision to cancel *Seputar iNews Sore* news program was made.

According to her, the cancellation of the news program *Seputar iNews Sore* was decided after a long discussion among the programming team. In making the decision, RCTI referred to research results of Nielsen Research Institute. Many advertisers also referred to Nielsen Research Institute before deciding where to make advertisement.

Atika says that the reason for the *Seputar Indonesia Sore* cancellation is the competition among prime-time programs. There is also an extended prime-time area. According to the programming pattern, if the prime-time programs start at 6:00 pm, the programs in the prime-time area start at 2:00 pm. The existence of programs that do not have good rating and share will become a consideration for entertainment televisions including RCTI. In addition, the programming team also needs to take into account the sales aspect.

This phenomenon is taking place due to an increasingly tight competition, causing prime-time programs to be extended and start even earlier. That is why we stop our programs that cannot generate as high rating and shares as drama series. Those programs cannot be aired in the evening. It's unfortunate indeed.

While for prime-time programs, the pattern is that the programming team does not just start the programs at 5 pm. There is preparation from 2 pm, 3 pm, to 4 pm. It was such a high competition. Moreover, we are an entertainment TV. We need to know our place that we are not a news television an entertainment television, where entertainment is our fulcrum. Our news programs only

have a task of revealing information.

According to Atika, television is no longer in its golden age. The existence of digital media leads to a fiercer competition to secure advertisement shares and to win rating and shares. The circumstances place more weight on news program in an entertainment television. News programs must compete with drama series (*sinetron*) that have a high share rating. This condition does not apply to public television or government television.

Atika adds that there is no regulation governing news programs in the evening. Even after the cancellation of *Seputar Indonesia Sore*, there is no response from the Indonesian Broadcasting Commission (KPI) and the Press Council. This condition becomes justification for other entertainment televisions. After *Seputar Indonesia Sore* is no longer broadcasted, *Seputar Indonesia* is only broadcasted three times: in the morning, afternoon and at night. Then, on November 1, 2017 all news programs in the MNC group changed into iNews.

Atika mentions that *Seputar Indonesia Sore* has more diverse audiences. Back then, this news program was anticipated by its audiences. However, its audiences become older. In addition, there are also some news sites on the internet. Such situations render the television obsolete. The young generation, in particular, is no longer watching television. Currently they only watch TV to confirm the news they read on online media. Television is no longer the first source of information.

*Seputar iNews* has a social media team managing Instagram, Twitter, Facebook, Youtube, and MeTube. MeTube is a digital platform owned by MNC Group. In this video-sharing platform, the news broadcasted in *Seputar iNews* is divided into several shorter news. Nowadays, young people tend to use their gadgets, including for watching, but they often watch short footages. According to Atika, these social media platforms are sufficient to reach out the young audiences.

### C. *Prime-time Programs in Commercial Broadcasting Television*

If a public service broadcasting has a limited influence depending on the marketing mechanism, a commercial broadcasting agency has a market-dependent mechanism. This is because commercialization has an effect not only on mass media content but also on the audiences. Programs that can attract many audiences will be created endlessly [6].

The television is viewed not only as a mass media, but also as a social agency that has a social function of providing services to the public and protect the public interest [6]. Based on the understanding of the market and marketing activities above, the television, which originally functioned only as a social agency and only revolved around how to influence the society politically, now has to function also as a business agency that needs to think about how to make a profit [5].

A business player who does not have any experience as a journalist sees the press as a business opportunity or as a means of establishing a good image through media that they can control or influence. The change in the television's role into a business agency also changes the television station's perspective towards their audiences. As opposed to state-owned or public service televisions, private televisions are more concerned with the profiles and the number of their audiences. The audience identification is used to attract advertisers since advertisers would want their products to be seen by as many audiences as possible. The advertising revenue becomes the basis for such media agency to survive. The television media industry has begun to be driven by what is called by Ashadi Siregar as the triangle interaction, namely broadcasting stations (involving production houses, audiences, and advertisers). Each of these components is considered as a part of a wheel which is expected to rotate well to get a profit [5].

Despite the cancellation of prime-time news programs on SCTV and RCTI, apparently those two private television stations can still survive the competition between commercial television (news and entertainment television) and digital media because of their distinctive characteristics.

i. Pioneering news program

Both RCTI and SCTV are the first two commercial televisions in Indonesia. Their news programs have been around since the era of President Soeharto or the new order. At that time, the news programs on RCTI were different from those of TVRI as a state-owned television. If TVRI had a news program leaning towards the government, RCTI news programs were more likely to represent the audiences. In the new order era, notably after the Malari incident, the Indonesian government held a dominant hegemony. The government or, in this case, the President had a strong influence on

press companies and journalists and acted as an actor behind them. On the contrary, in the reformation era with press freedom, the control shifted towards the media itself [15].

In the new order era, RCTI presented the realities in the Indonesian society such as crimes, demonstrations, poverty, fire incidents, etc. In addition, the editorial team applied journalistic rules by seeking other opinions not only from the government side but other sides. This rule is still implemented until now.

The RCTI news program can be said to be a pioneering news program for an entertainment television. According to Indonesian brand expert, Hermawan Kertajaya, the bearers of generic names are pioneers for the category of each product. Pioneers direct the industry's life cycle. While many people are not certain or even resistant to such products, pioneers have played and even fought for themselves [16]. In this case, RCTI news program which tended to be bold to the government at that time was accepted by the audiences. Even later, the name of the program "Seputar Jakarta" was changed to "Seputar Indonesia" with a wider coverage of audiences.

This case also happened to SCTV news program – the competitor of the RCTI news program. In the new order era, *Liputan 6 Petang* was characterized by its five-minute dialog program which invited various competent speakers from both the government and non-government sides. The dialog program's edition of "Cabut Gigi (Pulling out a Tooth)" popularized *Liputan 6 Petang* program due to its boldness in criticizing the government. Their broadcasters/anchors, Arief Suditomo and Ira Koesno, are also quite capable of making more interesting news programs. An anchor in a television program has an important role in the program itself. A Television program is equivalent to brands sold in a store and the broadcaster brands have the same role as the retailer brands [17].

ii. Digital Media Strategies

SCTV's *Liputan 6* has penetrated the digital market by broadcasting its live streaming news on SCTV.co.id, trimming their news package items into shorter duration to be broadcasted on Youtube channel, on EMTEK's official platform (Video.com), and on the website from the collaboration between EMTEK

and its digital business group PT Kreatif Media Karya (liputan6.com). The shorter version of the news will still summarize the complete news. The links of the shorter news are also shared (share link) on their social media, i.e. Facebook, Twitter and Instagram. These are carried out to adapt to young audiences' behaviour, considering (1) the specifications of their cell phones, (2) the quota of their internet, and (3) the time they spent on their phone.

Emtel Group has now acquired KapanLagi Network, so the expansion of its news programs to the digital market will be even greater. The main reason for the increasing number of media companies performing merger and acquisition is for those companies to capitalize on the convergent hardware and software systems. The systems allow media companies to control the majority of the entire chain of production, distribution, and exhibition/display [18].

Meanwhile, the editors of RCTI realizes that television has become obsolete as the young generation no longer watches television. They watch TV only to confirm the information that they read on online media or social media. Television is no longer the first source of information. Young people use their devices to watch. Therefore, the editors create social media team to manage Instagram, Twitter, Facebook, Youtube, and MeTube. These social media platforms are believed to be able to reach out to the young audiences.

#### IV. CONCLUSIONS

News program plays an important role in television companies. When a prime-time news program on television entertainment is cancelled, the editor is demanded to adapt immediately. This also applies to pioneering news programs.

The steps taken by editors after the cancellation of the prime-time news program are: first, retain the name of the program and a number of other attributes that have been embedded in the consumers' minds; second, change the characteristics of the news to fit with the young segment; third, target young audiences by utilizing online/digital and offline platforms.

The present study suggests that there should be a set of provisions governing television news programs. This regulation will manage entertainment televisions, so they play not only an entertainment role, but also educational role for the public. After the cancellation of the prime-time news programs, there have not been any responses and actions from the relevant authorities. Thus, the absence of regulation can be a justification for other television

stations. Meanwhile, televisions including entertainment televisions have the responsibility to educate the public by providing accurate information.

#### ACKNOWLEDGMENTS

The author wishes to thank Direktorat Penelitian dan Pengabdian Kepada Masyarakat Universitas Tarumanagara as supported this work.

#### REFERENCES

- [1] Subhan, M. (2018, Februari Sabtu). *Media Massa dan Dunia yang Sunyi*. Jakarta, Indonesia: PT Kompas Media Nusantara.
- [2] Rivers, W. L., Jensen, J. W., & Peterson, T. (2008). *Media Massa dan Masyarakat Modern Edisi Kedua*. Jakarta: Kencana Prenada Media Group.
- [3] Sendjaja, S. D. (2008). Akuntabilitas Sosial Media Massa. In A. Dahlan, *Manusia Komunikasi, Komunikasi Manusia* (pp. 459-474). Jakarta: Penerbit Buku Kompas.
- [4] Bovee, C. L., & Thill, J. V. (2013). *Komunikasi Bisnis Edisi Kesembilan Jilid I*. New Jersey: Indeks.
- [5] Panjaitan, E. L., & Iqbal, T. D. (2006). *Matinya Rating Televisi, Illusi Sebuah Netralitas*. Jakarta: Yayasan Obor Indonesia.
- [6] Wahyuni, H. I. (2008). *Regulasi Media Penyiaran (Broadcasting Media Regulation)*. Yogyakarta: FISIPOL UGM.
- [7] LP3ES. (2006). *Jurnalisme Liputan 6 SCTV, Antara Peristiwa dan Ruang Publik*. Jakarta: PT Pustaka LPES Indonesia.
- [8] <http://www.rcti.tv/program/seputar-inews-malam>. (n.d.). Retrieved Februari 16, 2018, from <http://www.rcti.tv>.
- [9] <http://www.sctv.co.id/shows/liputan-6>. (2018). Retrieved Februari 16, 2018, from <http://www.sctv.co.id>.
- [10] Noor, H. F. (2010). *Ekonomi Media*. Jakarta: Raja Grafindo Persada.
- [11] Hennink, M., Hutter, I., & A, B. (2011). *Qualitative Research Methods*. California: Sage Publications.
- [12] Denzin, N. K., & Lincoln, Y. S. (2009). *Handbook of Qualitative Research*. CA: Sage Publication.
- [13] Neuman, L. W. (2011). *Social Research Methods: Qualitative and Quantitative Approaches Seventh Edition*. Boston, MA: Allyn & Bacon.
- [14] Paton, M. Q. (2002). *Qualitative Research and Evaluation Methods Third Edition*. California: Sage Publications.
- [15] Oktavianti, R. (2016). Reportase dalam Hegemoni Pemerintah dan Media: Studi Kasus Jurnalis Kepresidenan Era Soeharto dan Joko Widodo. *Jurnal Komunikasi Indonesia*, 5(1), 37-47. Retrieved 17, 2019, from <http://journal.ui.ac.id/index.php/jkmi/article/view/8331>
- [16] Kertajaya, H. (2004). *Hermawan Kertajaya on Brand*. Bandung: Mizan.
- [17] Drinkwater, P., & Uncles, M. (2007). The Impact of Program Brands on Consumer Evaluations of Television and Radio. *Journal of Product & Brand Management*, 16(3), 178-187. doi:10.1108/10610420710751555
- [18] Mosco, V. (2009). *The Political Economy of Communication 2nd Edition*. London: Sage Publications.