

THE EXISTENCE OF DAAI TV INDONESIA IN THE NEW MEDIA ERA

Novalia Agung Wardjito Ardhoyo*

Universitas Prof. Dr. Moestopo (Beragama), Indonesia

*Correspondence: agungnawa@gmail.com

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ABSTRACT

Mostly television station operates by advertiser support. But not with DAAI TV. There are no product advertisements like most television stations in Indonesia. However, DAAI TV has been broadcasting since 2007 and still exists until now without advertiser support. This research hopes to be useful in increasing the reader's insight, how DAAI TV's business model is and whether there are economic or political elements behind its operations. This research uses a qualitative approach with a case study method. The data needed in this analysis was obtained through interviews with several parties from DAAI TV and documentation studies. The research procedure was carried out within the framework of descriptive analysis. It can be concluded that the television station DAAI TV is a media that uses a different concept from other media, namely social networks. And with its uniqueness as a television that spreads love, DAAI TV hopes that through its shows, it will have a special place in the hearts of viewers.

INTRODUCTION

Since replacing radio as the world's most popular mass media in the 1950's, television has played an integral role in modern life that, in time, some find it difficult to imagine without television. The relationship between culture and television is mutual, where such broadcaster often demonstrates their power to influence the audience, whether consciously through both slant and subtle political comments. Then a program depicting a controversial relationship (such as being a single parent, an interracial relationship theme, to gay marriage) was gradually accepted as a social reality (McFadden, 2010). The characteristics of television and culture are exemplified in each broadcast, from the comedy of family situations to the hard news program. So as a product that reflects

and or shapes cultural values, television is sometimes criticized because of its supposed negative effects on children and teenagers while at other times praised for its ability to create a shared experience for all its audiences.

While the world in general including Indonesian now entering the age of technology-based Internet, television, to this day, remains quite good. Internet presence indeed encourages digital platforms to pop up. One of its defining characteristics, allowing the cultural shift in the search for information, entertainment, and so on. Today communities via smartphones and with support from Internet data-provider facilities across much of Indonesia are increasing Internet user levels in Indonesia that, on the other hand, make traditional media mainstream like electronics and print

in Indonesia. In Romadhoni (2018) for example, the lack of printing media on both national and international areas is an impact on current technological developments. The printing media is faced with the costly cost of production and the changing public is using the media to get information. The invention of information technology and communication that allows all forms of information to be digital is creating a major impact on the media. A variety of digital platforms such as online media give new color to the press and news readers-fast, accessible, and cheap. The media that cannot keep up with the latest technological developments will shut down a lot.

However, according to data in Indonesia quoted from Romadhoni (2018), whether in Java or outside Java, television remains a primary medium consumed by the Indonesian community at 95%, followed by the Internet or online media (33% of the people of Indonesia), radio (20%), newspaper (12%), tabloid (6%), and magazine (5%). In the Ponta (2010), that television is one of the most powerful media to influence society, among other things as an information center for most people in the world, including Indonesia. So it was concluded that the television watching culture of the Indonesian people was still considerable. Although in today's new media era and with its adaptive forms, Indonesia television stations could eventually sustain their life cycle. This paper suggests that Indonesia's operating or business model relies largely on the supporting power of advertisers (ads). National private television competes to attract the number of viewers which will affect the rating and share. This is as stated in the following previous research. More higher the rating and share of a television program, the possibility of advertisements and sponsors appearing in a program will increase. With the number of advertisements that come in, television revenues will also increase (Permana and

Mahameruaji, 2019). Then in Wibawa et.al (2010), The business model has considered to support the local economic that giving impact on television advertising resources. For the object of this research, DAAI TV has also been studied. The results revealed that Buddhism, especially which is taught by Master Cheng Yen as the founder of Tzu Chi, is reflected in the newsroom of DAAI TV. Furthermore, the journalism practice actualizes the Buddhist-oriented journalism through *sammāvācā* (right speech), *sammākammanta* (right action), and *sammāājīva* (right livelihood) (Wirawan, 2021). Based on this, it becomes the differentiator in this research. This study tries to find out how the DAAI TV business model. This gives us insight into the other forces behind DAAI TV operations. As McQuail (2010), the media is an institution of the three great powers of economics, politics, and technology. Such as television stations owned by the Indonesia government, TVRI also received from the ads to provide additional income for its operations. Many businesses model of the Indonesian television is depend from the ads, but is not the same as DAAI TV. All operations or business models of DAAI TV is doesn't depend from ads. For the state of this research, this study argues that DAAI TV operates and broadcasts with the support of non-advertisers. So this paper attempts to describe the power behind TV DAAI presence in Indonesia.

METHOD

This study used a post-positivist paradigm. So this research methods use a qualitative approach. The case of this study was DAAI TV, so the main data was obtained through interviews with some of the staff who worked on DAAI TV. As for a confidential source identity. In addition to interviews, using non-participants observation. Was to observe some relevant supporting documents on this research topic. Other

backends histories are obtained from library reviews as well. For data analysis techniques, a step by step (1) data reduction, (2) data presentation, and (3) conclusion.

RESULT AND DISCUSSION

To describe the television history in Indonesia, it began on August 17, 1962, the broadcast of the Indonesian Independence Day from the Istana Merdeka grounds. TVRI was initiated by President Soekarno, who in the same year was established to make the Asian games succeed in Jakarta. TVRI was able to network 10,000 owners of television products in Indonesia, until the year 1963-1976 TVRI set up television stations in such large cities as Yogyakarta, Makassar, Balikpapan and Palembang. Before that, TVRI was still broadcasting black and white until finally in 1979 TVRI began introducing color broadcasts. Thus TVRI became the pioneer of television media in Indonesia. After launching the palapa A1 satellite in 1976 allowed TVRI'S broader on the national scale. And as it grows, it is an opportunity for private citizens to develop new television stations. Until August 24, 1989, the second television station in Indonesia and Indonesia's first private television station is RCTI, followed on August 24, 1990, was founded SCTV, TPI (1991), Indosiar (1992), ANTV (1992), Metro TV, Global TV, Lativi, TV7 and so on to this day with its many faces and the presence of DAAI TV. By 2010 in Indonesia there were 11 national television stations broadcast, 97 regional permission, 30 subscriptions (60% cable TV, 20% satellite, and 20% terrestrial TV), and some 300 new unservable permits as they were no longer available (Antara News, 2008 in Wibawa et al., 2010).

The history of DAAI TV is under the Tzu Chi foundation. The foundation that cared about social matters in the community was initiated by master Cheng Yen, a bhiksuni in Chingsui – Central Taiwan. In 1994, master Cheng Yen ratified an

Indonesian Buddhist wish to establish a Tzu Chi in Indonesia. It is not a place of worship but one that is moved to help urban communities as far as rural areas. There are an organizational structure and meeting locations for the members, and it is generally a discussion of already and unexecuted activities and fundraising efforts. In Indonesia, the foundation contributes to communities such as visiting nursing homes regularly, providing scholarships to students, giving aid to help in times of disaster, providing scholarships to students, giving aid to health and education patients, participating in other government programs related to health and education, and in 2006 setting up aloft television stations called DAAI TV in 2007. Taken from tzuchi.or.id, that Tzu Chi while disseminating a universal philosophy of love. In various cities, people began to appear willing to volunteer, even in some cities forming a Tzu Chi liaison office. It's labeled the Buddha foundation, regardless of ethnicity, religion, race and class.

DAAI TV is one of the focus activities of the Tzu Chi foundation in Indonesia presided over by Mrs. Liu Su Mei. The Foundation believes that television's influence in spreading good things to communities has such a powerful effect that television can be used as a medium. DAAI in Taiwan means love every day from 5 o'clock in the morning to 12 o'clock at night with the kinds of news programs, talk shows, child programs, and documentaries. Taken from daaitv.co.id, the positioning of DAAI TV presents itself as "love television" where the content of each presentation is packed with moral messages and love, inspiring, and also creative. The director (CEO) DAAI Indonesian TV named Mr. Tjhin Hong Ling who was originally one of the volunteers for the Tzu Chi foundation. Taken from daaitv.co.id, the value of humanistic culture is their lifeblood. DAAI TV is devoted to lessons and survival programs in society, education, health, sosial

charity, humanitarian culture, and environmental conservation. DAAI TV hope from thus type of content has a place in the hearts of the viewers.

As a medium with a characteristic predominant feature of print and radio media, McFadden (2010) revealed that television news coverage had had an impact on culture since 1960. News broadcasts can reach people with their reporting full of human experience and cannot be done by radio and newspapers. Nevertheless recognizing the characteristics of the television, the top management of DAAI TV wants for all programs is informative, contains missions to infect its audiences with humanistic, inspiring, non-violent culturing, soft news, no judging of a particular group or person (both side) and being able to incite acts of kindness to their fellow living beings. In its entire show program, DAAI TV according to their motto which is of truth, virtue and beauty. Truth; Is by presenting a portrayal of the facts that happen in life. Then virtue; That means TV DAAI shows something positive and beneficial to the viewer as well. And beauty; By presenting a spectacle packed with aesthetic beauty and the beauty of life that the viewer can enjoy. Thus, the TV DAAI in each piece of coverage does not use a citizen journalism, but their journalist is certainly competent in the field.

TV DAAI in the Digital Age (New Media)

Watching television experience nowadays has changed. No longer restricted to a several television channel schedules, viewers now can watch what they want anytime. Even the presence of such non-television delivery systems as the Internet, which is enabled audiences to download traditional TV programs from computers, laptops, iPods, or their smartphones. Eventually changed the way people watch television. Taken from McFadden (2010), with cable and paid satellite television

enable viewers to purchase TV programs for viewing according to their convenience through the use of video services on demand, changing the concept of viewing only in prime time. Plus the presence of digital video recording system (DVR) such as TiVo, which allows the user to record specific performances into a computer memory system, with similar effects. Viewers now do not have to sit together in the living room watching prime-time television between 7 and 11 nights, but they can now watch anytime, with anyone, and anywhere. Although television viewers now become increasing fragmented, they also grow because of the new technology. In 2009, The Three Screen Report Nielsen in McFadden (2010) reported that the average audience watched more than 151 hours of television per month, 3.6% of the previous year.

The development of the digital age has had a profound impact on TV DAAI. The intended impact is a cultural shift of a group of people now turning to a variety of digital platforms installed in their smartphone, especially millennials. In Romadhoni (2018), young people today prefer to open up media via mobile phones, computers, or other digital devices of online media. The global information community is affected by the progress of information technology in various parts of the world, including Indonesia. The information public is a picture of those already dependent on complex electronic networks of information and communication activities (McQuail, 2011), so the people of information present a tangible manifestation of what the McLuhan Marshall 1960 called the global village. This matafora will look different when we compare it to hundreds of years ago, now we can get more information about foreign nations and cultures along with easier and faster access to that information (Ess, 2001 in Romadhoni, 2018). These social changes are reflected are in a network structure that contrasts with the industries

of the 19th century and the 20th (McQuail, 2011). This is what is needed for traditional media (print, radio, and television) in the face of the new media era. Then McQuail (2010) says that the media is an institution of the three great powers of economics, politics, and technology. First, when it comes to economics, the media owners want huge profits. Second, when it comes to politics, the owner of the media uses the media to gain power. Third, when it comes to technology and globalization, it is capable of producing more sophisticated new media products. DAAI TV had a fund boost from the Tzu Chi foundation, then on the second power in McQuail, DAAI TV became a medium in propagating love, and the link to technology, the TV was quite focused on that. So DAAI TV needed to adapt, though it would influence how concepts, how TV content can be produced, and how DAAI TV was able to access their audiences.

To enhance the scope of their audiences, DAAI TV also convergence to a digitized form of broadcast and also taps into social media. The convergence is carried out by DAAI TV in order to address the cultural change in people's media. Multimedia formats offered are also more innovative and more interesting (Fonton, 2010) that which may also influence today's cultural changes in society. So in safeguarding and developing consciousness, the DAAI TV adapts to a program of a maximum of three minutes that will then broadcast on their official youtube, Facebook, and other social media platforms to broadcast programs. DAAI TV is also available on cable TV, so they also make changes to the digital format.

In regard to digital television skills often termed as cable or satellite subscriptions, in McFadden (2010), digital television is a more efficient and flexible form of broadcast technology, where digital television uses signals to translate TV images and sounds into binary codes, it works in much the same way that computers

do. This means only greater frequency space is needed and also gives much higher picture quality. In the Ponta (2010), the analog TV migration to digital TVs does offer a number of benefits, including a greater range of transmitters and wave ability to penetrate walls. Then cited in authority et al. (2010), government decisions through communications and information ministers decisions number:07/P/M. KOMIINFO/3/2007 of March 21, 2007, to adopt digital broadcasting technology instead of analog television in Indonesia, would conclude that today's digital broadcasting technology has become a trend of global technologies and must be followed if the Indonesian people do not want to be left behind and excluded (Romadhoni, 2018).

DAAI TV Business Model

The business model can describe how organizations are made, given, and taken (Osterwalder, 2009). The business model concepts a basic logic of business in a company. They express corporate competence, both from how they make value through their product and service, which sets them apart from their competitors, how they overcome their operational needs, how they build relationships and maintain connections with customers and company partners, and how they get the money (Picard, 2011). Taken from McFadden (2010), today the television industry is much more complex than where many advertisers are, so television programs can be controlled by media conglomerates and even advertisers, and several other factors that explain the trend of dominance in the television industry include the development of technology, government regulations, and the creation of new networks. Advertising as the main resource in the television industry is generally drive of the television industry. But not with DAAI TV. These television station different, the social network where

all funding for the activities of the Tzu Chi foundation is supported by the volunteers who then make up fixed and non-fixed donors. DAAI TV Included activities within the foundation. Volunteers came from a variety of backgrounds and professions. Including volunteers on board that have the largest agribusiness and property business in Indonesia. They convictions regarding good works without any desire for either himself or their business to get the spotlight coverage on the DAAI TV. They believe they are good works embodied in their calling as well as their level of faith. Taken from Pusat Ilmu Pengetahuan UNKRIS (2022), The chairman of the Indonesian Tzu Chi Buddhist Foundation is Sugianto Kusuma (Aguan) who is also the owner of the Mulia Sedayu Group and close friend of Tommy Winata (owner of Artha Graha Group), Yorrys T. Raweyai (Thung Hok Liong) General Chairperson of Pemuda Pancasila and several other names who are members of the 9 Dragon Network (Triad 9 Dragon).

Then from data of rating and share programs received from the AC Nielsen research institute, use an evaluation to measure the extent and number of audience. This became, at the end of the period, the data was reported to the foundation and all-volunteer donors. Surely DAAI TV management still reassures their audiences at all times and mission as television love. When the target of an audience is unmet, top management (both CEO and executive producer) continues to motivate its employees in both group and personal discussions.

For internal DAAI TV, it employs about 200 people from different backgrounds and even religions. There are no religious leaders, even on the floor of DAAI TV office there are prayer rooms for Muslim, Christian, and Buddhist employees, which prohibited eating meat-made side dishes, as a gesture of affection toward fellow creatures. DAAI TV structures also contain

the marketing division, but it is not primarily to stimulate others to advertise DAAI TV but to try to increase the number of viewers. Efforts by marketing teams such as advertising in other media, covering community and CSR activities, and so on until opening doors for DAAI TV visit in the educational interest effort.

DAAI TV operational vision held that the basic nature of every human being was truly good and pure. They begin by inspiring the hearts of every human being and orientation in the show program is not the profit of material profits. DAAI TV mission to become the most favorite humanist television station for the whole family is always done. With confidence in TV “great things take times, great things take chances, and great things happen when we work together” DAAI TV management motivates its media workers to set their hearts on their beliefs, both in on-air programs and off-air activities. Taken from daaitv.co.id, the result of their belief is the more inspired, more peaceful, safe, peaceful, and disaster-free, and this ideology that wants to be spread behind the power of the DAAI TV.

CONCLUSION

DAAI TV has been on air since 2007 with uniqueness as a television of love. How uniquely they realize, this is by ensuring that the entire program represented a motto of truth, virtue, and beauty. Another uniqueness is also proven in their existence until now without the support of advertisers, so in all-time his media has never been seen. It has survived since 2007, when the business model DAAI TV uses is the social network concept. DAAI TV is also adapting to the current media era through the convergence of show programs. With its rarity as television that spreads love, TV DAAI hopes through its tracks to find a separate place in the hearts of the audience. As television operates with a target of increasing audiences, it was also felt that the

TV needed to adapt to its format. Some things feel monotonous and that correlate with audiences, such as taking pictures and editing techniques, and font user styles in his media that are judged to be less up to date with the age.

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