

CHAPTER II

LITERATURE REVIEW

2.1. The Process of News Production and Consumption

This section explained about the process of production and consumption of a media text, in particular a news text. Fairclough (1995: 48) stated that the process of production and consumption explained the “further dimension of communication in the mass media”. What it meant was the process determined the how the media text was created by the people involved in mass media and how the text was being presented and understood by the viewers.

2.1.1. The Process of News Production

Fairclough (1995: 48) explained that the production of a media text, especially a news text, involved a collective process that consisted of journalists, producers, as well as the editorial and technical staff. The process of production for a news text was also known as the institutional structure of broadcasting, which was the “labor process” that involved creating the concept of a programme and how the programme was being encoded with several explicit messages or meanings (2001: 164). The structure consisted of three elements: technical infrastructure, relation of production, and framework of knowledge. The first element was the technical infrastructure, which usually involved the tools or devices that were used to create the concept, usually in a form of legal policies and regulations.

The next important element was the relation of production. The meanings were encoded in a form of specific language, that was “naturally” given but contained certain cultural meanings (2001: 167). The relation of production was also called the organized relation because it involved the working relationship between the staff and the “institutional knowledge” in the form of a survey conducted on the viewers (2001: 164). After the production was completed, a framework of knowledge was created and would embody the intended meaning and act as the open system that “defined the situation” within the socio-cultural and political structure (2001: 164-165). In order to create such framework, the media programme must embodied the ideologies of the media company, by implementing its visions and missions into the programme.

The study analyzed the process of news production in order to determine how the meanings were being implemented or encoded into a news text. Furthermore, the analysis determined the working relationship between the people involved during the production, such as the journalists, the producers, the editors, and so on. The working relationship determined the process of delivering the values and ideology of the media company and the process of implanting the values and ideology into the programme. The result of the process, in a form of a media text, had to embody the values and ideology and become a meaningful framework.

2.1.2. The Process of News Consumption

While the production of a media text involved the production process, the consumption of a media text, especially a news text, focused on the viewers' interpretation of the text itself (1995: 49a). During the process, Fairclough categorized the viewers into three types concerning the process was in the context of domestic life: those who gave full attention to the programme, those who watched the programmed while doing other activities, and those who silently tried to understand the content of the programme (1995: 49b). These categories determined how the viewers accepted the content and the meaning of a television programme. Moreover, the categories also provided a variation of interpretations when the viewers tried to understand the meanings within the news text (1995: 50).

The study analyzed the process of news consumption in order to determine which position the viewers chose when consuming the media text, in particular the news text. Since a media text was complicated to be understood (Hall, cited in Baldwin, 2004: 87), the viewers had different ways to interpretate or understand the content and meaning of the text. Furthermore, the viewers' interpretations towards the text also determined whether the media successfully communicated its values and ideology towards its targeted viewers.

2.2. Encoding-Decoding

First introduced by Stuart Hall (1973), encoding and decoding referred to a method of understanding the text of television programs as a discourse (cited on

Baldwin, 2004: 86). In this method, the programmes, acted as the sender, were encoded with certain meanings and ideologies, which would be interpreted or decoded into different meanings by the viewers, as the receiver (Martin, 2007: 1). This due to the fact that the texts on the programs were very complex and could be decoded in many different ways rather than one way (2004: 87). In other words, how the viewers decoded the meanings of the programmes depended on their own knowledge and perspectives.

The study implemented the encoding and decoding theory to analyze the process of production and consumption of the Bali Nine news. Hall (1980) stated that encoding and decoding treated a programme as a “meaningful” discourse, where the meanings were encoded during the production and were decoded by the viewers during the consumption (Durham and Kellner, 2001: 165). The encoding theory analyzed the meanings that were going to be implanted during the production of a programme. The encoded meanings also helped to determine the ideology of the company that created the programme and determine whether the programme embodied such ideology.

2.2.1. The Three Positions of Decoding

When decoding the meanings of a television programme, Hall categorized the receiver into three different positions due to the complexity of the text (2004: 87). The complexity resulted on the lack of “immediate identity” and the decoded meanings would be “asymmetrical” or did not align with the encoded meanings

(2001: 166). The three positions were the dominant-hegemonic position, the negotiated position, and the oppositional.

2.2.1.1. The Dominant-Hegemonic Position

The dominant-hegemonic position happened when the viewers accepted the meanings that were the same as the ones encoded in the programs (Martin, 2007: 1). This position happened because the encoded meanings was “operating inside the dominant code”, or the meanings represented the ways of life that acceptable and dominant in the society (2001: 171).

2.2.1.2. The Negotiated Position

The negotiated position put the viewers in the “grey area”, meaning that the viewers were still deciding whether to accept the encoded meanings or not. The viewers still accepted the meanings, however the viewers had their own perspectives which enabled them to consider those meanings and could potentially disagree with them in the process (2004: 87).

2.2.1.3. The Oppositional Position

While the first two position accepted the encoded meanings, the oppositional position encouraged the viewers to completely disagree with the meanings. In this position, the viewers decode the meanings “in a globally contrary way”, or completely oppose the meanings without any consideration like the negotiated position, because they had alternative meanings that were not the same as the encoded meanings (2001: 172-3).

2.3. Representation

Hall describe representation as a production of meaning through language and “relate the meaning to culture” (1997: 15-16). In other words, representation required language to represent certain individuals or groups and express a certain culture through symbols and images. The individuals or groups could be a representation of a culture or a nation, however the representation was not entirely true. According to Raymond Williams (1983), representation stood for something else, or represented an identity of an individual or a culture that was different from the true identity of that individual or culture (Baldwin, 2004: 61a). Therefore, the represented identity was not considered as an “accurate reproduction”, only a partial truth or even an entirely false identity of the individual or the culture (2004: 61b).

Representation was always considered as the perfect tool for the media to implement their ideologies into their viewers. Hall (1997) argued that representation of an individual could give a meaning that created a new “concept of mind” through the use of language, in particular the language of a media (Wijayanti, 2013: 9a). When an individual or a group was being represented and created an identity that was different from the true identity, it could be assumed that there would be a certain political power from the media in order to create such representation. According to Hall, representation involved language and culture, which usually intersected with a power that had control over the society (2013: 9b). That power influenced how the individual or the group was being represented and the representation was used by the people who controlled the

power through the media, in order to maintain their control over the society (2013: 9c).

2.4. Conversation Analysis

First founded by Harvey Sacks (1964), along with Schegloff and Jefferson, the conversation analysis involved “the structure and process of social interaction between humans”, which analyzed the meanings and the context within a social conversation between people through sequences of actions (Peräkylä, 2006: 1a). The analysis had three basic features: action, structure, and intersubjectivity. Action involved how the speakers started the conversation between each other (Peräkylä, 2006: 1b). Structure, on the other hand, involved how the actions were “thoroughly structured and organized”, by implementing the turn-taking technic to decide when a speaker should stop talking to let the other speaker spoke (Peräkylä, 2006: 2). Intersubjectivity mostly involved the understanding of one speaker’s intentions by the other speaker while engaging a conversation (Heritage, 1984, cited in Cmejrková and co., 1998: 4).

Conversation analysis mostly involved the use of conversation videos and recordings, indicating that the analysis focused on the “recurrent structures and practices of social interaction” (Peräkylä, 2006: 1c). What it meant by “recurrent” was the conversation involved interactions between the speakers that created a sequence of actions, such as asking questions or delivering news, that was repeatedly done by each speaker. During this “recurrent” sequence of action, a meaning of an action was constructed, as well as the social context of the action

through interactions between the speakers (Cmejrková and co., 1998: 3). This was the reason why this study implemented the conversation analysis into the recordings of conversations with the respondents, both from Metro TV and its target viewers. The analysis determined the meanings of the words chosen during the conversations that resulted in how Metro TV processed a certain event into a news, as well as implement the encoded meanings, and what position the viewers chose when decoding the news in Metro TV.

2.5. Textual Analysis of the Media Text

According to Fairclough (2003: 23), the textual analysis was used to examine the representation, identity and relation of the subject within the text, since the analysis involved how the language of a media text was used to implement power and influence to the viewers (Fairclough, 1995: 5). It also analyzed the ‘objectivity’ of a media text approach to determine whether the text had a “biased” or “subjective” meaning within the text (Fairclough, 2003: 15).

In analyzing a media text, Fairclough divided the text into two categories: the visual text, or images, and the language text. During the analysis between the visual and the language text, there was a possibility that the language text was not consistent with the image text, indicating that the text was intended to create a certain identity or representation of a subject in the media text (Fairclough, 1995: 7a). An example for that statement was a news about a vigilante group in Britain, where the image featured a crowd of people “shouting” and “throwing missiles” to a house where an accused figure lived. At first, the image of the crowd was

described as a “mob”, then described as “the crowd” in the next two sentences. It indicated that the news was focused on criticizing the crowd who did an act of justice on their own accord. However, the change from the word “mob” into the word “crowd” indicated that the news wanted to remain neutral in delivering the news, despite the fact that the news was intended to “blame” the crowd (1995: 7b).

The study applied the use of textual analysis by Fairclough to examine the news texts of the Indonesia Now videos about Bali Nine news. The analysis determined the consistencies between the images and the languages on the videos, as well as determining certain representations of the subjects involved in the case. The analysis also determined which side Metro TV had chosen when covering the news about Bali Nine through those representations. Although it had been stated from an interview from a respondent that the news in Metro TV “chose the side of truth” (Personal Communication, 2015), the “side of truth” only referred to the truth that were accepted by the company’s ideology. Therefore, the analysis determined Metro TV’s “side of truth” in covering the news such as Bali Nine.

2.6. Metro TV

Metro TV is a media company which acted as a subsidiary of the Media Group, a media company owned by Surya Paloh which also included Media Indonesia newspaper company. Metro TV was granted a broadcasting license in October 25, 1999, and went on air for the first time at November 25th, 2000. At first Metro TV was aired for only twelve hours a day and was only broadcasted to

seven cities. Then, in April 1st, 2001, the company decided to give a 24-hour time broadcasting. As of today, Metro TV has become one of the biggest private television companies in Indonesia. This could be proved by the fact that, as of 2011, Metro TV had become one of the six trusted media companies in Indonesia according to the Edelman Trust Barometer survey (Fauzan, 2014: 73).

2.6.1. Visions and Missions of Metro TV

2.6.1.1. Visions of Metro TV

1. To become a distinct Indonesian television station by ranking number one for its news, offering quality entertainment and lifestyle programming.
2. Providing unique advertising opportunities and achieving loyalty with its viewers and advertisers.

2.6.1.2. Missions of Metro TV

1. To stimulate and promote the nation's and country's advancement towards a democratic atmosphere.
2. To add a valuable presence to the television industry by providing a new perspective.
3. To achieve a significant level of growth by developing and leveraging its assets.
4. The desire to be the best drives the company's enthusiasm and its multi-dimensional approach to programming needs.
5. The company also takes its corporate responsibility towards shareholders and employees seriously.

2.6.2. Programmes of Metro TV

As mentioned earlier, Metro TV provided a 24-hour news report programme, making the company as the first television media with different concept than other television company (Fauzan, 2014: 73). The news programmes are scheduled daily, starting from 05.00 AM in the morning (Metro Pagi) till 12.00 AM at midnight (Metro Malam). Between those programmes, there is also a program called Headline News, a five-minute news flash program which later became one of its signature programmes. Other news programmes are presented in foreign languages, like Chinese (Metro Xin Wen) and English (Indonesia Now). Beside news programs, Metro TV has also developed other various programmes over the years, like talk show programs that oftenly included teleconference (After Hours), sports (Metro Sport) and automotive programmes (Oto blitz) for male audience, live motivation programmes (Mario Teguh Golden Ways), stand up comedy programmes which also pioneered other similar programmes, and other programmes that offered different concepts than programs in other television companies (Programs, Metro TV News).

2.6.2.1. Indonesia Now

One of the signature programmes of Metro TV and probably the only surviving English-speaking programme was called Indonesia Now. First aired in September 1st 2006, Indonesia Now is a weekly news program broadcasted in Saturday (at 07.00 AM) and Sunday (01.00 PM) that offered the latest news happening in Indonesia and Asia. Just like most programmes of Metro TV,

Indonesia Now became the pioneer of English-speaking news programme in Indonesia. The news anchors on this program included Dalton Tanaonaka, a Japanese-Hawaiian reporter, and Kania Sutisnawinata, former news anchor for SCTV.

According to the producer, the news in Indonesia Now was called a news packaging that featured the news about the events happened in a week. The news were usually in a form of a short news called bulletin, with a total of only four bulletins in one programme. The programme also consisted of a voice over, when the reader became the host, and a sound bait, when a reader was not the host (Personal Communication, 2015).

Indonesia Now consisted of four segments: IndoBiz, discussing about marketing; Asia Watch, about the latest news in Asia; Destination Indonesia, which reviewed several famous tourism spots on Indonesia; and Islam Today, about Islamic activities in Indonesia. The program also provided the reviews of the latest news that were happening in a week (Indonesia Now, Metro TV News).

2.7. The Bali Nine Case

In this section, the writer will explain the news regarding Bali Nine and the rejection of their clemency request through the perception of Metro TV. The Bali Nine referred to a group of drug smuggler who was arrested for trying to smuggle 8.8 kilograms of heroin from Bali to Australia in 2005 (Moore, 2005). Moore also reported that each of the member was sentenced under three sections of the law. Among the members, there were Andrew Chan and Myuran

Sukumaran, who were considered as the leaders of the group and were scheduled for execution at that same year (2005).

2.7.1. Jokowi's Drug Emergency Policy

The drug emergency policy was a policy of giving rehabilitation for drug users and criminalizing drug smugglers and traffickers, as an effort to decrease the amount of fatalities by drugs and to eradicate Indonesia's status as Southeast Asia's drug hub (Afriansyah, 2015). The drug emergency policy was announced in January 19th 2015, approximately three months after the inauguration of Jokowi as the President of the Republic of Indonesia and when six drug traffickers were executed by the police (New York Times, 2015). According to Afriansyah, the policy was also supported by Indonesia's sovereignty rights, which included the right to give death sentences to drug convicts, as well as other laws such as State Law No.35 of 2009 on Narcotics and State Law No.5 of 1997 on Psychotropic Substances (2015). The policy was triggered Jokowi's "concern" on the number of fifty drug users each day and 18,000 drug victims every year that mostly involved young Indonesians (Roberts, 2015).

By giving the policy, Jokowi had stated that he would not grant clemency for any drug cases (Roberts, 2015). Jokowi showed that determination by rejecting amnesty and clemency request of several captured drug dealers and smugglers, stating that they did not deserve second chance as the drug victims were not given that chance (Bachelard and Rompies, 2015). They were then sentenced with death penalty and the first group of drug smugglers were already

executed. His decision eventually caused an international critic, such as from Brazil and France, since the first executed smugglers were one of their citizens and caused both countries to call back their embassy from Indonesia (Effendi, 2015).

Beyond that, the real reasons why Jokowi commenced this policy was Jokowi wanted to fulfill the expectations from the media and the public about his commitment to eradicate drugs (Dominguez, 2015). Jokowi may have stated that he was concerned with the number of fifty drug victims in Indonesia every year and how the drug smugglers were able to smuggle the drugs through legal government agencies (Antara News, 2014). However, according to Dominguez, the real reason was Jokowi wanted to fulfill one of his promises during the presidential campaign that he would eradicate drugs without hesitation or sympathy to the dealers and smugglers (2015). Dominguez also reported that Jokowi was being pressured, not just by the media or the public, but also by the political parties that supported him, demanding that he could show “results” and “decisiveness” when dealing with drug cases (2015).

2.7.2. Rejecting the Clemency Request

As stated in ABC Australia, Chan and Sukumaran were among several other drug smugglers who would face the next batch of death sentence (Australian Associated Press, 2015). Originally, they were supposed to be executed in 2006, after being arrested for smuggling 8.8 kilograms of heroin to Australia. However, the charges for death penalties had faced some obstacles, especially from the

Australian government that constantly pressured the Indonesian government to give clemency for both defendants. The Australian Federal Police Commissioner Mick Keelty demanded the Indonesian police to hand over all evidence regarding the case (Roberts, 2005), making it difficult for the Indonesian authority to execute the defendants. Furthermore, Alexander Downer, the Australian Foreign Minister at the time, managed to put pressure on the Indonesian government and persuade them to approve with the clemency request for both defendants (ABC News, 2006).

The situation changed after almost ten years later, when Jokowi enacted the “state of drug emergency” policy. After previously executed several foreigners and Indonesians for drug smuggling, President Jokowi announced the next batch of drug smugglers awaiting death penalties, which included Chan and Sukumaran who were suppose to be executed ten years earlier (BBC News, 2015). He insisted that there would be “no clemency for convicts who committed narcotics-related crimes” (Aritonang and Susanto, 2014). After hearing the sentence, Chan and Sukumaran quickly rejected the decision, stating that both of them deserved second chances. Furthermore, as stated in his letter to President Jokowi, Sukumaran said that he had changed into an “incredible, educated, good person” during his prison time and asked for a second chance to prove that change (Roberts, February 2nd, 2015).

2.7.3. Reactions to the Decision

The decision of President Jokowi to reject the clemency request received both protests and supports from several parties. The families and friends of Chan and Sukumaran demanded that Jokowi reconsider his judgement. The families went to the National Committee on Human Rights office in Jakarta to “get a stay on the executions” for the two defendants, and one of the family members pleaded to let one of the defendants to spare his life and let him contribute some activities in prison (Roberts, 2015). Several friends of Chan and Sukumaran like Martin Place and Ben Quilty held a candlelit vigil to gain support for both defendants and were pleased that the Australian government still made efforts for the clemency request (Koziol, 2015). Meanwhile, the lawyers that represented Chan and Sukumaran thought Jokowi’s decision was not considered as “the right way” and required some assessments and considerations with each defendant. They even challenged Jokowi by taking this matter to an administrative court, stating that the President should actually consider each drug case before deciding the penalties for the defendants (Roberts, 2015).

The Australian Prime Minister, Tony Abbott, who claimed to be the “strong representations on the Australians behalf” (Effendi, 2015), kept pushing the Indonesian government for granting the clemency, stating that both defendants “deserved mercy” and were “reformed characters” (Roberts, 2015). As reported by Roberts, Abbot also made a statement as the “personal representations” of the Australian people, stating that he “opposed the death penalty for Australians at

home and abroad” and urged the Indonesians to accept and acknowledge their reformed characters (2015).

The statement gained supports from the Australian government officials, such as the Foreign Minister Julie Bishop who stated that both defendants had “made significant efforts at rehabilitation” and “would continue to make representations at the highest level” if President Jokowi still insisted on rejecting the clemency request (Hurst, January 18th 2015). On the other hand, the statement was also criticized by most Indonesian people, in particular college students. A demonstration was held at the Australian Embassy in Jakarta a few months earlier, where the demonstrators “ridiculed” Abbott using posters and masks and demanded that both Abbott and the Australian government should not be involved in this matter (Effendi, 2015).

2.8. Previously Related Studies

There have been many studies conducted to analyze Metro TV. One study conducted by Eva Leiliyanti (forthcoming) entitled *The News Construction of Metro TV* analyzed how Metro TV constructed and processed the news from “raw social event”, using the constructivist approach by Stuart Hall (1981) with the element of encoding. The result of the analysis concluded that Metro TV constructed the news that represented the ideological framework of the “actors” who expressed their political interests in the news text of Metro TV (Leiliyanti, forthcoming: 1).

Another study conducted by Umar Fauzan (2014) entitled *A CDA of the Ideology of Indonesian Metro TV News Report* analyzed the ideologies within the news text of Metro TV about Lapindo mudflow using the CDA analysis by Fairclough. He concluded that the ideologies implemented within the news text of Metro TV were intended to “emphasize the bad things” and “de-emphasize the good things” about the political rivals, in particular PT Lapindo Brantas owned by Abdurizal Bakrie (2014: 85).

The other study entitled *A Study of Exchange Structures in Metro TV's 'After Hours' Program* from Aulia and Garnida (2014) analyzed the exchange structure of conversation on a Metro TV programme called After Hours. In their findings, Aulia and Granida concluded that Metro TV did not always implement the exchange structure theory by Stenstrom (1994), in particular the the initiating-responsing theory (2014: 90). Other studies about Metro TV included Arini Resdwita (2014) who analyzed the implementation of “Indonesia Now” text to improve writing skills (2014: 1) and Ayuningtyas and Alif (2009) that analyzed Metro TV in encountering the competition with other TV stations and becoming a distinctive TV station than others (2009: 50).

2.9. Theoretical Framework

This study analyzed the production and consumption of Bali Nine news in Metro TV using the encoding and decoding theory by Hall. Furthermore, the study analyzed the videos of Indonesia Now that featured news about Bali Nine

using the transcription method, in order to determine the political orientation of Metro TV.