

# DOCTORAL (PhD) DISSERTATION

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**FACTORS AFFECTING TV CONSUMERS' CHOICE  
IN YOGYAKARTA REGION**

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IN YOGYAKARTA REGION**

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in the scientific field of "Business and Management"

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## **List of Abbreviations**

Adi TV	= Arah Dunia Television
AN TV	= Andalas Television
ASEAN	= Association of Southeast Asian Nations
BAS	= Brand Associations
BAW	= Brand Awareness
BL	= Brand Loyalty
BP	= Brand Preference
BPS	= Central Bureau of Statistics
CBBE	= Consumer Based Brand Equity
CFA	= Confirmatory Factors Analysis
D.I. Yogyakarta	= Special Region of Yogyakarta
EBBE	= Employee Based Brand Equity
FBBE	= Firm Based Brand Equity
EMTEK	= Elang Mahkota Teknologi
JHS	= Junior High School
Kominfo	= Communication and Informatics
KPI	= Indonesia Commission Broadcasting
KPID	= Regional Indonesian Broadcasting Commission
MENPEN	= Menteri Penerangan
MNC TV	= Media Citra Television
Net TV	= News & Entertainment Television
PI	= Purchase Intention
PQ	= Perceived Quality
RB TV	= Reksa Birama Television
RCTI	= Rajawali Citra Televisi/Rajawali Citra Television
SCTV	= Surya Citra Television
SST	= Saluran Siaran Terbatas/ Limited Broadcast Channel
SSU	= Saluran Siaran Umum/Public Broadcast Channel
SHS	= Senior High School
TV	= Television
TVRI	= Republic of Indonesia Television
UU	= Undang-Undang/Act
WOM	= Word of Mouth

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## DECLARATION

I, undersigned (name: **Rendra Widyatama**, date of birth: 23/07/1967) declare under penalty of perjury and certify with my signature that the dissertation I submitted in order to obtain doctoral (PhD) degree is entirely my own work.

Furthermore, I declare the following:

- I examined the Code of the Károly Ihrig Doctoral School of Management and Business Administration and I acknowledge the points laid down in the code as mandatory;
- I handled the technical literature sources used in my dissertation fairly and I conformed to the provisions and stipulations related to the dissertation;
- I indicated the original source of other authors' unpublished thoughts and data in the references section in a complete and correct way in consideration of the prevailing copyright protection rules;
- No dissertation which is fully or partly identical to the present dissertation was submitted any other university or doctoral school for the purpose of obtaining a PhD degree.

Debrecen, November 27, 2019



***Rendra Widyatama***

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Name  
Signature

## 1. INTRODUCTION

### 1.1. Topic and Objectives

In many countries, television (TV) is a creative industry that contributes significantly to the economy. In 2015, the TV industry of China contributed \$17.55 billion to the country (CHOW, 2016). In India, the television industry contributed \$22.1 billion (OECD, 2013), while in the United States, the TV business contributed \$170 billion and was the most prominent in the world market (MARKETLINE, 2017b).

In 2015, the TV industry in Indonesia contributed \$4.9 billion, and in the following year this increased by 11% to \$5.4 (MARKETLINE, 2017a). In the coming years, the numbers are expected to increase, given that the number of TV channels is rising. As the fifth most populous country in the world, Indonesia is a potential market for the TV broadcasting industry. According to the Central Statistics Bureau, Indonesia's population is approximately 258.71 million (BIRO PUSAT STATISTIK, 2017), and the number of households that own TV sets has reached 87.7% of the population. This number has increased compared to 2015, when it stood at 86.7% (KOMINFO, 2015, 2016).

The Indonesian TV industry is essential because it contributes to the economy and benefits national development (ALFIAN, CHU, & ABDULLAH, 1981). TV broadcasting promotes national unity and integration (KITLEY, 2000), as well as maintaining pluralism and diversity in society (SOUISA, 2017). Indonesia is a multicultural country that is prone to conflict between ethnic groups (ZARBALIYEV, 2017). The country consists of 1,340 ethnicities, speaking 2,500 different languages spreading across 2,342 islands out of the entire 17,504 islands in Indonesia. TV media also benefits the country by providing the public space to foster democracy (NUGROHO, PUTRI, & LAKSMI, 2012), as well as fulfilling expression and watchdog functions (HOLLANDER, D'HAENENS, & BARDOEL, 2009).

Considering that TV media provides enormous benefits, the Indonesian government gives serious attention to this industry. One way in which this has been achieved was by issuing the Broadcasting Act No.32 of 2002 and establishing the *Komisi Penyiaran Indonesia/KPI* (Indonesia Broadcasting Commission), which deals with radio and TV broadcasting. The Act has two great guiding principles, which are: first, to enable TV broadcast content to reflect the diversity of the Indonesian culture better, and second, to realize ownership of TV stations that are more diverse and spread throughout Indonesia (UNDANG-UNDANG PENYIARAN, 2002). Through a diversity of ownership, the government is expected to promote democracy and economic enhancement in the regions.

After the implementation of the Broadcasting Act, No.32 of 2002, the number of TV companies proliferated. In the beginning of the presence of TV stations in 1962, the country had one TV station – TVRI -, owned by the government. From 1989 to the end of the New Order regime, ten broadcasting companies emerged; further, when the Broadcasting Act was implemented, this was increased dramatically to 1,251 TV stations. The 1,251 TV companies consist of 24 public broadcasting institutions (all are state-owned), 763 private TV companies, 437 subscription TV companies, and 27 community TV companies. The new TV stations are spread all over Indonesia, making TV competition more intense. Many companies, especially local TVs, cannot compete. Kominfo data in 2017 shows that 178 of them were bankrupt, leaving 1,073 active TV broadcasting companies.

The new TV broadcasting companies also emerged in the Special Region of Yogyakarta (henceforth referred to as Yogyakarta), a province located in central Java. From 1965 to 1988, in this province, there was only 1 TV station, TVRI Yogyakarta, which was state-owned. Then in 2018, this number increased by 17 commercial TV stations. Among these TV stations, 13 TV companies are subsidiaries of the national private TV stations of Jakarta. The people of Yogyakarta can watch two other TV channels, which operate as a collaboration networking with local TV, plus 1 TV cable company, and 3 community TV stations.

The national broadcasters believed that Yogyakarta is a barometer of the success of TV programs. Preliminary studies revealed that if the audience response in Yogyakarta is positive, the national broadcasters believe the program they air will be a nationwide success. The commissioner of the *Komisi Penyiaran Indonesia Daerah/KPID* (Regional Indonesian Broadcasting Commission) and the local TV manager expressed the following opinion:

“National TV broadcasters believe that Yogyakarta is a barometer of the success of nationwide TV programs. If a TV program gets an excellent rating in Yogyakarta, then they believe the program will be successful in other provinces.” (HP, 50th, male, personal interview on 16th of September 2017).

"The response of the Yogyakarta audience is a representation of a TV program's success. For example, this is related to soap operas (*sinetron*). If the *sinetron's* rating in Yogyakarta is high, then TV stations continue to keep the *sinetron* on air on television.” (WS, Local TV Manager, personal interview on 21 September 2017).

In this fierce competition, all TV stations are competing to promote themselves, by building audience awareness. All TV stations want to get as many viewers as possible. A large number of viewers will affect the possibility of TV stations to attract TV advertising. The number of advertisements gives them income to finance TV operations. A large population is a potential market for TV stations. TV ownership and Indonesian TV viewing habits are high; hence, the situation supports the formation of a potential market for TV stations. Based on the data, access

to TV media in rural and urban areas in Indonesia has increased. Rural communities have less access due to the electricity infrastructure than in urban areas. However, in line with infrastructure improvements, rural access to the TV will increase (BADAN PSUAT STATISTIK, 2015). Spending time watching TV has become a hobby for Indonesian people since the price of TV sets became affordable. Hence, ownership of TV sets increased in the 1980s.

Since 1989, people watch TV more often than they listen to the radio and read newspapers (BADAN PUSAT STATISTIK, 2015). This tendency has increased from year to year. Indonesian TV viewing stands at 252 minutes/day (ROY MORGAN, 2015). Among children, time spent watching TV is higher, i.e., above 300 minutes/day, compared to ASEAN countries, which watch 120-180 minutes per day (KPI, 2012). The length of time spent watching TV is changing over time. In Indonesia, during Ramadan (the month of fasting), Muslims watch TV 14% more than in other months (MADHAV, 2011). In Ramadan, people wake up to eat at 2-4 am while watching TV.

The ownership of TVs and the number of those receiving broadcasts in Indonesia is very high, and watching TV has become a hobby for the public; however, all TV stations do not attract viewers quickly. They encounter the same problem in attracting the attention of TV viewers. Also, they face the same challenges, competing with online-based media which are increasingly popular. Online based media had increased by 770% by 2002 from 1998 and almost doubled in 2010 (NUGORHO ET AL., 2012). Online-based media continues to grow, thus threatening conventional media, including TV. Moreover, the majority of TV stations are fighting over the same audience (AYUNINGTYAS & ALIF, 2009; HOLLANDER ET AL., 2009). Therefore, they strive to get as many viewers as possible and promote themselves continually to create an identity as a TV station that is different from their competitors. The identity is a marketing attribute that is proven to be a successful strategy in the long run (STIPP, 2012). Therefore, all TV stations try to build brand equity.

In marketing, brand equity is a consumer's perception of the brand (ESER, PINAR, GIRRAD, & ISIN, 2012) and is referred to as Consumer Based Brand Equity (CBBE). Brand equity has four dimensions, namely; brand awareness, brand association, perceived quality, and brand loyalty (AAKER, 1991). TV broadcasters are trying to increase all of these dimensions so that the company's brand equity becomes stronger. The concept of CBBE has a long history, but the concept is relatively new in the field of mass communication (CHAN-OLMSTED & KIM, 2001). TV broadcasting companies are companies that conduct business in the area of mass communication. Brand equity research in the TV industry is relatively rare (BAYO-

MORIONES, ETAYO, & SANCES-TABERNERO, 2015). Hence, research on brand equity can fill this gap.

Brand equity is one of the essential business aspects required to beat the competition (AAKER, 2012). Brand equity has a positive impact on consumers (BUIL, MARTINEZ, & CHERNATONY, 2013) and provides long-term profits for companies (ATAMAN, VAN HEERDE, & MELA, 2010; BHARADWAJ, VARADARAJAN, & FAHY, 1993). Brand equity is an invisible company asset but exists in the minds of consumers. Through a strong brand, TV stations could be the preference and purchase intention of the audience. Hence, brand equity in TV broadcasting companies is precious.

A broadcaster's efforts to increase brand awareness, brand association, perceived quality, and brand loyalty will not necessarily be effective in affecting the audience, because the audience is active and dynamic. According to the uses and gratification theory, watching activities are not merely passive activities, but are active (KATZ, BLUMER, & GUREVITCH, 1973). The audience has their subjective reasons and preferences in choosing channels that meet their needs and satisfaction (BROWN, LAURICELLA, DOUAI, & ZAIDI, 2012; CHA, 2016; EGEDE & CHUKS-NWOSU, 2013; TORRES, 2016). The active form of audience attitude is also seen as a form of complaint towards TV broadcasts and creates changes in TV ratings that show that the audience's tastes often shift even regarding the same TV program (SUROKIM & WAHYUDI, 2013). Viewers choose what, when, where, and on which screen they want to watch (SIMONS, 2009). The dynamics of audience tastes can be a threat to TV stations because they choose other TV channels.

Concerning the description above, this research has great benefits for the TV industry, especially in Yogyakarta. This study does not only overcome the literature scarcity on the issue of brand equity in the TV business but also supports the TV broadcasting business in Yogyakarta, through efforts to build brand equity that have been proven to bring long-term benefits.

## 1.2. Aims and Objectives of the Research

### 1.2.1. Aim of the Research

This research focuses on brand equity in the TV business and consumer behaviour, especially in choosing TV channels. The research's conclusions would be essential and necessary for the TV broadcasting business, particularly in Yogyakarta, and Indonesia, which generally experiences fierce competition. This kind of information is still rare, both in the national and international literature, so TV managers urgently require this information. Even more so, since

the system of broadcasting in Indonesia has changed to become more open in the decentralized framework. The government gives more opportunities for citizens to set up TV channels. This change of policy encourages people to found TV broadcasting companies. Consequently, the number of TV companies has increased significantly. Therefore, the author believes this research information could help TV company managers win the competition to obtain long-term profits. Knowledge of TV consumers will greatly help TV broadcast companies in selling TV programs to advertisers who provide TV companies' income (COHEN, 2002). Further, the larger and stronger TV companies will increase their economic contribution and strengthen democracy.

### 1.2.2. Objectives of the Research

The research has particular objectives, mainly to obtain information on the factors influencing the TV audience when choosing a TV station. This knowledge is precious for TV station managers in order to manage their TV broadcasts so that they become the choice of the audience. Besides, this study has the objective of revealing the effect of brand equity dimensions (consisting of brand awareness, perceived quality, brand association, and brand loyalty) on brand equity. The study also investigates the impact of brand equity on brand preference and purchasing intention. Finally, the research reveals the effect of brand preference on purchasing intention.

### 1.3. Research Questions

This study has 3 important research questions, which guide and obtain the research results;

1. What aspects influence the audience's choice of TV channel?
2. Do brand awareness, brand association, perceived quality, and brand loyalty partially influence brand equity?
3. Does brand equity influence brand preference and affect the purchasing intention of the audience?

### 1.4. Structure of the Dissertation

The structure of the dissertation includes six chapters. The introductory chapter describes the background of the study, the purpose of the study, the determination of the method, the research hypothesis, and the research model. Section 2 describes the literature review, consisting of 5 sub-sections, which are: the business of TV broadcasting, the function of TV broadcasting, institutional broadcasting TV categories, factors influencing consumers' TV choices, brand equity, brand preference, and purchasing intention. The author briefly describes brand equity in 4 more detailed sub-sections, namely brand awareness, brand association, perceived quality, and brand quality. Chapter 3 discusses the research methodology. The author uses mixed

methods, namely, qualitative and quantitative analysis. In the first study, the author conducts qualitative research, in which data were collected through focus group discussion (FGD) techniques. The author administered 5 FGDs in Yogyakarta. In the second study, the author conducted quantitative research using a questionnaire for data collection. In this study, 2,102 respondents from the research area filled the questionnaire. Chapter 4 discusses the findings. The author describes the correlation, regression and factors analysis findings in table and figure form with a brief description and interpretation. The author also uses crosstabs in this chapter. Chapter 5 describes the conclusions and recommendations. Section 6 describes the main findings and novel contributions.

### 1.5. Research Approach

The author uses a mixed-method approach that combines qualitative and quantitative approaches using primary data. Combining these two approaches results in a comprehensive analysis and can be generalized to the nuances of complex analysis (PARYLO, 2012). Mixed methods strategies within audience research in TV-studies are not new and achieve a broader, more flourishing, and more in-depth understanding of the responses under study (HEISELBERG, 2018). Mixed-method research approaches can produce a better study than research with a single method approach (CAMERON & MOLINA-AZORIN, 2011).

The author used a qualitative approach to explore the influencing factors on the audience in choosing TV channels, whereas a quantitative approach is employed to examine the influence between variables. The author collected data in a qualitative approach using FGD, and data collection in a quantitative approach using surveys. This mixed-method approach makes it possible to reveal and capture both the conscious and unconscious emotional reactions of a TV audience, which are often difficult to articulate (HEISELBERG, 2018).

### 1.6. Hypotheses of the Study

In quantitative studies, the author proposes the following hypotheses:

Hypothesis 1: Brand awareness positively affects brand equity

Hypothesis 2: Perceived quality positively affects brand equity

Hypothesis 3: The brand association positively affects brand equity

Hypothesis 4: Brand loyalty positively affects brand equity

Hypothesis 5: Brand equity positively affects brand preference

Hypothesis 6: Brand equity positively affects purchase intention

Hypothesis 7: Brand reference positively affects purchasing intention

## **2. LITERATURE REVIEW**

### **2.1. The Business of TV Broadcasting**

TV broadcasting is a two-sided market (CHAKRABARTI & CHAKRABARTY, 2013; EVANS, SCHMALENSEE, NOEL, CHANG, & GARCIA-SWARTZ, 2011). The company serves consumers by providing information and entertainment while serving advertisers who provide revenue for the company. TV companies that have significant revenues can generally finance their operations more efficiently. Therefore, TV broadcasting companies always try to get as many advertisements as possible. Advertisers choose TV programs that have a broad audience or a high rating. Ratings refer to the number of consumers who watch specific TV programs (BOURDON & MEADEL, 2015; PAGANO ET AL., 2015).

TV audiences generally like exciting programs, but they do not like watching commercials (PEITZ & VALLETTI, 2008). Advertising is considered to interfere with the enjoyment of TV watching (LAL & VATS, 2016). The audience does not want to watch an uninteresting and less informative advertisement (ELPERS, WEDEL, & PIETERS, 2003). Also, viewers do not like to see the same advertisements repeatedly with high frequency (WILBUR, 2016). DANAHER (1995) found that during commercial breaks, ratings tend to fall. A rating fall means the number of viewers is decreasing because viewers tend to switch to other channels (ZHOU, 2004).

To acquire many viewers, TV stations need to create exciting and quality programs. Program quality is an essential aspect (LIN, 2011). TV quality is something that "people just seem to know, when they see it" (SCHLUTZ, 2016). TV-quality has multi-level complexity, and it is subjective (SCHLUTZ, 2016); each person has his/her own measurement. According to MANERO, UCEDA, & SERRANO (2013), there is no clear consensus on the nature of TV quality. TV-quality is assessed according to three perspectives: those of the consumer, the product creators, and the media managers. Besides quality, TV program scheduling is an essential aspect for broadcasters. Scheduling and continuity techniques are the key to creating and maintaining channel identities and building audience loyalty (BULCK, TAMBUIZER, & SIMONS, 2014). Unusual scheduling will prevent the audience from zapping, i.e. switching channels when the program is not attractive (TORRES, 2016). TV schedule settings include vertical (different hours of the day) and horizontal (the same time on several days) scheduling (BULCK ET AL., 2014). Scheduling tactics include "lead-in programming" (placing a popular program at the beginning of prime time), "hammocking" (putting a limited appeal program between two popular programs) and "counter-programming" (offering different programs than competitors to attract viewers from different demographics) (IHLEBAEK, SYVERTSEN, & YTREBERG, 2014).

## 2.2. The Function of TV Broadcasting

TV media has a vital position in society. HOLTZ-BACHA & NORRIS (2001) wrote that the fundamental role of TV media is to entertain, convey information, and as an educational medium. These three elements have become the leading roles of TV around the world. The first and the most common function of TV is as a medium of entertainment. One expert defines TV entertainment as a TV product that gives the audience fun and excitement (KHALIL, 2016).

The second TV function is information. It is not easy to define information because it has broad perspectives. Researchers define information as something that reveals how the world works (LILLRANK, 2003). Information obtained through TV has different quality levels. In journalism, information is distinguished by the news. If information is defined as a general message, the news is defined as information that has meaning and importance for a particular community (TANIKAWA, 2017). News is divided into two categories: hard and soft news. Journalists refer to hard news as information that needs immediate reporting, while in soft news, it is information that has little meaning or social or personal interest until it can be conveyed at any time (LEHMAN-WILZIG & SELETZKY, 2010).

The third function of the TV is education. Entertainment programs are more prominent than educational ones, even though the two can be combined. TV plays a vital role in influencing one's behaviour, beliefs, emotions, and personality, including social relationships (MOSHKI, NOGHABI, DARABI, PALANGI, & BAHRI, 2016). Researchers reveal that TV can foster violence (EL-HOUFEY & ELSEROGY, 2013), a negative impact on academic grades and on language skills (AHINDA, MURUNDU, OKWARA, ODONGO, & OKUTOYI, 2014), as well as hostility (FABIO ET AL., 2015), and have various other impacts.

## 2.3. Institutional Broadcasting TV Categories

The public is familiar with several categories of TV broadcasting, namely private TV, public TV, and pay-tv. Private TV, which is often referred to as commercial TV, involves companies with a function to entertain and broadcast advertisements (TOKA & POPESCU, 2009) and whose primary motive is profit (NSEREKA, 2016). Public TV does not depend on commercial revenue, and uses its income to provide news and information programs for a varied audience (TOKA & POPESCU, 2009). Public service broadcasters may be funded by the government, TV license fees, and public donations (LIN, 2011). Pay-tv or subscriber TV is a subscription-based TV service whose revenue is from viewer subscription fees (TORII, 2017). According to Broadcasting Act No.32/2002, Indonesia has another category, namely: community TV. According to Article 21 of the Broadcasting Act, community TV is a broadcasting institution established by a particular community, is independent, and not commercial with low

transmitting power, limited area coverage, and which exists to serve the interests of its society (UNDANG-UNDANG PENYIARAN, 2002).

TV broadcasting is a capital-intensive industry because it requires a lot of capital investment to provide infrastructure and operational costs (BETIANG, 2013; SUDIBYO & PATRIA, 2013). It needs many expensive electronic and non-electronic devices, as well as electricity costs, the costs of program production, and operators' wages. Chuday writes that a TV company involves 64 types of jobs (CHUDAY, 2008). However, the list is not yet detailed because some parts of the fields of entertainment production and transmission have not been defined in writing.

#### 2.4. Factors Influencing Consumers' TV Choice

In uses and gratification theory, KATZ, BLUMLER, and GUREVITCH (1973) state that the audience is active. The audience chooses the media and has the motivation to fulfil their desires and be satisfied (BLUMLER, 1979; BROWN ET AL., 2012; EGEDE & CHUKS-NWOSU, 2013). Different people who use the same program may have different needs (KUYUCU, 2015).

Although uses and gratification theory has wide support, the theory attracts sharp criticism from other researchers, e.g. McQuil, who criticizes it because it cannot predict the selection and use of media given the difficulty of measuring motivation (McQUAIL, 2010). McQuil describes the public motivation for using the media, namely, to escape from the daily routine, make friends, strengthen individual values, and help to achieve something. McQuil's criticism of this theory shows that the audience has subjective motivation in choosing TV channels. The audience's mood also plays an essential role in choosing TV channels. The mood management theory of Zeilmann claims that individuals choose TV channels based on feeling (ZILLMANN, 1988). Initially, mood management theory is the theory of affect-dependent stimulus arrangement (BRYANT, ROSKOS-EWOLDSSEN, & CANTOR, 2003). The audience chooses TV channels to reduce or end their negative feelings and decides to preserve and intensify positive influences. REINECKE (2017) mentions the selection of TV channels based on hedonism motivation. To serve this hedonistic purpose, individuals tend to rearrange their environment to optimize mood by maximizing the positive influence of the media and minimizing the atmosphere of hostility towards the media. In mood management theory, the audience does not always realize their motivation in choosing a TV station (BRYANT ET AL., 2003).

**Table 2.1. Research Publications on Factors Affecting Consumer's TV Choices**

<b>Researchers/Scholars</b>	<b>Research site</b>	<b>Typology of Uses and Gratification</b>
RUBIN, A.M. (1983)	USA	Time consumption and entertainment; and users of TV on content for nonescapist, information seeking
RUBIN (1985)	USA	Entertainment, habit, convenience, social utility, relaxation or escape from problems, escape from boredom, and reality exploration or advice.
PAPACHARISSI & MENDELSON (2007)	USA	Reality entertainment, relaxation, social interaction, companionship, habitual pass time, and voyeurism
GURLEN & SUKHMANI (2011).	India	Knowledge and learning, relaxation and pass time, uplift of hidden talents and stress management tool
BROWN, LAURICELLA, DOUAI, & ZAIDI (2012)	Canada	Curiosity/information, identification, social interaction, and entertainment
ALHASSAN & KWAKWA (2013).	Ghana	Clear reception, station heritage, news coverage, kind of program, friends/colleague influence
SHADE, KORNFIELD, & OLIVER (2015)	USA	Need for enjoyment, entertainment, escape, enlightenment
KIM & VISWANATHAN (2015)	Korea	Learning, social interaction, relaxation, self-driven
BALCI & AYHAN (2015)	Kyrgyzstan	Entertainment-relaxation, escape from social interaction, companionship, information seeking, and pastime.
RUI & STEFANONE (2016)	USA	Cultivates desire for fame among the viewers
R. MALIK (2016)	India	Coverage news; satisfaction/information obtained; accuracy/credibility of the news; confidence news anchor/presenter; types of news covered; viewers role in society; clear reception; need for entertainment; social/peer influence; the history of channel/brand name; and no of advertisement/ads
BHATT & SINGH (2017).	India	Information, education, entertainment, and knowledge

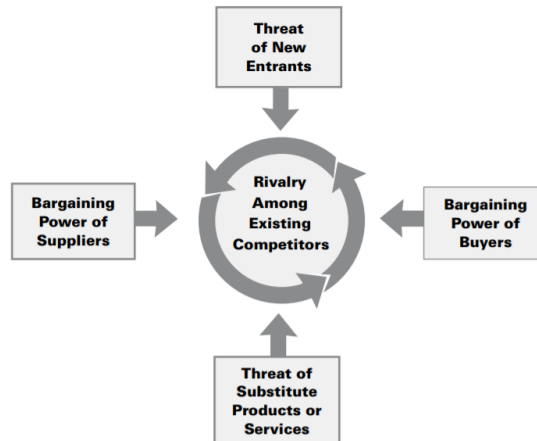
*Source: Author's Editing (2019).*

Table 2.1 above shows that many researchers have revealed factors that influence audiences when using TV media (Table 2.1). Some researchers reveal the same motives, but many are different. Those researches make us aware that there are many motivations to watch TV. There are two approaches to investigate the factors that influence the audience in choosing a TV channel, namely the individual and structural approach (S. J. KIM & VISWANATHAN, 2015). Individual methods involve individual elements, such as gender, age, audience needs, preferences, and gratifications. The structural approach includes the audience's ability to access media, programming strategies, and viewing environments. Every community might have

different motives for choosing TV media. In Ghana, these factors are clear reception, heritage stations, news coverage, kind of programs, and influences of friends/colleagues (ALHASSAN & KWAKWA, 2013). In India, viewers choose TV stations because of several factors, namely; news coverage, satisfaction/information obtained, accuracy/credibility of the news, a confident news anchor/presenter, types of news covered, the viewer's role in society, clear reception, the need for entertainment, social/peer influence, the history of the channel/brand name, and the unavailability of advertisement/ads (R. MALIK, 2016).

## 2.5. TV Broadcasting Competition

Competition occurs in all industries, including TV broadcasting. Competition between stations is becoming tighter, mainly because TV channels broadcast free to air; hence, the audience consumes TV broadcasts freely. In the fiercely competitive environment, a business person has to have a strategy to cope with the competition. One well-known method for dealing with competition is Porter's Model (PORTER, 1979, 2008). According to Porter, in competition managers need to pay attention to five essential elements, namely, existing competitors, the threat of new entrants, the bargaining power of buyers, the threat of substitute products or services, and the bargaining power of suppliers. Figure 2.1 describes these five elements, as follows:



**Figure 2.1. The Five Forces That Shape Industry Competition**

*Source: Porter (2008)*

In the TV broadcasting business, competition does not only come from other TV broadcasting companies; there are also other sources. These include: the emergence of new TV stations, the position of independent viewers, the threat of various substitutes for TV media (for example, online-based media such as social media, Netflix and Youtube), and the bargaining power of advertisers. The strength of the most active competition will be a determinant of corporate profits and will determine the formulation of a competition strategy (PORTER, 1979). The TV audience is one of the forces that determines competition. In the uses and gratification theory,

the audience has an active position (KATZ ET AL., 1973). Therefore, they become one of the decisive parties in broadcasting TV rivalry.

Another vital aspect of TV business competition is the regulator which regulates this industry. In many countries, governments control the broadcasting industry through several regulations that affect companies and audiences. Research shows that increasing investment in government-owned public TV can influence the existence of private TV (TORII, 2017) and affect viewers (STEEMERS & STEEMERS, 2017). Therefore, regulators are the key actors in the TV broadcasting business (BETIANG, 2013). Generally, the government formulates regulations that can benefit itself through bargaining with TV broadcasting (YOUMANS & POWERS, 2012).

## 2.6. Brand Equity

In business, a critical aspect of winning the competition is brand equity (AAKER, 2012). The brand has three essential functions: a distinguishing function, a meaning purpose, and a quality-assurance function (OBA, 2011). A brand is a company asset that is not visible and exists in the minds of consumers. A brand can be a name, logo, package design, slogan, jingle, colour, spokesperson, or shape consumers associate with a specific product (FARRIS, 2015). A brand can play a further role, not only as a name that distinguishes it from similar products, but as something which has high equity.

Brand equity can be viewed from several perspectives. Researchers write that brand equity has two elements, namely finance and marketing (BUIL ET AL., 2013; KELLER, 1993; LASSAR, MITTAL, & SHARMA, 1995). Other researchers mention three perspectives, namely the financial perspective, the employee perspective, and the consumer perspective (FARJAM & HONGYI, 2015; KING & GRACE, 2009). Speaking in financial terms, brand equity is referred to as Firm Based Brand Equity (FBBE), where companies see brands as assets that have financial value and are included in the accounting balance. From the perspective of FBBE, brand equity is the consumer's response to the brand (CHRISTODOULIDES & CHERNATONY, 2010). In the employee perspective (referred to as Employee Based Brand Equity/EBBE), researchers define brand equity as employee responses to a brand, based on the environment and work culture (KING & GRACE, 2009), while from a marketing perspective, brand equity is a consumer's perception of the brand (ESER ET AL., 2012); experts often refer to this as Consumer Based Brand Equity (CBBE). Brand equity research from this perspective is quite extensive, ranging from psychology to marketing. The author makes boundaries that the dissertation was restricted only in the marketing perspective rather than finance.

In CBBE, brand equity has two approaches, namely consumer perception (the cognitive approach) and consumer behaviour (the behaviour approach) (MOHAN & SEQUEIRA, 2015; SILVERMAN, SPROTT, & PASCAL, 1999). The consumer perception approach includes brand awareness, brand associates, and perceived quality, while the behavioural method includes brand loyalty and the focus on paying a price differential (MYERS, 2003). At the academic level, brand loyalty studies involve rational and emotional components (MAHESWARI, LODORFOS, & JACOBSEN, 2014).

The concept of brand equity developed in the 1980s (FAYRENE & LEE, 2011). Many researchers have defined brand equity. Aaker defines it as a collection of assets and liabilities associated with the brand, where the name and symbol increase or decrease the value given to the company and / or to the company's consumers (AAKER, 1991). Brand equity is a differential effect of knowledge about consumer responses to brand marketing (KELLER, 1993). Brand equity is an implicit assessment made by consumers about brands that are distinguished from other differentiators' products without brands. The brand acts as a sign or indication of the quality of the product or service (SWAIF, ERDEM, LOUVIERE, & DUBELAAR, 1993). LASSAR, MITTAL, & SHARMA (1995) define brand equity as consumers' perceptions of product excellence that carry the brand name as being superior to other brands. Consequently, brand equity is an additional utility or value added to a product with a brand name (B. YOO, DONTU, & LEE, 2000).

Brand equity is significant for companies producing goods and services. Researchers have agreed that brand equity could be a plus for the company. Brand equity can generate positive responses from consumers (BUIL ET AL., 2013), and in the long run can create sustainable competitive advantages (BHARADWAJ ET AL., 1993; MALMELIN & MOISANDER, 2014). HOFFLER & KELLER (2003) describes the benefits of brand equity in a comprehensive manner, as follows: 1). Improved perceptions of product performance; 2). Increased marketing communication effectiveness; 3). Less vulnerability to competitive marketing crises and marketing actions; 4). More elastic consumer response to price decreases and inelastic consumer response to price increases; 5). Larger margins; 6). Additional licensing and brand extension opportunities; 7). More significant trade or intermediary cooperation and support; 8). Greater consumer loyalty.

Brand equity is a multidimensional concept (CHRISTODOULIDES & CHERNATONY, 2010; B. YOO ET AL., 2000). Corporate brand equity is the sum of the results formed by its brand and any action taken by the corporation (JUNTUNEN, JUNTUNEN, & JUGA, 2011). Some researchers formulate their brand equity dimensions, but generally, all aspects utilize

dimensions developed by Aaker (FAYRENE & LEE, 2011), and these represent one of the definitions most widely accepted by researchers (ALAM & KHAN, 2015; BUIL ET AL., 2013; D. J. SMITH, GRADOJEVIC, & IRWIN, 2007). According to Aaker, brand equity has five basic dimensions: brand awareness, perceived quality, brand association, brand loyalty, and other proprietary brand assets (such as patents, trademarks, channel relationships, etc.) (AAKER, 1991). According to some scholars, other proprietary brand assets are not relevant to consumers' perceptions; therefore, only four dimensions are considered appropriate to brand equity (MOHAN & SEQUEIRA, 2015; BOONGHEE YOO & DONTU, 2001). Thus, in CBBE research many researchers have argued that there are only four dimensions of brand equity. All dimensions have a positive relationship with brand equity (SASMITA & MOHD SUKI, 2015; SEVERI & LING, 2013). Table 2.2 shows various dimensions of brand equity, as follows:

**Table 2.2. Research Publication on Brand Equity Dimension**

<b>Researcher/Scholar</b>	<b>Brand equity dimension</b>
AAKER (1991)	Brand awareness; Brand association; Perceived Quality; Brand loyalty
KAMAKURA & RUSSELL (1993)	Perceived value; Intangible value; Brand dominance.
LASSAR, MITTAL, & SHARMA (1995)	Performance, social image, value, trustworthiness, and attachment.
DE CHERNATONY, HARRIS, & CHRISTODOULIDES (2004)	Brand loyalty; satisfaction; and reputation.
EEDM, SWAIT, & VALENZUELA (2006)	Brand credibility; perceived quality; information costs saved; lower perceived risk; product consideration; & purchase
LEHMANN, KELLER, & FARLEY (2008)	Comprehension; interpersonal relations; comparative advantage; history; preference; & attachment
BOO, BUSSER, & BALOGLU (2009)	Destination brand awareness; destination brand experience; destination brand image; destination brand value; destination brand quality; and destination brand loyalty.
KIM & HYUNG (2011)	Awareness/association; perceived quality; loyalty

*Source: Author's Editing (2019).*

### 2.6.1. Brand Awareness

The first dimension of brand equity is brand awareness. Brand awareness is how consumers associate the brand with the particular product that they aim to own (SASMITA & MOHD SUKI, 2015), or the ability of consumers to recognize brands in various conditions that reflect their perception of the brand (EKHVEH, & DARVISHI, 2015). Therefore, brand awareness is defined as the ability to identify and remember a product (BILGILI & OZKUL, 2015; MULYONO, 2016) or a consumer's familiarity with the existence and accessibility of goods or services from a company (M. E. MALIK ET AL., 2013).

Brand awareness is one of the main factors in creating a brand's added value and one of the critical factors that influence the level of consumer knowledge about the brand (EKHVEH, & DARVISHI, 2015). Brand awareness is the primary determinant of almost all brand equity models (FAYRENE & LEE, 2011). Brand awareness precedes the formation of brand equity (AAKER, 1991) and improves brand performance (HUANG & SARIGOLLU, 2012). It creates a significant association in the memory of a particular brand (M. E. MALIK ET AL., 2013). In brand awareness, consumers can make various associations, thereby fostering joy and increasing commitment to the brand. Brand awareness is divided into four stages, namely, the stage of being brand unaware, brand recognition, brand recall, and top of mind awareness (AAKER, 1991). Figure 2.2 presents these four stages, as follows:



**Figure 2.2. The Brand Awareness Pyramid**

*Source: AAKER (1991)*

Unawareness of a brand is the lowest level, where consumers do not know the brand. The next level is brand recognition, where consumers can refer to brands with individual assistance (KHURRAM, SHEERAZ, & QADEER, 2018). Brand recognition is the ability of consumers to describe a brand that has been seen or heard before (KELLER, 1993). The next level is brand recall, namely, the ability of consumers to remember the brand when given a particular situation (PRASHAR, DHIR, & SHARMA, 2012). The highest level is top of mind, where consumers can name brand names first in the product category (CHOLINSKI, 2012; ROMANIUK, SHARP, PAECH, & DRIESENER, 2004). Brand awareness affects the creation of brand associations and consumers' ideas of perceived quality (BUIL ET AL., 2013). Brand awareness influences consumers in making decisions, with low involvement in consuming goods and services. Consumers use information about brands that they know as a consideration when making purchases (HUANG & SARIGOLLU, 2012). Several studies have shown that brand awareness has a close relationship with brand loyalty (DHURUP, MAFINI, & DUMASI, 2014; M. E. MALIK ET AL., 2013; SASMITA & MOHD SUKI, 2015) and has a positive influence on brand equity (DIB & ALLADDAD, 2014).

### 2.6.2. Perceived Quality

The second dimension of brand equity, according to Aaker is perceived quality, namely consumer perception of product quality (AAKER, 1991), or the consumer's subjective judgment about a product's overall excellence or superiority (ZEITHAML, 1988). TUAN & RAJAGOPAL (2017) define perceived quality as the consumer's estimation of the added values of a product or service or a particular brand. Also, perceived quality is defined as the consumer's feeling of the overall quality or superiority of a product or service. Perceived quality depends on consumers' judgments about the overall appearance of the product or service (BOONGHEE YOO & DONTU, 2001).

The idea of quality as satisfaction can refer to service quality (ZEITHAML, BERRY, & PARASURAMAN, 1996). It involves the idea of TV quality, which should always be related to the fulfilment of the essential functions of TV media, i.e. entertaining, providing information, and educating (BLUMLER & NOSSITER, 1991). Entertaining means giving pleasure to the audience, while giving information means conveying knowledge through numerous perspectives, multiple ideas, and ideologies in the community. The educational role of TV allows the audience to learn about something.

Viewers often debate the quality of TV because of differences in interests and culture (ARTERO, ETAYO, & SANCHEZ-TABERNERO, 2015). TV-quality, according to professionals, is different for different audiences. The cultural background and professions of the audience also influence TV-quality standards (ARTERO ET AL., 2015). Viewers more often use subjective feelings to judge TV-quality than basing their judgement on technical criteria (GERAGHTY, 2003). Quality assessments of TV programs also change from time to time (RIBKE, 2016).

TV broadcast quality is divided into three perspectives, namely subjective quality, objective quality (BAYO-MORIONES ET AL., 2015), and social quality (ARTERO ET AL., 2015). The objective perspective is an analysis that comes from professionals who refer to technical aspects, ethics, and narrative criteria. The subjective perspective is an assessment of the audience's satisfaction. Meanwhile, social quality is used to fulfil political, cultural, or social goals in a society.

Researchers have formulated in several aspects of TV quality from a subjective perspective, namely: original, entertaining and funny, educational and instructive, innovative and creative, neutral in information provision, committed to society, dealing with social issues, and varied in contents (BAYO- MORIONES ET AL., 2015). The social quality perspective is related to the moral and pragmatic aspects (ARTERO ET AL., 2015). The moral element is linked to

community implications and the practical issue is the personal advantage to be gained from the experience of watching TV. The moral dimension consists of violating children's schedules, violent content, erotic content, and news sensationalism. The pragmatic aspect consists of excessive advertising, excessive celebrity programming, a lack of cultural programming and a lack of content variation. Perceived quality provides a further reason for consumers to watch TV. This quality influences brand association (BUIL ET AL., 2013) and has a positive relationship with brand equity (B. YOO ET AL., 2000).

### 2.6.3. Brand Association

Brand association is everything related to the brand in consumer memory (AAKER, 1991; ASHRAF, SULEHRI, & ABBAS, 2018), which is essential for brand owners and consumers. Brand association helps consumers receive and process information about products better. Meanwhile, for the owner, it produces differentiation or explains the position of the product, creates positive feelings towards the product, and facilitates product expansion. This dimension is an essential reason for consumers to choose products (BOISVERT & BURTON, 2014).

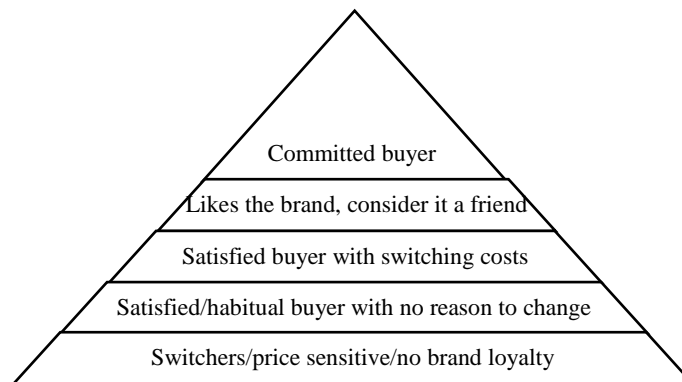
Generally, viewers associate brand association with the content and format of TV programs (ESER ET AL., 2012; HOFFMAN, 2013). What is presented by TV will create specific associations for the audience and become the character and identity of the television station. Brand associations will be more effective if based on a great deal of experience or exposure (AAKER & KELLER, 1990). The local TV station at Yogyakarta, which often features local culture, local news, and the local Javanese language, has an image as a local television of Javanese culture (BOGAERTS, 2017). TV content and programs will build a particular image in the minds of the audience.

### 2.6.4. Brand Loyalty

The fourth dimension is brand loyalty, which is interpreted as consumer engagement with the brand (AAKER, 1991). Brand loyalty is also defined as an unconditional commitment where the consumer has a strong relationship with the brand, which may not be affected under ordinary circumstances (ESER ET AL., 2012; MAHESWARI ET AL., 2014) when the brand changes both price and product features. Loyalty is defined as the consumers' willingness to consume a similar product or service (RAMIZ, QASIM, RIZWAN, ASLAM, & KHURSHID, 2014).

Brand loyalty has various aspects. According to MAHESWARI, LODORFOS & JACOBSEN (2014), brand loyalty arises because of the experience of using brands and the presence of commitment. Consumer loyalty to the brand will reduce marketing costs, support sales, attract new consumers (create awareness and provide guarantees) and suppress competition. Brand loyalty has a positive effect on brand equity (DIB & ALHADDAD, 2014; SASMITA & MOHD

SUKI, 2015). In the television industry, brand loyalty also has a positive influence on brand equity (ESER ET AL., 2012; PORRAL, FERNANDEZ, & BOGA, 2014).



**Figure 2.3. Aaker's Brand Loyalty Pyramid**

*Source: AAKER (1991)*

According to Aaker, consumer loyalty is divided into five categories (Figure 2.3), which are; switchers, satisfied/habitual buyers, satisfied buyers with switching costs, brand likers, and committed buyers (AAKER, 1991). The lowest level reflects consumers who have no loyalty. The highest level in the pyramid reflects the consumer who commits to the product. All companies always try to make consumers have a strong commitment to the product. Company policies that can develop consumer commitment continue to grow, meaning that these policies are effective.

Many authors have proved that substantial brand equity would influence brand preference positively (CHANG & LIU, 2009; COBB-WALGREN, RUBLE, & DONTU, 1995; MYERS, 2003). Through experimentation, researchers have found that high brand equity produces more significant preferences and purchase intentions. Brand preference has a positive effect on consumer purchase intention (CHANG & LIU, 2009; COBB-WALGREN ET AL., 1995).

## 2.7. Brand Preference

Brand preference is the consumer behaviour that reflects his/her attitude towards the brand (EBRAHIM, GHONEIM, IRANI, & FAN, 2016). HELLIER ET AL. (2003) define brand preference as the extent to which the consumer favours the designated service provided by his or her present company, in comparison to the designated service provided by other companies in his or her consideration set. MYERS (2003) wrote that brand preference is strongly related to brand equity and formed in complex ways, both rational and emotional. Consumer preferences are reflected in three responses: cognitive, affective, and behavioural (GRIMM, 2005).

Brand preference is influenced in many ways, both directly and indirectly (GARG, KUMAR, & GARG, 2014). According to GHOSE & LOWENGART (2013), product attributes can

influence brand preference. In TV broadcasting, factors that influence the brand preference of the audience are different. COHEN (2002) revealed that viewers make their preferences based on loyalty. Other researchers revealed four factors that influence brand preference, namely, news coverage, the type of programs aired, TV presenters, and reception of a clear TV signal (KIRIGO, 2010; MUNYOKI & KIRIGO, 2011). However, other researchers have revealed that the factors are reception of a clear TV signal, station heritage, news coverage, kind of program, and friends' influence (ALHASSAN & KWAKWA, 2013). MALIK (2016) mentions more factors, namely news coverage, satisfaction/information obtained, accuracy/news credibility, confidence in the news anchor/presenter, types of news covered, viewers' role in society, clear reception, the need for entertainment, social influence, brand name, and no advertisements. The study shows that the audience's preferences for TV stations can vary.

Brand preference will positively influence purchase intention (BUIL ET AL., 2013; CHANG & LIU, 2009; COBB-WALGREN ET AL., 1995). If the audience has a strong brand preference, then most likely they will choose that TV station as the channel of choice. COBB-WALGREN, RUBLE & DONTU (1995) conclude that higher brand equity will result in much greater preferences and purchase intentions. In long-term studies, brand equity has a strong influence on brand preference (MYERS, 2003).

## 2.8. Purchase Intention

In consumer purchase behavior studies, researchers define purchase intention as a consumers' intention to buy a product in the future (HSUA & TSOUB, 2011; SAXENA, 2016; WANG & TSAI, 2014; YUKSEL, 2016). Other researchers have defined purchase intention as a consumer's plan to choose a particular brand of concern (HELLIER, GEURSEN, CARR, & RICKARD, 2003). Purchase intention is an essential key for consumers to access and evaluate specific products (MIRABI, AKBARIYEH, & TAHMASEBIFARD, 2015). The higher the purchase intention, the more likely it is for a consumer to make a purchase. However, this does not mean that consumers who have high purchase intentions will purchase. Conversely, weak interest does not mean consumers do not intend to purchase. Purchase intention decisions are complex processes.

Purchase intention is fundamental because the company will gain consumers. However, companies do not instantly get purchase intention because many competitors produce the same products and services. Besides, consumers have a great deal of information as a reference for making choices. Researchers have found that demographic, geographic, and group aspects influence purchase intention. Demographic factors include age, gender, and race (MADAHY & SUKATI, 2012). Geographic elements include where consumers reside, and group aspects

include the influence of groups, for example, friends, relatives, co-workers/school friends, and the mass media. Cultural factors are relative because sometimes they can be influential, but at other times not. Product quality, advertising, and brand names also affect purchase intention (MIRABI ET AL., 2015). Researchers also found that product features, brand names, and social influences play a significant role in purchase intentions (RAHIM, ZAHARAH, KUAN, ABAS, & MERIAM, 2016). Perceived value, consumer knowledge, and celebrity endorsement are also essential factors in purchase intention (YOUNUS, RASHEED, & ZIA, 2015).

In TV broadcasting, purchase intention indicates the intention to watch a particular TV station. The intention to watch TV is subjective, complex, and varied. However, the audience tends to choose a media that has the same character as him/herself (KHARROUB & WEAVER, 2019; WEAVER, 2011). Message content is also an essential factor that influences the audience in choosing a TV station. Research on sports TV shows that satisfaction with commentators, satisfaction with video and sound, and satisfaction with information from TV stations, significantly influences viewers' intention to see future broadcasts (CHOI & BUM, 2019). Other studies reveal that consumer perceived value, consumer satisfaction, and behavioural intentions affect the choice of TV stations (NATALIA & HANDRIMURTJAHJO, 2016).

Purchase intention influences brand equity (BIAN & LIU, 2011; HAKKAK, VAHDATI, HADI, & NEJAD, 2015). Brand equity has a positive and significant effect on the growth of purchase intention. Substantial brand equity will increase purchase intention. Therefore, brand equity is expected to increase the purchase intention of the audience towards the TV broadcast program.

## 2.9. Brands in the Television Business

The concept of branding and Consumer Based Brand Equity (CBBE) has long been developing in the field of marketing, but this concept is relatively new in the area of mass communication (CHAN-OLMSTED & KIM, 2001). Although much media research has been carried out, brand equity research in the media is relatively rare (BAYO-MORIONES ET AL., 2015), lacking systematic focus and theoretical coherence, and in the field of media management, brands and branding continue to be underdeveloped research areas (MALMELIN & MOISANDER, 2014). We can find several studies related to brand equity in the TV industry, for instance, the effect of brand equity on media credibility (BAKSHI, KHAN, & MISHRA, 2014; PORRAL ET AL., 2014), the impact of brand equity on audience preferences (ESER ET AL., 2012), the effect of brand equity on viewing behaviour (MEDOWELL & SUTHERLAND, 2000), and the influence of brand equity on brand credibility and brand extensions (OYEDEJI & HOU, 2010).

In the TV industry, the brand has three different aspects compared to consumer products (BAKSHI ET AL., 2014). First, media products are in the form of information. Only those who have experience can make conclusions about media products. Second, media brands are binary because they have two different consumers at the same time, namely, the audience who consumes the content, and advertisers who buy time. Third, the media depends on the creative abilities of talents who have a personal brand that affects the perception of the audience, which could be separate from the media brand. Corporate brand equity can be different from the brand equity of TV programs (BAKSHI ET AL., 2014; ESER ET AL., 2012; MCDOWELL & SUTHERLAND, 2000). Each TV program has different brand equity and this is reflected in the ratings. Equity differences transpire because of the ‘differential effect’ reaction reflected in consumer preferences and behaviour (KELLER, 1993). TV programs that have high equity tend to have high ratings, and TV programs that have low ratings tend to have lower equity (MCDOWELL & SUTHERLAND, 2000). However, the fact that a TV program has high ratings does not mean it has technical, aesthetic, ethical, and moral quality criteria (BAYO-MORIONES ET AL., 2015).

#### 2.10. Underpinning Theories

This study uses as its foundation two main theories, namely the theory of uses and gratification and the theory of brand equity from the perspective of CBBE:

**The uses and gratifications.** The theory is from communication science, and was first introduced by KATZ, BLUMLER, and GUREVITCH (1973), who mentioned that television viewers are active. The audience can choose the media to satisfy their needs freely. Different viewers can watch the same TV program, but their motivation can vary. The author uses this theory to explore the factors that influence the audience when choosing TV channels.

**Brand Equity Theory.** The author uses the brand equity theory from Aaker (AAKER, 1991), which is widely accepted by researchers, to examine brand equity from the consumer perspective (CBBE). These brand equity dimensions are brand awareness, perceived quality, brand association, and brand loyalty. The fifth brand equity dimension from Aaker, namely other proprietary brand assets, was not involved in the study because the aspect is not part of consumer perceptions (MOHAN & SEQUEIRA, 2015; BOONGHEE YOO & DONTU, 2001).

#### 2.11. Theoretical Variables Definitions

The theoretical variables in this research are defined as follows:

**Brand equity** is a set of brand assets and liabilities associated with the brand (AAKER, 1991).

**Brand awareness** is the consumer's ability to recognize brands in various conditions of the brand (Ekhveh, & Darvishi, 2015) or the ability to identify and remember a product (BILGILI & OZKUL, 2015; MULYONO, 2016) or the consumer's familiarity with the existence and accessibility of goods or services from a company (M. E. MALIK ET AL., 2013).

**Perceived quality** is the consumer perception of product quality (AAKER, 1991). Perceived quality depends on consumers' judgments about the overall appearance of the product or service (BOONGHEE YOO & DONTU, 2001).

**Brand association** is everything that is associated with the brand in consumer memory (AAKER, 1991; ASHRAF ET AL., 2018; ESER ET AL., 2012).

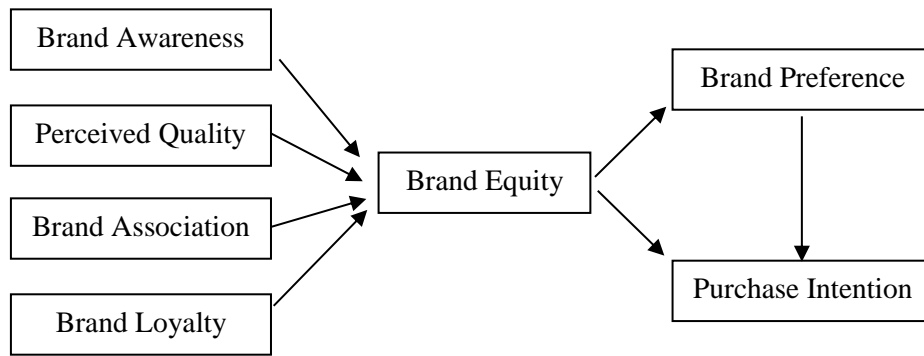
**Brand loyalty** is the consumer's engagement with the brand (AAKER, 1991) or a particular commitment where the consumer has a strong relationship with the brand (MAHESHWERI ET AL., 2014), or it can be interpreted as the consumers' willingness to continue to consume or recommend the same products or services (RAMIZ ET AL., 2014).

**Brand preference** is the tendency of consumers to have an attitude that reflects a preference for the brand (CHANG & LIU, 2009; EBRAHIM ET AL., 2016).

**Purchase intention** is a preference where consumers will buy products (WANG & TSAI, 2014).

## 2.12. Proposed Theoretical Model of the Dissertation

In this study, the author tested the variables in three parts. First, he examined the effect of four independent variables (brand awareness, brand association, perceived quality, and brand loyalty) on brand equity as the dependent variable individually. In the second part, he examined the effect of brand equity as an independent variable on two dependent variables (brand preference and purchase intention). In the third part, he tested brand preference as an independent variable on purchase intention as a dependent variable. He did not examine the effect of brand awareness, perceived quality, brand association, and brand quality variables on brand preference and purchase intention through brand equity. The author developed the theoretical model based on a combination of research models from several other researchers and designed it based on CBBE's research needs in the television industry. Based on the literature review, the following Figure 2.4 illustrates a theoretical framework of the quantitative study.



**Figure 2.4. Proposed Theoretical Framework**  
*Source: Author's Proposed Theoretical Framework (2019).*

### 2.13. Study Background

The author chose the topic of research for several principal reasons. First, the author has a concern that TV broadcasting content in Yogyakarta still does not satisfy the audience. TV companies are more concerned about business than educating. Second, the TV broadcast function is enormous because it can help people to convey positive messages, for example, health promotion, disaster preparedness, education, business inspiration, etc. Third, TV companies have economic contributions to make, including creating jobs and raising the local and national economy. Fourth, TV could support a dynamic and constructive democracy. TV media has a function as a public space to mediate various parties, including to act as a bridge between the society and the elites. A healthy TV station can be the fourth pillar in a modern democratic country, in addition to the executive, judiciary, and legislature. Fifth, the literature on brand equity and factors influencing TV broadcasts among the audience, especially in Indonesia, is still scarce. This scarcity implies further problems in researching this field. The results of this research are expected to overcome this gap.

### 3. MATERIALS AND METHODS

#### 3.1. Research Approach Applied

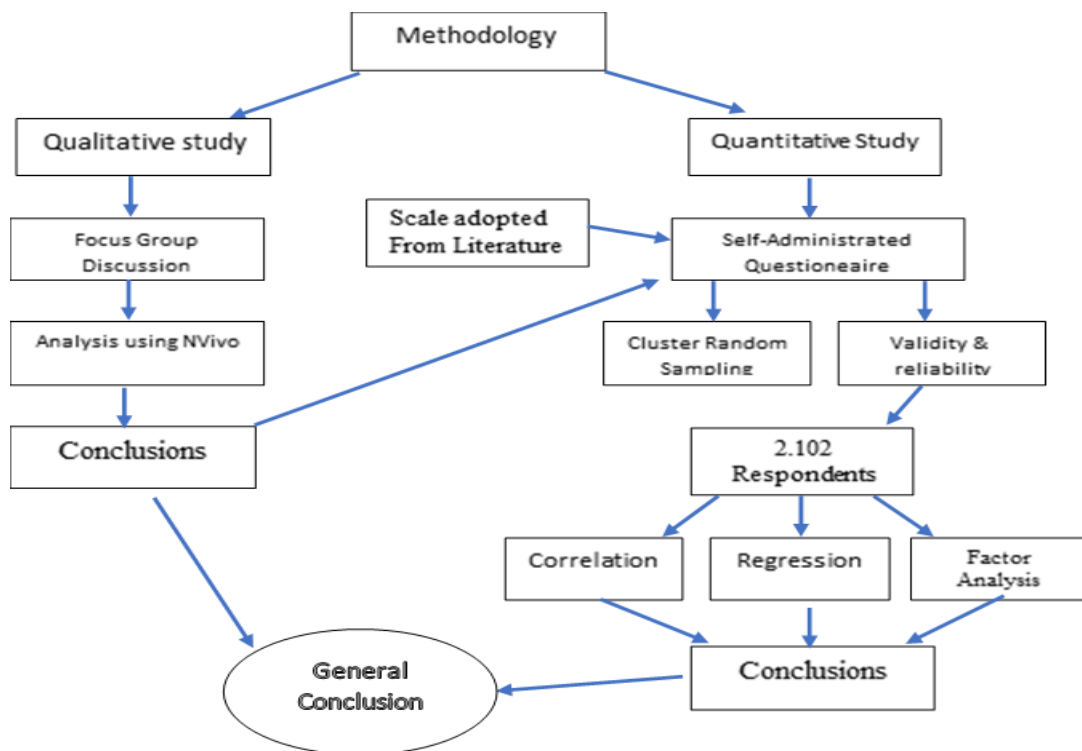
There are two types of approaches: inductive and deductive. The inductive approach concludes theoretical concepts and patterns from observed data. A deductive approach tests the ideas and models known from the theory using new empirical data (BHATTACHERJEE, 2012). In this study, the author used a deductive – i.e. a general to a specific - approach that involves testing a theory by collecting and analysing data. The author used primary data, and built a theoretical framework of several variables through information integrated to propose hypotheses. In the next stage, the author empirically tested the hypothesis.

#### 3.2. Data

The research uses primary and secondary data. Primary data are collected from FGD and questionnaires. Secondary data includes data from reports and official websites.

#### 3.3. Research Methodology of the Study

The research methodology in this study is presented in the following diagram:



**Figure 3.1. Research Methodology of the Study**

*Source: Author's Construction (2019)*

#### 3.4. Population

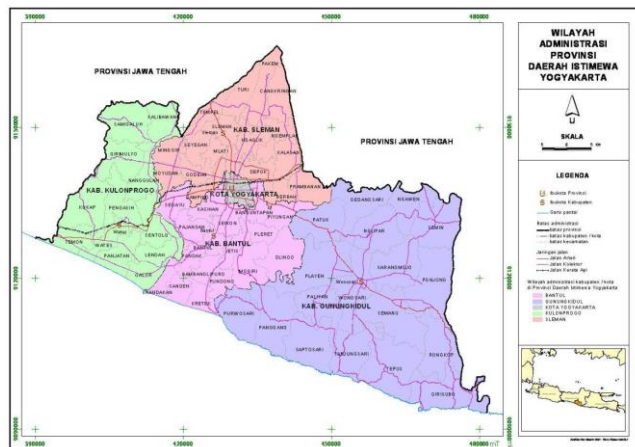
Based on the 2016 BPS data, residents of the Yogyakarta region, as many as 3,714,922 people, are spread around 4 districts and 1 municipality. The population of each area presented in following table.

**Table 3.1. The Population of the Yogyakarta Region**

No	Districts & Municipality	Population	Area	Population Density/km <sup>2</sup>
1	Districts of Bantul	983.527	508,1 km <sup>2</sup>	1.940
2	Districts of Gunungkidul	695.731	1.485 km <sup>2</sup>	468
3	Municipality of Yogyakarta	417.744	3.186 km <sup>2</sup>	13.007
4	Districts of Kulonprogo	437.441	586,3 km <sup>2</sup>	746
5	Districts of Sleman	1.180.479	574,8 km <sup>2</sup>	2.054

Source: BIRO PUSAT STATISTIK (2016)

Yogyakarta is located in the southern part of Java, between 7°33'-8°12' South Latitude and 110°00'-110°50' East Longitude. In the west and north it borders on Central Jawa Province, in the east on East Jawa Province, and in the south on the Indian Ocean (Figure 3.2.). The area of Yogyakarta is 3,185.80 km<sup>2</sup> or 0.17% of the total area of Indonesia (1,860,359.67 km<sup>2</sup>). All the regions have a different geographical area. Sleman and part of Bantul are on the Merapi mountain plateau (altitude 802.911 m). The Gunungkidul area is in low mountains (altitude 150-700m). Gunungkidul also has 28 islands. The southern part of Kulonprogo is in hills, and the northern part is in the lowlands (altitude 0-80 m). This area is fertile and has the potential for agriculture.



**Figure 3.2. The Map of the Yogyakarta Region**

Source: [https://aryokurniawan.wordpress.com/2012/12/20/mengenal-daerah-istimewa-yogyakarta/peta\\_wil\\_adm\\_diy/](https://aryokurniawan.wordpress.com/2012/12/20/mengenal-daerah-istimewa-yogyakarta/peta_wil_adm_diy/) (2019).

Historically, before the independence of the Republic of Indonesia, Yogyakarta was in the territories of the Ngayogyakarta Hadiningrat Sultanate and the Pakualaman, each led by a king and dukes who ruled for generations. The Pakualaman Duchy was an autonomous region under the Sultanate. The king of the Ngayogyakarta region was Sri Sultan Hamengkubowono X, and in the Pakualaman region the ruler was Kanjeng Gusti Pangeran Adipati Aryo (KGPA) Paku Alam X. A few days after Indonesia's independence, they declare to be part of Indonesia. In recognition of their enormous contribution, the Indonesia government granted privileged status for Yogyakarta.

At present, the Sultanate and Pakualaman still maintain their culture, making the Yogyakarta region a reference for Javanese culture and leading to the city being dubbed a cultural city. The society still recognises Sultan and Paku Alam as cultural leaders. Its cultural circumstances and many historical relics make Yogyakarta an attractive tourist destination for domestic and foreign tourists. Also, in Yogyakarta, there are 118 private and state tertiary institutions, with a total of 342,673 students (BAPPEDA DIY, 2016). Living expenses and education expenses are affordable; therefore, it is one of the favourite educational destinations in Indonesia. Many people describe Yogyakarta as a 'student city.' They come from various tribes from all over the provinces of Indonesia.

### 3.5. Introduction to TV Broadcasting Stations in Yogyakarta

There are 19 private TV stations and one local public TV in Yogyakarta broadcasting free to air (Table 3.2.). Except for Adi TV and Kresna TV, all channels are networked broadcasting stations. The majority of channels are subsidiaries of TV stations in Jakarta, namely RCTI, Metro TV, TV One, Trans TV, Trans 7, Indosiar, SCTV, MNCTV, AN TV, Global TV, Net TV, R TV, Kompas TV, and iTV. Indonesia TV broadcasters call the 10 channels numbered 1 to 10 in the table list the "existing private TV stations." These are channels which were set up before the implementation of the Broadcasting Act in 2002 (WIDYATAMA, 2018b).

The existing private TV stations are also famous as "Jakarta TV stations" or "national TV stations," and they are commercial TV channels. Besides existing private channels, Indonesia has an existing public TV station. According to the government, TVRI is a public existing TV station owned by the government. This channel is a part of the national TV public network of TVRI Jakarta, which is located in the region. Indonesia has 29 public TV stations in the regions and 1 central public TV. However, people refer to TVRI Yogyakarta as the local TV station. All commercial TV stations besides the existing TV channels are referred to as local TV stations. Hence, Net TV, R TV, Kompas TV, and i-TV are local channels. However, viewers usually referred to these channels as Jakarta TV stations because they are owned by Jakarta investors and have a national network. Further, Jogja TV, ADi TV, RB TV, and Bali TV are known as purely local TV. Bali TV has a license on Bali Island, while Kompas TV is licensed in Jakarta; however, both of them are collaborations with local stations in Yogyakarta. The partnership between Jogja TV and Bali TV, led by Bali TV and Kompas TV, leads the collaboration between RB TV and Kompas TV. Bali TV did not dominate Jogja TV, but Kompas TV dominated RB TV's broadcast time.

**Table 3.2. TV Station Broadcasting Free to Air in the Yogyakarta Region**

No	TV Station	Name of Company	License Status	Company Status	Subsidiary/ Principal	Company Office
1	RCTI**	RCTI Dua	Existing private	National	Subsidiary	Yogyakarta
2	Metro TV**	Media TV Yogyakarta	Existing private	National	Subsidiary	Yogyakarta
3	TV One**	Lativi Mediakarya Yogyakarta & Lampung	Existing private	National	Subsidiary	Yogyakarta
4	Trans TV**	Trans TV Yogyakarta & Bandung	Existing private	National	Subsidiary	Yogyakarta
5	Trans 7**	TRANS 7 Yogyakarta Bandung	Existing private	National	Subsidiary	Yogyakarta
6	Indosiar**	Indosiar Lintas Yogya TV	Existing private	National	Subsidiary	Yogyakarta
7	SCTV**	Surya Citra Nugraha	Existing private	National	Subsidiary	Yogyakarta
8	MNC TV**	TPI Dua	Existing private	National	Subsidiary	Yogyakarta
9	AN TV**	Cakrawala Andalas TV Yogyakarta & Ambon	Existing private	National	Subsidiary	Yogyakarta
10	Global TV**	GTV Dua	Existing private	National	Subsidiary	Yogyakarta
11	Net TV**	Mitra TV Yogyakarta	Local TV	National	Subsidiary	Yogyakarta
12	R TV/Nusa TV**	Jogja Citra Nuansa Nusantara TV	Local TV	National	Subsidiary	Yogyakarta
13	Jogja TV**	Yogyakarta TV	Local TV	Local	Principal	Yogyakarta
14	Adi TV*	Arah Dunia TV	Local TV	Local	Principal	Yogyakarta
15	RB TV**	Reksa Birama TV	Local TV	Local	Principal	Yogyakarta
16	Kresna TV*	Mega Adi Citra Yogyakarta	Local TV	Local	Principal	Yogyakarta
17	I News **	MNC TV Network	Local TV	National	Subsidiary	Yogyakarta
18	Kompas TV**	Cipta Megaswara TV	Local TV	National	Principal	Jakarta
19	Bali TV**	Bali Radhana TV	Local TV	Local	Principal	Bali
20	TVRI**	TV Republik Indonesia	Existing public	Local	Subsidiary	Yogyakarta

Note: \*\* Member of network TV channel \*Independent TV station

Source: KPID (2018)

In this region, there are three community TVs, namely MMTC TV, Suka TV, and Akindo TV, which broadcast their content in limited coverage. MMTC TV belongs to MMTC Multi Media College, Suka TV is owned by Sunan Kalijaga University and Akindo TV is owned by the AKINDO College of Communication. There is also one cable TV, Jogja Medianet, owned by PT. Jogja Medianet, community TV and cable TV are not included as research objects. Profiles of national private TV, local private TV, public TV, and community TV described in the Table3.3.

**Table 3.3. Profile of National Private TV, Local Private TV, Local Public TV, and Community TV in the Yogyakarta Region**

No	Aspects	National Private TV	Local Private TV	Local Public TV	Community TV
1	Orientations	Comercial	Comercial	Social	Social
2	Networking	All have national networking	Some have national networking	All have national affiliation	No networking
3	Variety of content	Variety	Less variety	Less variety	Limited variety
4	Source of funding	TV Ads	TV Ads	State	Community Funding
5	TV revenue	Much	Less	-	-
6	Financial capability	Stong	Mostly weak	Moderate	Poor
7	Number of labour	Much	Less	Much	Tiny
8	Broadcasting coverage	National	Mostly local	Local	Limited
9	Transmitting power	High	Mostly medium	Medium	Limited
10	TV Share	Medium to high	Low to medium	Low to medium	Limited

*Source: Author's Calculation (2019)*

### 3.6. Qualitative Study

#### 3.6.1. Research Approach

The approach used in this study is the explanatory method, to reveal TV stations that are popular in the community, the quality of TV broadcast content, audience satisfaction, and factors influencing the audience in choosing a TV station. The author used Focus Group Discussion (FGD), which is a broad method in qualitative studies to gain an understanding of social issues (NYUMBA, WILSON, DERRICK, & MUKHERJEE, 2018). In this technique, the author gathers a group of individuals to discuss specific topics to obtain information about participants' experiences, beliefs, perceptions, and attitudes (DENSCOMBE, 2010; HAYWARD, SIMPSON, & WOOD, 2004).

#### 3.6.2. Type of Focus Group Discussion

The author uses a single FGD type, which is an interactive discussion regarding a topic by participants as a group in one place (NYUMBA ET AL., 2018). Participants discuss specific topics in a semi-structured format, where questions include both open-ended and closed-ended questions (HARRELL & BRADLEY, 2009). All participants have the same chance to express their opinions.

#### 3.6.3. The Procedure Focus Group Discussion

The author selects FGD participants from the local district assisted by contact persons in each region who lived in the local area, and who therefore know the FGD participants better. After collecting information about the candidates, the contact persons communicated with the author to determine FGD participants and to organize the FGD meeting. We used the stages of the FGD implementation from BREEN (2006), specifically, the welcome, an overview of the topic, a statement of the ground rules of the focus group, an assurance of confidentiality, the questions, and collection of background information. To get quality information, the author applied

specific qualifications for prospective participants to become FGD participants. The criteria of FGD participants are that they should live in the local district, be a minimum of 15 years old, have a hobby of watching TV, watch TV for at least 3 hours a day, have watched TV in the past week, and be able to express their opinion in front of the group smoothly.

#### 3.6.4. The Number of Focus Group Discussion Members

Experts have said that the number of FGD participants can vary, i.e. from 8 to 12 people (OMAR, 2018). However, according to NYUMBA ET AL. (2018), the amount of participants can range from 3 to 21 people, while according to DENSCOMBE (2010), there can be 3 to 4 people, which he refers to as a mini-FGD. The ideal number of FGD participants is 6 to 12 people (DILSHAD & LATIF, 2013) because if there are fewer than 6, the information obtained will not be fruitful, but if there are more than 12, it is usually challenging to manage (DILSHAD & LATIF, 2013; NYUMBA ET AL., 2018). In this study, the author invited 12 FGD participants to each FGD.

#### 3.6.5. Qualitative Data Analysis

The author used NVIVO 12 software to process the FGD results data, and used the FGD results to arrange some items of the questionnaires in quantitative research. In the following study, data collected from the survey and the results were processed using IBM SPSS 20 software.

### 3.7. Quantitative Study

A quantitative study is used to test the theoretical framework that will explain the influence between variables through surveys to test the hypotheses. The survey is defined as a selection of a relatively large sample of people from a pre-determined population, followed by the collection of relatively small amounts of data from those individuals (KELLEY, CLARK, BROWN, & SITZIA, 2003).

#### 3.7.1. Type of Investigation & Researcher's Interference

This type of research is causal research. The study is used with two objectives, namely to explain the relationship between the variables and to reveal the influences between them. The author has minimal involvement, does not control conditions or manipulate variables, and does not provide any assistance to respondents, including giving an interpretation of the research workflow process.

#### 3.7.2. Study Setting

The author runs the research in a non-contrived setting in a naturally running social environment.

### 3.7.3. Time Horizon

In general, there are two types of time horizons, namely, cross-sectional and longitudinal (RINDFLEISCH, MALTER, GANESAN, & MOORMAN, 2008). The author uses a cross-sectional type to examine the relationship between variables at a particular time. In this case, the author examines the relationship between variables in marketing related to TV broadcasting.

### 3.7.4. Unit of Analysis

The unit of analysis is individuals who watch TV broadcasts in the area of Yogyakarta.

### 3.7.5. Data Collection Process

The author sent out questionnaires without disturbing the social life of respondents. Surveys were sent through research assistants and field staff. Respondents were given 1-2 weeks to fill out the questionnaire. After the survey was completed, data were immediately entered into the computer by field staff under the supervision of research assistants and the researcher.

### 3.7.6. Operational Variables Definitions

The operational definition of the research variable is a transformation of the theoretical definition of the variable. 'Consumers' in this study refers to TV audiences. The operational definition is described as follows:

**Brand equity** is the quality of the brand in the minds of the TV audience. AAKER (1991) refers to brand equity as a corporate asset. To measure this variable, we use indicators of the quality of TV broadcast content related to its ability to deliver entertainment, information, and education.

**Brand awareness** is the TV audience's ability to recognize and remember a product, or consumers' familiarity with the existence of TV stations. We adopt and develop concepts on consumer recognition, popularity, and frequency to remember a brand from other studies as indicators to measure brand awareness variables (BILGILI & OZKUL, 2015; EKHVEH, & DARVISHI, 2015; M. E. MALIK ET AL., 2013; SASMITA & MOHD SUKI, 2015). The author formulated these indicators in the questionnaire about the level of the TV audience's knowledge of the TV channel, TV station popularity, and the frequency of TV viewers remembering TV channels.

**Perceived quality** is the TV audience's perception of TV channel quality, i.e. perceived quality depends on the TV audience's judgments of the overall appearance of the product or service. To measure the perceived quality variable, the author adopts the subjective quality and social quality aspects from the studies conducted by BAYO-MORIONES ET AL. (2015) and ARTERO ET AL. (2015). Subjective and social quality are measured through the viewpoint of

the audience. Subjective quality involves a judgement on whether the product is original, entertaining and funny, educational and instructive, innovative and creative, neutral in information provision, committed to society, dealing with social issues, and varied in content (BAYO-MORIONES ET AL., 2015). Social quality includes moral and pragmatism dimensions (ARTERO ET AL., 2015). The moral element is linked to community implications and the practical issue is the personal benefit gained from the experience of watching TV. The moral dimension consists of violating children's schedules, violent content, erotic content, and news sensationalism. The pragmatic aspect consists of excessive advertising, excessive celebrity programming, lack of cultural programming, and lack of content variation.

**Brand association** is everything associated with the brand in TV audience memory. To measure this variable, we modify indicators from other research conducted by ESER ET ALL (2012), which uses the terminology brand image, and the study of ASHRAF, SULEHRI, & ABBAS (2018) who used the concept of personal and social identity to measure brand association. The author embodies these indicators in the research instrument, which is related to the function of TV media, i.e. as a medium of entertainment, news, and education, plus the critical attitude of the channel, and the religious and cultural content in its broadcasts.

**Brand loyalty** is the TV audience's engagement with the TV channels. In this study, the authors modified the indicators of studies by SASMITA & MOHD SUKI (2015) and ESER ET ALL (2012), which were adjusted to the research objectives. The author compiles three indicators of brand loyalty towards TV stations related to TV functions including entertainment, information, and education. Each of these ideas is manifested in the research question.

**Brand preference** is the tendency of the TV audience's attitude that reflects the preference for selected services provided by the TV channels. To measure brand preference variables, the author compiles three indicators developed from research (CHANG & LIU, 2009; EBRAHIM ET AL., 2016) and adjusts them to the problem and research objectives. The three indicators are related to the function of the TV as a means of entertainment, information, and education.

**Purchase intention** is a preference in which a TV audience will choose the TV channels that can fulfil their desires and satisfy them. The author measures the purchase intention variable based on the research conducted by VINH & HUY (2016), by adjusting it to the study. The authors use the credibility indicator, developed from the research conducted by YOUNUS ET AL. (2015).

### 3.7.7. Instrument Development

This research is a public survey, hence the research instrument takes the form of a questionnaire. The questionnaire uses the Indonesian language to make it easier for respondents to understand. The questionnaire consists of four main sections. The first relates to the habit of watching TV. The second part contains items to measure the variables and is divided into seven subsections, while the third part deals with the issue of watching TV using the FGD results. The last part asks about the respondent's personal information. All questions are closed questions, except for those related to the age and ethnicity of the respondent. The author measures variables using a set of indicators developed from previous studies. Subsequently, the author develops and modifies the indicators into questions on the research instrument, adjusting it to the research goals. The questions use a five point Likert scale. Table 3.4 below shows the variables, indicators, number of items, and sources of the previous research from another researcher.

**Table 3.4. Variables and Indicators of the Research**

No	Variable	Indicators	Sum of Item	Source
1	Brand awareness	1. Consumer's knowledge on TV station 2. The popularity of TV station 3. Consumer memory level on TV station	3	SASMITA & MOH SUKI (2015)
2	Perceived quality	<b>A. Subjective Dimension</b> 1. Originality on TV 2. Creativity on TV 3. The value of education on TV 4. The level of entertainment on TV 5. TV station engagement to social issues 6. The neutrality of the news 7. The variety of the programs <b>B. Moral Dimension</b> 1. Have a program for kids in learning hours 2. Have a violence content 3. Have an erotic content 4. Have a sensational information <b>C. Pragmatic Dimension</b> 1. Have TV commercials 2. Have celebrities' program 3. Have cultures' program	14	BAYO-MORINES, ET AL (2015) & ARTERO ET AL., (2015)
3	Brand association	1. As an entertainment TV 2. As a news TV 3. As an educational TV 4. As a criticism content to the government 5. As a religious TV 6. As a cultural TV	6	ESER ET ALL (2012), ASHRAF, SULEHRI, & ABBAS (2018)
4	Brand loyalty	1. Often watch entertainment 2. Often watch the news program 3. Often watch the education programs	3	SASMITA & MOHD SUKI (2015), ESER ET ALL (2012), AAKER (1991)
5	Brand Equity	1. The quality of entertainment 2. The quality of information 3. The quality of educational	3	AAKER (1991)

No	Variable	Indicators	Sum of Item	Source
6	Brand preference	1. To watch TV because it has entertainment 2. To watch TV because it has information 3. To watch TV because it has education	3	CHANG & LIU (2009), EBRAHIM ET AL. (2016) VINH & HUY, (2016), YOUNUS ET, AL. (2015).
7	Purchase intention	1. Will watch an entertainment 2. Will watch the information 3. Recommend to friends to watch education on TV 4. Recommend to friends because it has good credibility	4	

*Source: Author's Editing, (2019).*

### 3.7.8. Sample

The author used random cluster sampling because the population was large and spread over an extensive area (TAHERDOOST, 2016; ZELIN & STUBBS, 2006). Based on this technique, the author classifies the population into five districts; then, one sub-district was randomly selected from each region. The sample is determined using the Taro Yamane formula in each district to obtain the most meaningful examples, with a sample error of 5% (Table 3.5). The author added 10% of reserve samples to anticipate respondents who did not return the questionnaire. The author sent out 2,200 questionnaires to respondents, of whom 2,102 replied, while 98 did not return the questionnaire. The entire survey was processed in the study.

**Table 3.5. Population and Sample Details**

No	District	Population	Sample	Rounded off
1	District of Bantul	983.527	399.83	400
2	District of Gunungkidul	695.731	399.77	400
3	Municipally of Yogyakarta	417.744	399.61	400
4	District of Kulonprogo	437.441	399.63	400
5	District of Sleman	1.180.479	399.86	400
	Sum	3.714.922	1998.72	2.000

*Source: Author's Calculation (2019).*

### 3.7.9. Data Analysis

The author used SPSS 20 software for processing data. According to the objectives and research hypotheses, we used a simple linear regression analysis to estimate the closeness of the relationship between the variables (BANGDIWALA, 2018). Before the regression test, we used the product-moment/Pearson correlation test to confirm the correlation. To examine the factors influencing consumers in their choice of TV stations, we used Confirmatory Factors Analysis (Table 3.6).

**Table 3.6. Overview of the Statistical Tests Used in the Study**

No	Analysis	Statistical Test	Software used
1	Reliability	Alfa Cronbach	SPSS 20
2	Validity	Product moment/Pearson correlation	SPSS 20
3	Correlation	Product moment/Pearson correlation	SPSS 20
4	Regression	Simple Linear Regression	SPSS 20
5	Analysis Factors	Confirmatory Factors Analysis	SPSS 20

*Source: Author's Editing (2019)*

**Alfa Cronbach.** This statistical test is used to measure reliability or internal consistency on a scale that is used to measure variables. Alfa Cronbach is essential in testing instruments that use a Likert range. Alfa Cronbach will show with certainty the variables compiled in this study. Variables can be termed reliable when the Cronbach alpha value is more than 0.7.

**Product Moment/Pearson Correlation.** This statistical was test used to test the questionnaire before the instrument is used and test the relationship between variables. For the first purpose, the author examined the survey using 300 samples to verify validity and reliability. In this study, the validity test used product-moment correlation, with a significance level of 0.05 (5%). The test results revealed that the entire value of r calculated is higher than the r table, where r for 300 samples is 0.113. Therefore, this research instrument is valid. The following product-moment/Pearson test is to test the relationship between variables based on the research questionnaire data that has been collected. In this test, the association has a significant correlation if P sig is  $<0.05$  and the r count value is  $> r$  table. The author distributed questionnaires to respondents using repeated data collection techniques.

**Simple Linear Regression.** This statistical test serves to examine the cause and effect relationship between the variables of the cause/predictor (X) to the effect variable/response (Y). Simple Linear Regression - often abbreviated as SLR (Simple Linear Regression) - is also one of the statistical methods used to make predictions about the characteristics of quality and quantity.

**Analysis Factors.** This statistical test serves to examine the construct of a set of variables based on the indicators constructed. The author uses Confirmatory Factors Analysis (CFA) to measure the variables of influencing factors on consumers in choosing TV stations based on exploratory analysis revealed from FGD; hence, the author could obtain better confirmation and more concision regarding the variables.

## **4. RESEARCH FINDINGS AND THEIR EVALUATION**

### **4.1. Qualitative Research**

This section contains four sub-topics. First, the author describes the TV business atmosphere in Indonesia. The description is split into the three eras of the Indonesian government, the Old Order, the New Order, and the Reformation Era. Each period (has) had a substantial influence on the TV business. Then, a brief history of TV development in Yogyakarta is followed by a summary of the TV stations which make up the research object and the results of the FGD.

#### **4.1.1. The Development of Television Broadcasting in Indonesia**

The development of the TV broadcasting industry in Indonesia is comprised of three eras of the country's government. Politics in Indonesia influence the developments of the TV broadcast business.

##### **4.1.1.1. TV Broadcasting in the Old Regime**

Television broadcasts were present in Indonesia from the beginning of 1962 during the Old Order, namely, Televisi Republik Indonesia/TVRI as a public TV owned by the government. Initially, the idea of TVRI was a political initiative by President Soekarno to cover the Asian Games IV in Jakarta, thereby improving Indonesia's image internationally (ALIMUDDIN, 2017). In this era, TVRI was the only channel that had broadcast rights in Indonesia based on Presidential Decree 215/1963 (MASDUKI & DARMANTO, 2015). In Article 4, TVRI was described as a political media designed to develop the mental/spiritual community, the physical nation, and the state, specifically the creation of the Indonesian socialist society. The President led TVRI directly.

The government funded TVRI, but the amount was not enough for operational costs; hence, the government allowed TVRI to receive advertisements. For that purpose, the government issued Presidential Decree (Keppres) No.215/1963 regarding the establishment of the TVRI Foundation. The Presidential Decree No.218 of 1963 also allowed the TVRI to obtain funds from TV licensing.

The government treated TVRI as an essential institution; hence, in 1964, the government built TV stations in Yogyakarta, Medan, Makassar, Surabaya, Denpasar, Manado, and Samarinda. All the regional TV stations were relay stations but they could produce programs based on the central TVRI platform. Since July 1 1959, the government has controlled the broadcasting system and adopted a policy of centralism in relation to this business. TV broadcasts were government-oriented, while the public became the political object (PANJAITAN & IQBAL, 2006).

#### 4.1.1.2. TV Broadcasting in the New Order Regime

The Old Order ended in 1966, due to the communist uprising. General Soeharto succeeded Soekarno as president and called his government the New Order. At this time, the government set three objectives for TVRI, namely promoting national unity and integration, promoting national stability, and promoting political stability (PANJAITAN & IQBAL, 2006). The government's mission was reflected in the TVRI slogan: "Establishing unity and integration" (RAKHMANI, 2013).

To strengthen TVRI's objectives, on July 8 1976, the government bought the Palapa satellite; therefore, this channel could reach all of Indonesia, which has an area of 5,193,250 km<sup>2</sup>. The government also built up a regional TVRI gradually, going from 7 to 29 local stations, and 395 terrestrial network transmission stations spread throughout Indonesia. However, TVRI remained centralistic because Jakarta controlled broadcasts.

TVRI obtained funding from the government, but it did not cover all operational costs so the government allowed TVRI to accept advertisements. Advertising revenues accounted for 51% of TVRI's budget (ARMANDO, 2011). However, the government changed this policy in April 1 1981, when TVRI was prohibited from showing advertisements because it should focus on its mission and prevent consumerism from widening social inequality. The prohibition of advertisements meant TVRI funds decreased drastically. As a result, TVRI could not produce programs well and began losing viewers. People started to switch to foreign TV shows through satellite dishes rather than watching monotonous TVRI broadcasts that were considered to feature government spokespeople (SEN & HILL, 2007). The number of people who bought satellite dishes grew continuously, along with the growing middle-class, following Indonesia's brilliant economic growth. The situation caused the government to revise the Decree of the Minister of Information No.54/B/KEP/MENPEN/1971 on TV broadcasts via cable. Also, the government issued Ministry of Information Regulation No.167/B/MENPEN/1986 regarding ownership of satellite dishes; media observers refer to these regulations as the initial implementation of the open sky policy.

In 1989, the TVRI monopoly ended, because private TV began to appear. Rajawali Citra Televisi Indonesia (RCTI) was the first TV station to get an SST (Siaran Saluran Terbatas/Limited Broadcast Channel) permit in the Jakarta area and become a commercial TV station, and it targeted urban and upper-middle-class audiences (RAKHMANI, 2013). Bambang Trihatmodjo (the second son of President Soeharto) owns this TV station. RCTI and TVRI developed a partnership in which 12.5% of the RCTI's advertising revenue was given to TVRI. RCTI gained 70,000 subscribers at the start of its broadcasting and this had increased by 92.86%

by 1990 (SUDIBYO, 2004). Success in Jakarta led Bambang to submit the SST permit to the Bandung area.

The success of RCTI motivated the enthusiasm of Sudwikatmono, Suharto's nephew, who applied for an SST through Surya Citra Televisi (SCTV) in Surabaya (East Jawa) and Denpasar (Bali). SCTV is aimed at the urban and upper-middle-class (RAKHMANI, 2013). Sudwikatmono collaborated with Henry Pribady, a key individual in the Sudono Salim Group Co., owned by Lim Swie Liong (Sudono Salim), a business partner of the Soeharto family (NURSATYO, 2012). Later, Halimah Trihatmojo (Bambang Trihatmodjo's wife), joined to become a shareholder in SCTV.

The success of RCTI and SCTV encouraged President Soeharto's eldest daughter, Siti Hardiati Indrarukmana (Mba Tutut), to apply for an SSU (Saluran Siaran Umum/Public Broadcast Channel) broadcast format under the name of Televisi Pendidikan Indonesia (TPI). The government approved the admission of an SSU permit through a letter from the Ministry of Information c.q Director-General of RTF No.1271B/RTF/ K/VIII/1990. The license is extraordinary because SSU broadcasts were only for TVRI. Moreover, TPI utilized TVRI facilities, both its production and transmitters. President Soeharto officially inaugurated the first broadcast of TPI. The TPI Station targets lower-middle class audiences (RAKHMANI, 2013) and has a semi-public TV format with educational content. However, lately, TPI has abandoned its mission and turned into a commercial TV that attempts to make a profit like other TV stations. TPI has been renamed MNCTV and is owned by Harry Tanoesudibyo.

The granting of a national broadcast license for TPI prompted RCTI and SCTV to apply for the same rights. Their effort was successful, considering they were in the President's family. Eventually, both of them became public-private TV broadcasting stations. The president's political and business cronies also followed and submitted proposals for licenses. Of his political cronies, Abu Rizal and Agung Laksono applied for a broadcasting license through ANTV. On January 30 1993, ANTV received an SSU license from the government. ANTV targets young people in urban areas (Rakhmani, 2013). Meanwhile, among his close business associates, Soeharto gave a license to Lim Sioe Liong, owner of a conglomerate of Chinese descent, who established Indosiar (Indonesia Visual Mandiri). This station targeted the middle and upper classes in urban areas (RAKHMANI, 2013; SUDIBYO & PATRIA, 2013).

In 1947, the New Order issued Act No.24 to regulate TV broadcasting. According to this Act, TV broadcasting consists of 3 categories, comprising government broadcasting institutions, private TV broadcasting, and the special broadcasting institutions. Government broadcasting is

owned and funded by the government. A private broadcasting institution has to be owned by an Indonesian. The special TV is defined as a TV station, which can include cable TV, subscription TV, closed circuit TV, video-on-demand services, audio text services, videotext services, and multimedia information services, etc. The government has the right to grant and revoke licenses, and oversees TV broadcast content based on the Broadcasting Law No.24 / 1997. Aside from the government, the military and other departments often put pressure on the media (KAKIAILATU, 2007). The government also obliged all TV stations to have a physical headquarters in Jakarta to make it easier to control TV stations.

Politically, the ownership of private TV by President Soeharto's family and cronies made the function of TV control over democracy disappear, because all TV channels supported the government and the elite. TV stations are more focused on seeking profit. They built terrestrial relay stations throughout Indonesia, following the rapid economic growth that succeeded in growing a new middle class at that time. During this era, private TV stations proliferated through their political connections with the authorities (SUDIBYO & PATRIA, 2013).

#### 4.1.1.3. TV Broadcasting in the Reformation Era

In 1998, the financial crisis hit Asia, including Indonesia. The exchange rate of the rupiah against the US dollar dropped drastically from Rp.2,300 to Rp.10,140 per 1 USD, causing capital flight (GARCIA, 2007). The economic crisis turned into a political crisis and triggered people's anger, forcing the president to resign from his post (HO & YEH, 2014). The people demanded Soeharto resign from his presidency, and Indonesia started the era of reform. The TV broadcast business changed drastically, with the government removing censorship and providing the freedom to establish mass media for society. In this period, the government granted licenses to five new private TV stations, namely; Global TV (1998), Metro TV (2000), Trans TV (2001), TV 7 (2001), and Lativi (2002). The owners are mass media entrepreneurs and leaders of conglomerates.

The Reform Era is divided into two essential periods, namely the beginning of reformation (1998-2002), and the broadcasting regulation era, which began in 2002. The early reform was known as reformation euphoria. The reformation era was a transition period from the New Order regime to the democratic freedom era in which media obtained extensive freedom. However, the freedom of the press often went beyond borders. Also, many TV station owners and media workers were tempted to become politically involved and establish political parties. Surya Paloh (owner of Metro TV) founded the Nasdem Party, and Harry Tanoesudibyo (owner of RCTI, MNC TV, and Global TV) founded the Perindo Party. Involvement in politics made TV broadcasting biased and partisan (NURSATYO, 2012). The political party activities

involving TV owners received longer coverage in broadcasts. The majority of TV stations treated viewers as markets and political objects. Broadcasting systems still tended to be centralized, with owners in Jakarta controlling broadcasts for their own business and political interests (HOLLANDER ET AL., 2009). The contents of the shows were still Jakarta-centric. Regional culture was increasingly fading, replaced by Jakarta culture. This situation prompted the government to issue the Broadcasting Act No.32/2002, which marked the early era of broadcast regulation. This regulation had three main objectives: to increase the diversity of broadcast content and bring variety to ownership, and to develop the economy throughout Indonesia.

In the Reform Era, TVRI remains a state-owned public TV. According to Government Regulation No.11 of 2005, TVRI is neutral and serves the public. However, the government's influence on TVRI remains (INTANI, 2013; MASDUKI, 2013). Its image as the government spokesperson is firmly embedded in the community; hence, this is one of the reasons why the number of viewers is decreasing (WARDHANI, 1981). According to the Broadcasting Act, the broadcasting industry is regulated by the Indonesia Broadcasting Commission (KPI). According to the rule, TV stations fall into one of 4 categories; public TV, private TV, pay-tv, and community TV. Private TV companies established before the Broadcasting Act are often referred to as 'national private TV stations'; 'existing TV stations' or 'TV stations of Jakarta', While TV stations established after the Act are called 'local stations' (WIDYATAMA, 2018b). National private TV stations consist of RCTI, SCTV, MNC, ANTV, Indosiar, TV One, Metro TV, Trans TV, TV 7, and Global TV. Generally, national private TV stations have more capital, more employees, and are better equipped than local TV. They are able to service broadcasting needs better and receive more advertising than local TV. On average, they receive 65% of national advertising spending per year; the rest is shared by local TV and other media (RIANTO & POERWANINGTIAS, 2013). Local TV can only finance 40% of its operational costs. This situation has forced some local TVs to join as members of a network led by TV from Jakarta. TV channels from Jakarta generally gain more of the benefit because the broadcast coverage increases and attracts more advertisements. Local TV receives 2.4% of TV advertising spending on average (ERİYANTO & MUTMAINNAH, 2019).

The Broadcasting Act requires TV stations to broadcast local coverage, except in networking. National private channels are obliged to release relay station ownership in the regions to become a separate local TV company. The government gave two years for national TV stations to adjust to the provisions. However, the stations delayed asset separation for various reasons, objecting to the regulation because it was detrimental to business, and arguing that the

separation of assets required a complicated process of business administration legally. Several companies were listed in the stock market; hence, the disposal of assets needed shareholder approval.

National private TV has objections to the role of the KPI, which is dominant in granting and revoking licenses. They carried out a systematic campaign to influence the people to reject the Broadcasting Act. They also lobbied high-level politicians and related parties to amend the Act. The campaign has succeeded, with several community groups filing a judicial review to the Constitutional Court. There have been five constitutional review submissions on the Broadcasting Act (P. RIYANTO ET AL., 2012). One of the parties that submitted a judicial review was the ATVI (Indonesia Private Television Association). After several trials, the Court approved part of ATVI's petitions (MAHKAMAH KONSTITUSI, 2004; P. RIYANTO ET AL., 2012), and subsequently the authority to regulate broadcasting returned to the government.

After the Constitutional Court's decision, the government issued the Government Regulation (PP) No.50 of 2005 on Private Broadcasting Institutions. Unfortunately, the PP contradicts the spirit of the Broadcasting Act (LIPUTAN 6, 2005; M. RIYANTO, 2007), because it gives a privileged position to the existing TV compared to local TV. For instance, existing TVs may own 90% of shares, but local TV only 49%; national private TV may broadcast on approximately 90% of Indonesian territory, but local TV is limited to 75% of Indonesian provinces.

Although there is different treatment between the existing and local TV, local entrepreneurs remain interested in establishing local TV, for certain reasons, such as the attractiveness of its social, political, and economic benefits. Since the implementation of the Broadcasting Act, the number of TV stations has increased dramatically to 1,251. However, fierce competition has made some TV stations limit their broadcast hours, and some of them have closed. By 2017, based on the Ministry of Communication and Information data, the number of TV stations had decreased to 1,075. Also, the impact of the economic crisis of 1998 lasted a few years and changed the TV companies ownership. SUDIBYO (2004) writes that to repay the debt to foreign investors, national private TV owners sold their shares. Bambang Trihatmojo sold the RCTI TV station to Harry Tanoesudibyo. Mba Tutut sold TPI, also to Harry (later Harry Tanoe changed the name of TPI to MNCTV). Harry Tanoesudibyo also bought Global TV from Nasir Tamara. Sudwikatmono sold SCTV to Eddy Kusnadi Sariaatmadja; Liem Sioe Liong sold Indosiar to Eddy Kusnadi Sariaatmadja. Jakob Oetama sold TV 7 to Chairul Tanjung, who previously owned Trans TV. Later, Chairul changed the name of TV 7 to Trans 7. Later, Chairul changed the name of TV 7 to Trans 7. Abdul Latief sold the Lativi station to Aburizal Bakrie

and changed the name to TV One. In brief, the differences in the TV broadcasting business during the Old Order, New Order, and the Reformation Era are shown in following table.

**Table 4.1. The Comparison of Broadcasting Business in the Old Order, New Order, and Reform Era of Indonesia**

Category	Period of Regimes		
	Old Order	New Order	Reform Era
License authority	Government	Government	Government
Broadcasting Ownership	Public TV station: State-owned	Public TV station: State-owned limitation; Commercial TV station: Elite and the crony limitation	Public TV station: State-owned limitation; Commercial TV station: business people; Commercial TV station: Community-owned
Category of broadcasting	Public TV station	Public TV station, Commercial TV station, Subscribe TV station	Public TV station; Commercial TV station; Subscribe TV station; Commercial TV station
Broadcasting system	Monopoly, centralistic	Nepotism, centralistic	Decentralism, some nepotism but mostly market competition
Broadcasting Purposes	Political purposes (embed of ideology, build political support), public relations, information dissemination	Public TV station: embed of ideology, build political support, information dissemination; Commercial TV station & Specific TV station: profit orientation	Public TV station: embed of ideology, build political support, information dissemination; Commercial channel & Subscribe TV station: profit orientation; Commercial channel: Information dissemination, communication, & social integrated
Funding for broadcasting	Government subsidies, license fee, and TV ad	Public TV station: state funding, other legal funding; Commercial TV station & subscribe TV station: TV ad & other legal incomes	Public TV station: State funding & other legal incomes; Commercial TV station: commercials & other legal incomes; Subscribe TV station: TV Ad & subscription fee; Community TV: community license fee & voluntary donations
Control & supervision	Government	Government	Indonesia Broadcasting Commission
Freedom of the press	Limited freedom	Limited freedom, applied revocation license, state censorship	Has freedom, revocation by the court, shelf-censorships, some cases mass pressure to journalist
The trend of media content	Mostly government, politic & elite activities	Elite, public figure, ceremony & press release	Variety, popular issue, mass concern
Broadcasting Coverage	National wide	National wide	Local coverage & national wide based on networking
The position of viewers	Viewers as an object as politics constituent	Viewers as a politics constituent and market	Viewers as a politics constituent, market, and participant

*Source: Widyatama (2018a)*

#### 4.1.2. The Development of TV Broadcasting in the Region of Yogyakarta

Discussing the TV development of Yogyakarta, it is important to review the history of TVRI Yogyakarta. TVRI Yogyakarta was established three years after TVRI Jakarta started broadcasting, and became the first local TV in the region. TVRI Yogyakarta served as a public TV and declared itself as an independent, professional, trusted TV station, and became the people's choice through a variety of programs. The government gave TVRI responsibilities to

carry out the function of integrating people and as a dynamic social control through the provision of appropriate information and entertainment. As a local TV, TVRI has to build a positive image of Yogyakarta as a centre for culture, education, and tourism. TVRI can produce its own programs and news, but it must follow the provisions of TVRI Pusat Jakarta.

The first private TV broadcasting free to air in Yogyakarta is TPI. People could start watching TPI in 1991. Initially, TPI was established as an educational TV station; then it changed gradually to include entertainment and commercial programs. After TPI started broadcasting nationally, other national private TVs followed. Among TV station practitioners, Yogyakarta is an essential region because it supplies creative energy to the industry beside being a barometer of the success of TV programs, as noted in the introduction to this dissertation.

All national private TV stations signals are relatively acceptable to the public because the majority have transmitters in Ngoro-Oro, Patuk, and Gunung Kidul, where the altitude is 828m above sea level, so the signals can spread more widely. The village of Ngoro-Oro is located at 7o51'-7o54 'LS and 110o37'-110o39 'BT, which is 21.5 km from the capital city of Yogyakarta.

The Broadcasting Act obliged all TV companies to be local TV stations and have licenses in the regions. Further, all the national commercial TV stations separate their relay stations into local channels. Formally, the relay station became a local TV station; however, they are subsidiaries and broadcast networks under the parent network. The obligation to broadcast 10% of local content tends to be ignored. They prefer to be a member of a system rather than independent broadcasts because they have to produce 30% local content if they are not a network. They provide local programs if the KPID Yogyakarta issues a warning, and forget their obligations again after some time has passed.

Like other regions, the local business community in Yogyakarta is interested in establishing TV companies. In 2004 and subsequently, several new local TV stations emerged which broadcast free to air, namely: Jogja TV (2004), RB TV (2004), ADI TV (2009), and R TV (2014), Net TV (2016), and Kresna TV (2016). As a result, broadcasting TV competition in Yogyakarta has become tighter. At the national level, not all local TV stations can operate properly, unless they have a TV network. Some local TVs have reduced broadcast hours and others have ceased operations due to bankruptcy. In 2017, the number of private TV companies decreased to 1,073 from 1,251 in 2016. The decline in the number of commercial TV stations occurred in all provinces in Indonesia, except in Yogyakarta.

#### 4.1.3. Television Stations Studied in the Research

The Yogyakarta region has 20 TV stations whose signals are relatively acceptable to the FGD participants. The 20 TV broadcasters include 19 private TV stations and 1 public TV. The FGD participants know all of these TV stations; however, they watch each channel with different frequency. Global TV, Bali TV, iNews, RTV, and Kresna TV were not viewed too often, so we excluded these 5 TV stations from the survey and included the other 15 TV stations as quantitative research objects. To clarify the discussion around the research, the author uses the term TV Jakarta to categorize 15 TV channels affiliated to Jakarta. These 15 TV stations include RCTI, Metro TV, TV One, Trans TV, Trans 7, Indosiar, SCTV, MNCTV, AN TV, Kompas TV, and Net TV as Jakarta TV stations. Meanwhile, the author refers to Jogja TV, ADi TV, RB TV, Bali TV, and TVRI as local TV stations.

Based on the license filing documents sent to KPID Yogyakarta, in general, all TV stations design the same types of program, comprising entertainment, news, and education programs, but in a different combination. Many TV stations aim for the same market segment. Many of these TV stations are targeting young, female audience members, and working students. Generally, TV stations target middle-level (Senior High School/SHS) viewers and those from middle and upper-class groups. Usually, TV workers classify viewers into six classes, namely A +, A, B +, B, C +, and C, which have the following income and expenses (Table 4.2):

**Table 4.2. Economic Class Segmentation**

No	Code of Segment	Income	Information
1	A+	More than Rp.3.000.000	Higher-Upper Class
2	A	Between Rp.2.500.000– Rp.3.000.000	Lower-Upper Class
3	B+	Between Rp.2.000.000– Rp.2.500.000	Higher-Middle Class
4	B	Between Rp.1.500.000– Rp.200.000	Lower-Middle Class
5	C+	Between Rp.1.000.000– Rp.1.500.000	Higher-Lower Class
6	C	Less than Rp.1.000.000	Lower-Lower Class

Source: Authors' Calculation (2016)

A brief profile of 15 TV stations studied in the following table.

**Table 4.3. Features of TV Broadcast Free to Air in Yogyakarta**

TV Station	Officially Program Content	Main Target Audience				
		Ages	Gender & status	Profession	Education	Economic status
1. RCTI	Entertainment (46.8%), sport (1.6%), information (16.3%), commercials (27.7%), others (7.6%).	5-14 (21.5%), 15-19 (10%), 20-29 (23.3%), 30-39 (18.2%), >40 (27%)	Female (56.9%) Male (43.1%)	Entrepreneur (10.9%), Employee (16.1%), Student (27.7%), Housewife (14.8%), Others (15.1%)	Higher Edu (5.7%) Middle Edu (47.8) Lower Edu (38.2%) Non-formal (5.7%)	A+ (5.2%), A (8.7%) B+ (21%), B (28.8%) C+ (24.9%), C (11.4%)
2. Metro TV	News (65%), education & culture (5%), religion (2.5%), commercials (18%), entertainment & music (5%), others (2%)	20-24 (10%), 25-29 (20%), 30-34 (20%), 35-39 (20%), 40-50 (20%), >50 (10%)	Male (60%) Female (40%)	Government employee (5%) Employee (5%), Entrepreneur (50%) Student (10%), Housewife (5%) Others (10%)	Higher Edu (90%) Middle Edu (10%)	A+ (90%) A (5%) B+ (5%)
3. TV One	News (56%), entertainment (21%), sports (15%), education, culture, & religions (8%),	<14 (14%), 15-20 (10%) 20-29 (20%), 30-39 (20%), >40 (38%)	Female (42%) Male (58%)	Student (35%), Employee (20%) Housewife (16%), Professional (2%) Others (27%)	Higher Edu (4%) Middle Edu (44%) Lower Edu (52%)	A+ (7%), A (14%), B+25%) B (35%), C+ (15%), C (4%)
4. Trans TV	Entertainment (15%), Information (15%), Education & Culture (35%) Commercials (15%), Public service advertisement (5%)	15-20 (17.9%), 20-24 (10.9%), 25-34 (23.8%), 35-44 (24.5%), 45-54 (22.7%)	Female (54.12%) Male (45.88%)	Housewife (37.66%) Entrepreneur (35.28%) Labour (27.06%)	NA	A (46.57%) B (31.10%) C (22.33%)
5. Trans 7	Entertainment (32%), Information (30%), Education & Culture (16%) Religions (3%), Commercials (17%)	<15 (17%), 15-24 (20%), 25-29 (13%), 30-34 (8%), 45-39 (9%), 40-50 (14%), >50 (19%)	Female (51%) Male (49%)	Government employee (10%) Employee (27%), Entrepreneur (13%), Student (26%) Housewife (13%), Others (11%)	Higher Edu (14%) Middle Edu (51%) Lower Edu (35%)	A+ (9%), A (6%) B+ (21%), B (33%) C+ (24%), C (7%)
6. Indosiar	Entertainment (35%) Information (15%), religion (15%), education & culture (10%), commercials (15%), sport (10%)	<15 (5%), 15-19 (25%), 20-24 (20%), 25-29 (20%), 30-34 (5%), 35-39 (5%), >40 (10%),	Female (60%) Male (40%)	Student (20%), Housewife (25%) Government employee (10%) Employee (25%), Entrepreneur (20%),	Higher Edu (10%) Middle Edu (60%) Lower Edu (30%)	B+ (30%) B (40%) C (30%)
7. SCTV	News & information (23.6%) Entertainment (48.1%), commercial (15%), sport (13,3%)	<15 (21%), 15-19 (12%) 20-24 (10%), 25-29 (11%), 30-39 (18%), 40-49 (13%), 50-59 (10%), >60 (5%)	Female (54%) Male (46%)	Formal sector (18%), non-forma sector (21%), Housewife (19%), student (28%), others (14%)	Higher Edu (8%) Middle Edu (48%) Lower Edu (39%) Non-formal (5%)	A+ (5%); A (5%) B+ (10%); B (25%); C+ (45%); C (10%)
8. MNC TV	Information (14%), Entertainment (54%), education & cultures (1%), Religions (5%); sport (1%), commercials (20%); Others (5%).	<15 (25.7%), 15-19 (8.9%), 20-24 (11.1%) 25-29 (11.1%), 30-34 (10.9%), 35-39 (8%) 40-50 (20%), >50 (4.3%)	Female (53.2%) Male (46.8%)	State employee & soldiers (10%); Employee (16.7%); Entrepreneur (11.9%); Student (27.8%); Housewife (18.1%); Others (15.5%)	Higher Edu (4.7%) Middle Edu (42.8%) Lower Edu (52.6%)	A (2.5%); B (5.3%); C+ (7.8%); C (53.8%); D (21.4%); E (8.9%)
9. AN TV	Information, Entertainment, Music, Sport	<15 (22.5%), 15-24 (21.6%), 24-34 (22.5%)	Female (50.6%) Male (49.3%)	State employee (8%); Employee (13.3%); Entrepreneur (12.3%);	Higher Edu (8%)	A (19.8%); B (15.4%); C+ (31.2%); C (13.9%); D (13.9%); E (5.9%)

TV Station	Officially Program Content	Main Target Audience				
		Ages	Gender & status	Profession	Education	Economic status
		35-50 (20%), >50 (13.6%)		Student (29%); Housewife (14.5%); Others (14.9%)	Middle Edu (47.2%), Lower Edu (44.8%)	
10. Kompas TV	Information (40%), education and culture (20%), Entertainment (25%), commercials (15%)	15-30 (30%), 30-40 (25%), 40-50 (20%) >50 (25%)	Female (60%) Male (40%)	Student (25%), state employee (25%), entrepreneur (25%), housewife (10%), employee (25%)	Higher Edu (45%) Middle Edu (40%) Lower Edu (15%)	A+ (10%), A (30%), B+(30%), B (20%), C+ (10%)
11. Net TV	Entertainment (40%), daily life information (30%), commercials & others (30%)	<15 (19%), 15-19 (10%), 20-24 (10%), 25-29 (10%) 30-34 (14%), 35-39 (14%) 40-50 (15%), >50 (10%)	Female (51%) Male (49%)	State employee (10%); Employee (6%); Entrepreneur (7%); Student (24%); Housewife (28%); Others (10,1%)	Higher Edu (50%) Middle Edu (30%) Lower Edu (20%)	A+ (25%); A (25%) B+ (20%); C+15% C (10%); D (5%)
12. Jogja TV	Local news (3%), Education & Culture (18%), Entertainment (28%),	3-12 (20%), 13-19 (20%), 20-30 (30%), 31-50 (30%)	Female (55%) Male (45%)	State employee (20%); Employee (15%); Entrepreneur (15%); Student (20%); Housewife (20); Others (10%)	Higher Edu (45%) Middle Edu (20%) Lower Ed (35%)	A (28%), B (43%), C+ (27%), C (2%)
13. Adi TV	Entertainment (25), Information (20%), Education (20%), Culture (10%), others (25%).	3-14 (30%), 15-22 (20%) 23-30 (30%), 31-50 (30)	Female 65% Male 35%	All profession	Higher Edu (10%) Middle Edu (65%) Lower Ed (25%)	A 4%, B 32%, C +55% C 9%
14. RB TV	Entertainment (35%), Information (30), education & culture (8%) Religion (5%), sport (2%), commercials (15%), socials (5%).	<14 (5%), 15-20 (15%) 20-29 (30%), 30-39 (30%) >40 (20%),	Female 55% Male 45%	All profession, especially Farmer, Fishermen, Employee, & Housewife	Higher Edu (25) Middle Edu (65) Lower Ed (10%)	A+ (10%); A (20%); B+ (40%); B (25%); C+ (5%)
15. TVRI	Information (48%), Education (19%), Culture (7%), Entertainment (8%), sport (3%), Farmer & rural (15%)	<15 (13.75%), 15-29 (21.05%), 30-39 (19.33%), 40-49 (14.45%), >50 (28.42%)	Female (55%) Male (45%)	State employee (20%); Employee (15%); Entrepreneur (15%); Student (20%); Housewife (20); Farmer (10%)	Higher Edu (11.5%), Middle Edu (36.9%), Lower Ed (17.1%) Non-formal (34.6%)	A (10.14%), B (19.40%), C+ (38.85%), C (25.06%), D (6.54%)

Source: Author's calculation (2019).

Based on the license filing document from the TV station, the broadcast content of all TV stations comprises elements of entertainment, information, and education. However, the percentage of the program elements, and the format, scope, content, and frequency of views tends to be different for each channel. All channels have varied programs, although they are similar to each other. Most of the channels (e.g., RCTI, SCTV, Trans TV, Trans 7, Indosiar, AN TV, and MNCTV) define entertainment as the most significant proportion of their broadcasts so that the public knows them as an entertainment TV station. Metro TV, TV One, and Kompas TV contain more information so that the audience knows them as news channels. Meanwhile, TVRI Yogyakarta is known as a complete channel that combines entertainment, news, and education. The author attaches a short description of the 15 channels in the appendix.

#### 4.1.4. The Implementation of FGD

In qualitative studies, the author uses FGD as a data collection method. Data includes TV stations that are often watched, factors that influence people to watch TV, and the quality of TV programs in Yogyakarta. The author conducted 5 FGD sessions, each of 1.5 hours with different schedules and locations. The researcher invited 12 people to each FGD, but some participants cancelled their attendance. The author did not replace participants who did not come, for 3 reasons; 1). The participants present still fulfilled the requirements. 2). The time of the study was limited, 3). Finding replacement participants, according to the inclusion criteria, was difficult. The author led the FGD as the moderator whose job is to organize the discussion and motivate the participants to express their opinions honestly. The author provided meals and transportation fees for the participants after the FGD had finished. Photos were taken and audio recording made for documentation. After the FGD was completed, the author compiled the transcript of the FGD and conducted an analysis using NVIVO 12 software. The 5 FGDs are described in Table 4.4.

**Table 4.4. The Implementation Schedule of the FGD**

No	Places of FGD	Participants	Date
1	<b>District of Sleman.</b> Jl. Kalisahak No.28, Klitren, Kecamatan Gondokusuman, Kabupaten Sleman, Yogyakarta	9	23 July 2018
2	<b>Municipality Yogyakarta.</b> Jl. Ki Ageng Pamanahan no 19 Kotamadya Yogyakarta	12	28 July 2018
3	<b>District of Kulon Progo.</b> Rt. 42, Rw. 20 Ngrajun, Banjarharjo, Kalibawang, Kabupaten Kulon Progo.	10	30 July 2018
4	<b>District of Gunung Kidul.</b> Jl. Sumarwi Gg. Sedhet No. 80 RT. 04 RW. 11 Gadungsari, Wonosari, Gunung Kidul	11	12 August, 2018
5	<b>District of Bantul.</b> Jl. Taman Siswa No.158, RW.08, Wirogunan, Kecamatan Mergangsan, Yogyakarta	9	5 Sept. 2018

*Source: Author's Calculation (2019)*

#### 4.1.4.1. The Participants in the FGD

The FGDs were attended by 51 participants, in total, comprising 26 males and 25 females. The age of the participants varied between 17 and 52 years, and the most typical highest level of education was high school (22 participants), followed by bachelor's degree (20 people), master's degree (5), and diploma (4). Some participants with lower education cancelled their attendance for personal reasons. The FGD participants who attended consisted of senior high school students, diploma students, bachelor students, and master students. The data related to the FGD participants is shown in Table 4.5.

**Table 4.5. FGD Participants by District, Education, and Gender**

District	Gender	SHS	Diploma	Bachelor	Master
District of Bantul	Male	1	2	1	1
	Female	2	0	2	0
District of Gunung Kidul	Male	2	0	0	0
	Female	3	2	4	0
Municipality of Yogyakarta	Male	4	0	1	1
	Female	1	0	4	1
District of Kulon Progo	Male	5	0	3	0
	Female	1	0	1	0
District of Sleman	Male	2	0	2	1
	Female	1	0	2	1
Sum		22	4	20	5

*Source: Author's Calculation (2019).*

Based on the data, private employees dominate the FGD participants. Students came next, followed by entrepreneurs. The same number of state employees and lecturers participated. The least typical professions were farmer and homemaker, each with 1 participant.

#### 4.1.4.2. Focus Group Discussion Analysis

##### 4.1.4.2.1. Analysis of FGD Implementation

All FGD participants from all of the districts meet the criteria. Generally, they have a critical attitude and thinking. However, they shy to express their opinion, hence sometimes need a little persuading by the moderator to express themselves. FGD participants who are more educated think more analytically. This finding is in line with other research which found that higher-level students have more critical thinking (SAARMANN, FREITAS, RAPPS, & RIEGEL, 1992). Also, critical thinking in terms of TV broadcasts is in line with Parwadi's study, which concluded that the people of Yogyakarta have a critical attitude towards TV (PARWADI, 2005).

##### 4.1.4.2.2. Factors Influencing FGD Participants in Watching TV

Analysis of the FGD showed that participants had many reasons for choosing TV channels. They are looking for TV channels that satisfy them and often change TV channels to other programs if they do not like a particular TV program. This fact shows that the audience is active.

The author reveals that there were 23 influencing factors for FGD participants when selecting TV channels. The strongest influencing factor is when a TV station has entertainment programs. All FGD participants choose the entertainment aspect as the first consideration when selecting TV channels. The second strongest factor is if TV stations have information programs. These two reasons are the factors most frequently chosen by the FGD participants. In communication studies, entertainment and information aspects are the essential functions of TV media, in addition to its educational purpose (HOLTZ-BACHA & NORRIS, 2001). Interestingly, education - the third function of TV media - occupies the sixth rank as a factor in the research. FGD participants did not choose the education aspect as a reason for selecting TV channels, even though they often discussed this aspect. The 23 factors that influence FGD participants in selecting TV channels are shown in Table 4.6.

**Table 4.6. Factors Influencing Consumers' Choice of TV Stations**

No	Influential factor	File	Reference
1.	TV stations have entertainment programs (X1)	51	56
2.	TV stations broadcast news & information programs (X2)	30	33
3.	To fill the times (X3)	24	26
4.	So as not to miss information (X4)	22	25
5.	TV stations have interesting programs (X5)	21	26
6.	TV stations have educational programs (X6)	20	22
7.	To get materials that are useful for communicating with the community (X7)	15	15
8.	Many cultural programs (X8)	13	16
9.	The program schedule matches my schedule (X9)	13	13
10.	To releases the stress (X10)	12	13
11.	The news is neutral (X11)	12	14
12.	To overcome the problem, I faced (X12)	12	12
13.	The program was promoted on TV (X13)	10	11
14.	TV stations have clear/clear signals (X14)	8	9
15.	This TV station has a particular program (X15)	8	9
16.	TV stations broadcast religious programs (X16)	8	10
17.	The presenter is interesting (X17)	7	8
18.	TV stations have extensive news coverage (X18)	6	6
19.	The program was satisfying (X19)	6	6
20.	Many broadcasts my regional news (X20)	6	7
21.	Often hold events off-air (X21)	6	6
22.	Watch because of friends (X22)	6	7
23.	The program is similar to other TV stations (X23)	4	4

*Source: Author's Calculation (2019)*

Generally, viewers have the same motivation to choose TV channels in various countries, but other studies reveal slight differences. In India, the role of the audience in society and the historical background of the TV station are two aspects that have an influence (R. MALIK, 2016); however in this study, these two aspects did not affect the respondents. Indian audiences divide the news into news coverage and news accuracy, but the people of Yogyakarta divide

the news in three ways, specifically news coverage, local news, and broad coverage of news. In Ghana (Africa), people have different factors, namely; clear reception, the station's heritage, news coverage, type of program, and the influence of friends/colleagues (ALHASSAN & KWAKWA, 2013); however, children's' programming factors were not found among the Yogyakarta audience.

The author used the 23 factors that influence the audience to choose a TV broadcast revealed in the FGD as question number 11 in the questionnaire on quantitative research. The result of influencing factors on consumers' choice of TV stations is measured using Confirmatory Factors Analysis (CFA), with the assistance of SPSS software.

#### 4.1.4.2.3. The Quality of TV Stations According to FGD Participants

Data computed using NVIVO 12 revealed that 21 typical comments indicated TV broadcasts have no quality, but contrarily 12 typical comments indicated the opposite, and 18 reflected an ambiguous opinion. Those with ambiguous opinions argued that all TV stations have both quality and non-quality TV programs, at the same time. Table 4.7 shows this data.

**Table 4.7. Typical Comments of FGD Participants Relating to TV Quality**

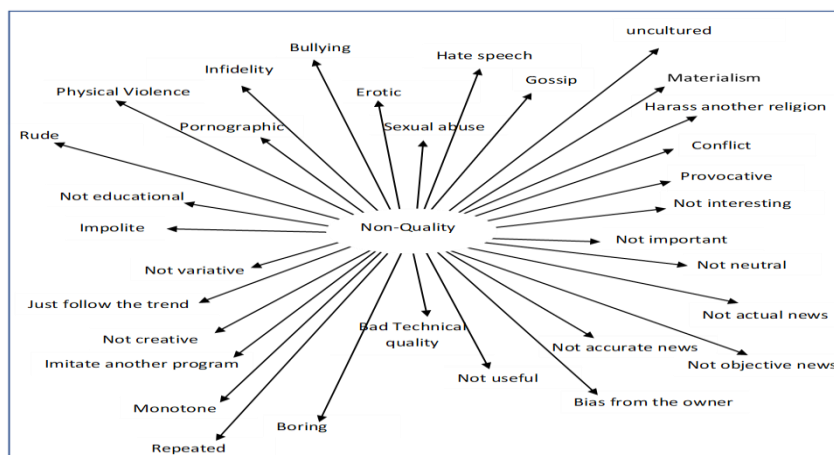
No	FGD	TV Content Quality		
		Have Quality	No quality	Ambiguous
1	FGD District of Bantul	2	3	1
2	District of Gunung Kidul	2	9	2
3	Municipality of Yogyakarta	2	4	6
4	District of Kulon Progo	3	1	6
5	District of Sleman	3	4	2
	Total reverence	12	21	18

*Source: Author's Calculation (2019)*

Based on these observations, respondents who gave ambiguous answers were influenced by Javanese culture. In this culture, society tends to maintain social harmony (IRAWANTO, RAMSEY, & RYAN, 2011). They are not comfortable giving firm answers, even though the moderator has asked them to be firm. The opinions of an FGD participant (AP, male, 45 years old) that reflect a non-quality assessment, are represented in the following statement:

"In general, the quality of soap opera programs on national TV, in my opinion, is non-quality. The contents are mostly not very educative. The news broadcast is also not neutral."

Based on the data, FGD participants expressed 32 aspects that categorized non-quality (Figure 4.1). These issues were grouped into four categories, namely moral and ethical concern, social concern, creativity, and the art of technical cinematography.



**Figure 4.1. Non-Quality Indicators of TV Programs According to FGD Participants**

*Source: Author's Calculation (2019)*

There were 11 aspects of non-quality TV grouped into moral and ethical concerns comprising infidelity, erotic scenes, pornography, sexual assault, bullying, hate speech, harsh profanity, gossip, impoliteness, physical abuse, and other non-educational scenes. The social problems include 13 aspects; namely, harassment of other religions, lack of cultural values, displays of materialism, provocative lifestyles, conflict, not important news, not attractive, not neutral, not current, not objective, not accurate, not useful, not objective, and owner's influence on the TV broadcasting. FGD participants also rated TV programs to be non-quality in terms of creativity, i.e. boring, repetitive, monotonous, not creative, not varied, just following trends, and imitating other programs. Participants also argued that cinematographic techniques influenced the quality of TV programs, related to video quality, sound systems, lighting, and shooting techniques.

Generally, the soap operas, reality shows, talk shows, and news on many commercial TV from Jakarta contain non-quality aspects related to moral and ethical issues and social problems. Secondary data showed that those non-quality contents were seen frequently in almost all soap operas on national TV. Non-quality aspects related to social matters are found in *Pesbuker* (reality show, ANTV), *Orang Ketiga* (reality show, SCTV), *Anak Jalanan* (soap opera, RCTI), *Hidayah* (soap opera, Indosiar), *Indonesia Lawyer Club* (talk show, TV One), *Janji Suci Raffi dan Gigi* (reality show, Trans TV), and *Bukan Empat Mata* (talk show, Trans 7). Meanwhile, the non-quality aspects of the creativity and video quality categories could be seen in local TV from Yogyakarta (Jogja TV, ADi TV, and RB TV, and TVRI). Local TV often re-broadcasts news programs, talk shows and entertainment because of their limited production costs.

According to FGD participants, commercial TV stations from Jakarta generally paid more attention to their own business interests than those of the audience. The audience becomes the market for the TV station, and the TV station owner had too much influence on the TV content. The following extract of a statement by a FGD participant (female, 37 years old) reflects this:

“From the perspective of TV signals, national TV is generally good, but from broadcast content, it is of less quality. TV broadcasts also have too many advertisements. TV stations only have their own business interests. The audience only becomes an object and a market. Political news also tends to be heavily influenced by television station owners.”

Also, viewers complained that commercial TV from Jakarta paid less attention to local audiences, as reflected in this point made by a FGD member (Female, 23 years old):

“When viewed from the perspective of broadcast content, in my opinion, the quality is still lacking. TV stations that broadcast in Jogja should pay attention to the audience of Jogja. Various aspects of Jogja should get a more significant proportion [of TV time]. Unfortunately, TV stations that pay attention to Yogyakarta issues are only local ones. National television still lacks a local culture.”

## 4.2. Quantitative Study

### 4.2.1. Validity and Reliability Analysis

The author tested the instrument's validity before researching with other respondents. For this purpose, we use the product-moment test using SPSS 20. The author used 300 samples; the r table with a significance of 0.05 was 0.112891. The instrument has good validity if the value of r is higher than the r-table. Based on these computations, the author obtained data for which all r scores for each item in the questionnaire were higher than the r table (Annex 2). Therefore, this research instrument has good validity. Based on the test, all the Cronbach Alpha coefficient values are higher than 0.700. The results indicate that each of the research instruments has the right level of reliability. Table 4.8 below shows the instrument's reliability.

**Table 4.8. The Instrument's Reliability**

No.	Variables	Code	Number of Items	Cronbach's Alpha	Conclusions
1.	Brand Awareness	BAW	3	0.737	Reliable
2.	Perceived Quality	PQ	14	0.902	Reliable
3.	Brand Association	BAS	6	0.878	Reliable
4.	Brand Loyalty	BL	3	0.849	Reliable
5.	Brand Equity	BE	3	0.873	Reliable
6.	Brand Preference	BP	3	0.800	Reliable
7.	Purchase Intention	PI	4	0.822	Reliable

*Standard Coefficients >0.700. Source: Author's Calculation (2019).*

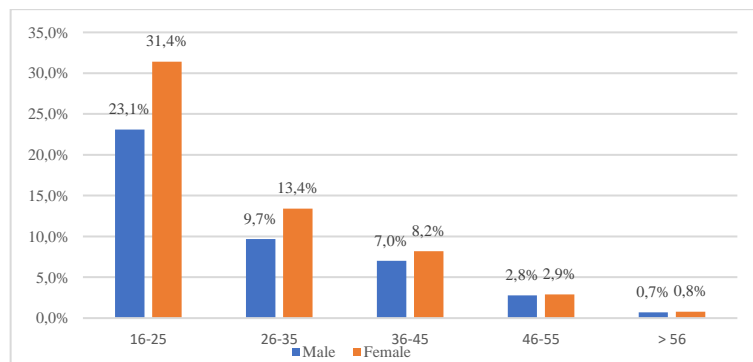
### 4.2.2. Descriptive Statistics

#### 4.2.2.1. Sample Analysis Based on Gender

The sample of this study was 2,102 respondents, consisting of 43.30% male (910) and 56.70% female (1,192) respondents. This gender composition represents the population of Yogyakarta in 2016, where women are outnumbered by men in a ratio of 50.55:49.44.

#### 4.2.2.2. Sample Analysis Based on Age

Respondents involved in the study were between the ages of 16 and 77 years old. However, the young were predominated among the respondents. Also, there were more females than males in all age groups. Figure 4.2 shows the data of respondents based on gender and age. Based on data from the Yogyakarta Bureau of Statistics in 2016, young people are the largest group among the population, and there were more females than males.



**Figure 4.2. Frequency Distribution of Respondents by Age and Gender**

*Source: Author's Calculation (2019)*

#### 4.2.2.3. Sample Analysis Based on Marital Status

Table 4.9 bellow shows the cross tabulation between marital status and gender. Most respondents were not married (61.90%). Of the total number of respondents 35.4% were unmarried women and 26.5% unmarried men. Married respondents numbered 36.6%, consisting of 16.0% men and 20.6% women, while widows and widowers were 0.90% and 0.70%, respectively (Table 49). Unmarried respondents made up the largest group because most of our respondents were young and still students. The predominant age of the respondents was between 16 and 25.

**Table 4.9. Cross Tabulation between Marital Status and Gender**

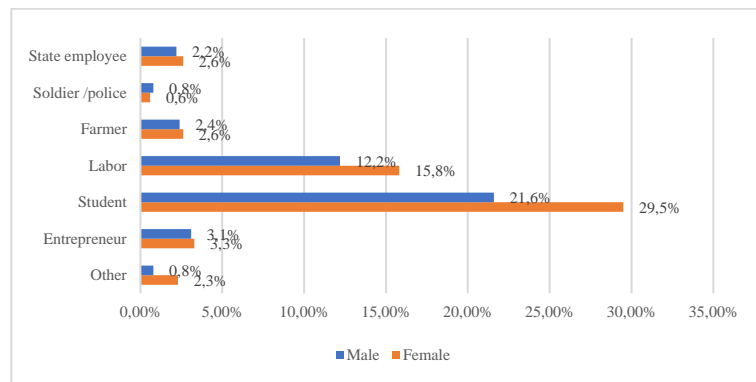
Status Marriage	Male		Female	
	%	Count	%	Count
Marriage	16.0%	337	20.6%	432
Not marriage	26.5%	557	35.4%	744
Widow	0.1%	2	0.8%	16
Widower	0.7%	14	0.0%	0
Sum	100%	910	100%	1192

*Source: Author's Calculation (2019)*

#### 4.2.2.4. Sample Analysis Based on Profession

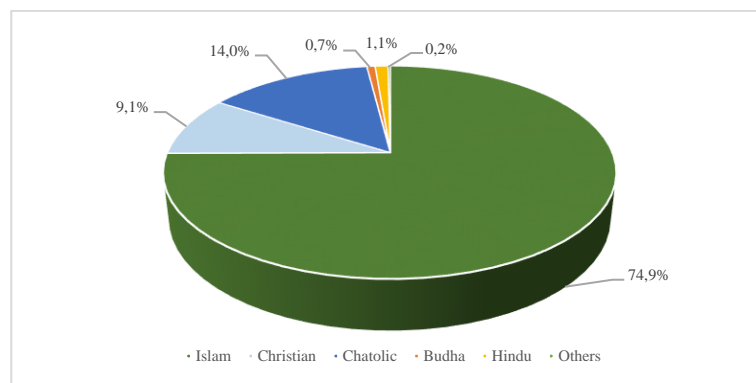
The cross-tabulated data on employment and gender showed that there were more women than men in all professions, except intermediate/police professions. The majority of the respondents were young. In Yogyakarta, most young people are students. The second largest group among

the FGD respondents was those in employment, including university staff, corporate employees, etc. (see Figure 4.3).



**Figure 4.3. Cross-tabulation between Profession and Gender**  
*Source: Author's Calculation (2019)*

#### 4.2.2.5. Sample Analysis Based on Religion

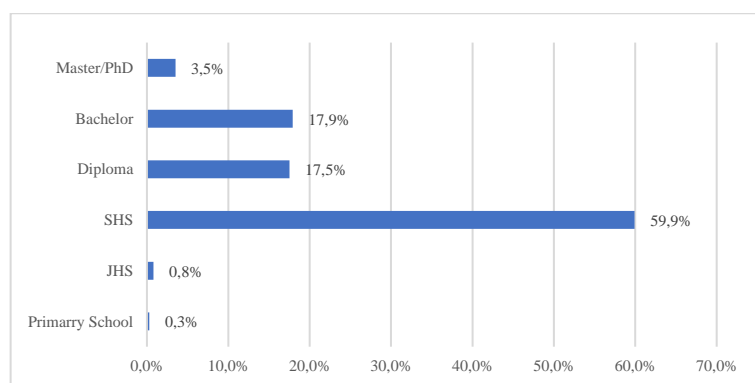


**Figure 4.4. Distribution of the Respondents Based on Religion**  
*Source: Author's Calculation (2019)*

Figure 4.4 shows the distribution of respondents based on religion. The majority of respondents are Muslims followed by Catholics, Christians, Hindus, and Buddhists. The respondents' religious beliefs reflected those of Yogyakarta's inhabitants. BPS data Yogyakarta for 2016 showed that Muslims made up 92.54% of the population, followed by Catholics (4.74%), Christians (2.49%), Buddhists (0.09%), and Hindus (0.05%).

#### 4.2.2.6. Sample Analysis Based on Education

Figure 4.5 below shows the distribution of the education level of respondents. The majority of the respondents are well educated. More than half of the respondents had completed Senior High School (SHS), followed by those who were studying in universities and academies, and then those who had a bachelor's degree or diploma. The smallest group was those who had completed primary school (Figure 4.5).



**Figure 4.5. Distribution of the Education Level of Respondents**

*Source: Author's Calculation (2019)*

#### 4.2.2.7. Sample Analysis Based on Ethnicity

Table 4.10 below shows that the ethnicity of the respondents varied greatly. The variety of ethnic groups among the respondents involved in this research proves that Yogyakarta is a miniature of Indonesia. Many students come to Yogyakarta to continue their studies in a higher institution. The most typical ethnic groups among the respondents were Javanese, with 80.3%, followed by Sundanese with 3.9%, and Batak (2.6%). The data of the respondents of the research reflect the ethnicity of Yogyakarta inhabitants, which is dominated by Javanese.

**Table 4.10. Ethnic Groups of The Respondents**

No	Ethnic	Frequency	%	No	Ethnic	Frequency	%
1	Jawa	1688	80.3	19	Sulawesi/Makasar	8	0.4
2	Sunda	81	3.9	20	Maluku	5	0.2
3	Melayu	31	1.5	21	Serawak	5	0.2
4	Dayak	26	1.2	22	Bajo	5	0.2
5	Minangkabau	24	1.1	23	Sambas	5	0.2
6	Bali	23	1.1	24	Padang	5	0.2
7	Tionghoa/China	23	1.1	25	Sasak	4	0.2
8	Flores	22	1.0	26	Toraja	4	0.2
9	Batak	21	1.0	27	Lamunde	4	0.2
10	Lampung	15	0.7	28	Ternate	4	0.2
11	Betawi	12	0.6	29	Maros	3	0.1
12	Manado	12	0.6	30	Buton	3	0.1
13	Bugis	11	0.5	31	Gayo	2	0.1
14	Ende	11	0.5	32	Serawai	2	0.1
15	Banjar	10	0.5	33	Rambang	2	0.1
16	Madura	10	0.5	34	Senuling	2	0.1
17	Manggarai	9	0.4	35	Gorontalo	2	0.1
18	Mandar	8	0.4	36	Dempo	1	0.0
				36	Badui	1	0.0
					Total	2102	100.0

*Source: Author's Calculation (2019).*

#### 4.2.2.8. Sample Analysis Based on Income and Expenditure

In the study, respondents who have an income below 1 million are the most numerous group (26.5%), followed by a group of respondents who have an income between Rp.1 and 1.5 million (26.2%). The author has described in the previous section that most of the respondents are

students. Generally, they have no income from work, and so their income depends on remittances from their parents. Meanwhile, the group of respondents with expenditures between 1 million and 1.5 million constitute the largest group, which shows that the majority of respondents have low expenditure, while the high expenditure group is the most limited. The Yogyakarta region has affordable living costs (HARYONO, 2009). BUDIARTO (2012) confirms these findings, and people outside Jawa Island choose Yogyakarta as a favourite place for studying. Table 4.11 shows the details of this aspect of the research.

**Table 4.11. Distribution of Income & Expenditure of the Respondents**

Income	Income		Expenditure	
	Frequency	Percent	Frequency	Percent
Less than Rp.1 million	556	26.5	614	29.2
Between Rp.1 million – Rp.1.5 million	550	26.2	658	31.3
Between Rp.1.5 million– Rp.2 million	437	20.8	419	19.9
Between Rp.2 million – Rp.2.5 million	264	12.6	210	10.0
Between Rp.2.5 million – Rp.3million	154	7.3	120	5.7
More than Rp.3 million	141	6.7	81	3.9
Total	2102	100.0	2102	100.0

*Source: Author's Calculation (2019)*

#### 4.2.3. Correlation Analysis

In this part, the author measures the correlations based on all the TV stations. The author conducts seven correlations using product moment-correlation. The first four correlations are the relationships between dimensions of brand equity variables and Brand Equity (BE). The four dimensions of BE consists of Brand Awareness (BAW), Perceived Quality (PQ), Brand Association (BA), and Brand Loyalty (BL). Each dimension is partially correlated with Brand Equity (BE). The author also measures the correlation between variables BE and Brand Preference (BP), BE and purchase intention (PI), and the relationship between the variables BP and PI.

**Table 4.12. Correlation Test Results of Total TV Stations**

Variables	Mean	Std. Deviation	Brand Equity	Brand Preference	Purchase Intention
Brand Awareness (BAW)	2.6181	0.61433	0.616**	-	-
Perceived Quality (PQ)	2.6174	0.57544	0.619**	-	-
Brand Association (BAS)	2.7242	0.64095	0.769**	-	-
Brand Loyalty (BL)	2.5990	0.66916	0.804**	-	-
Brand Equity (BE)	2.7370	0.6320	1	0.778**	0.769**
Brand Preference (BP)	2.6903	0.63654	0.778**	1	0.824**
Purchase Intention (PI)	2.7160	0.63498	0.769**	0.824**	1

\*. Correlation significant < 0.05, \*\* < 0.01.

*Source: Author's Calculation (2019).*

Table 4.12 shows the results of statistical calculations using product-moment correlations for all TV stations studied. The measurements show that all BE dimension variables are positively correlated to BE variables, with a significance level of 0.05. The BE variable also connects

positively with BP and PI and between BP and PI, with a significance level of 0.05. Among the BE dimensions variables, which were partially related to the BE variable, the highest correlation coefficient was that of the BL variable with the BE variable. On the other hand, the lowest correlation coefficient was the correlation of variable BAW and variable BE. However, based on all these correlations in this research, the correlation coefficient of the BP variable and PI has the highest value (0.824). In contrast, the relationship between BAW and BE has the lowest coefficient correlation (0.616).

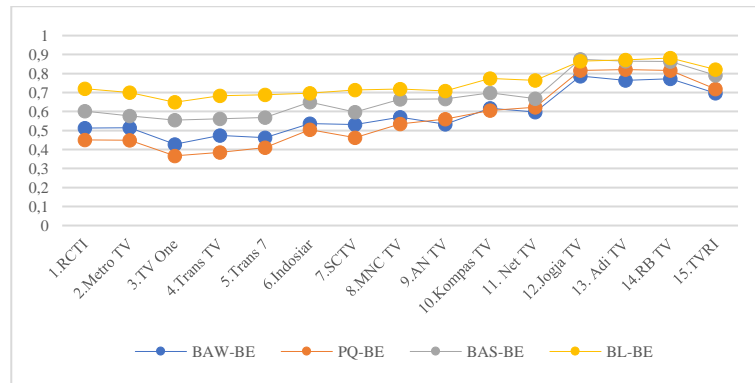
**Table 4.13. Correlation Coefficient Results per TV Station**

TV station	Coefficients Correlations						
	BAW-BE	PQ-BE	BAS-BE	BL-BE	BE-BP	BE-PI	BP-PI
1.RCTI	0.514**	0.451**	0.602**	0.720**	0.694**	0.678**	0.742**
2.Metro TV	0.515**	0.449**	0.577**	0.700**	0.656**	0.668**	0.715**
3.TV One	0.428**	0.367**	0.555**	0.649**	0.596**	0.594**	0.693**
4.Trans TV	0.474**	0.385**	0.562**	0.683**	0.671**	0.642**	0.703**
5.Trans 7	0.462**	0.410**	0.569**	0.688**	0.675**	0.653**	0.691**
6.Indosiar	0.536**	0.504**	0.649**	0.697**	0.676**	0.665**	0.748**
7.SCTV	0.531**	0.463**	0.597**	0.714**	0.661**	0.670**	0.714**
8.MNC TV	0.570**	0.535**	0.665**	0.719**	0.715**	0.678**	0.754**
9.AN TV	0.533**	0.561**	0.667**	0.709**	0.701**	0.679**	0.740**
10.Kompas TV	0.618**	0.606**	0.699**	0.774**	0.766**	0.760**	0.803**
11. Net TV	0.598**	0.623**	0.669**	0.764**	0.768**	0.747**	0.770**
12.Jogja TV	0.787**	0.817**	0.875**	0.865**	0.853**	0.862**	0.894**
13. Adi TV	0.765**	0.821**	0.866**	0.873**	0.856**	0.857**	0.889**
14.RB TV	0.773**	0.817**	0.864**	0.882**	0.857**	0.871**	0.886**
15.TVRI	0.697**	0.718**	0.792**	0.822**	0.807**	0.810**	0.844**

\*. Correlation significant < 0.05, \*\* < 0.01 (1-tailed). Source: Author's Calculation (2019)

Applying the correlation interpretation compiled by SCHOBER & SCHWARTE (2018) in this study gives us an exciting result. The relationships between BP and PI (0.824), BL and BE (0.804), BAS and BE (0.769), BE and BP (0.778) and BE and PI (0.769) all fall into the strong correlation category. The correlations between BAW and BE (0.616), and PQ and BE (0.619) in the total number of TV stations are in the moderate category. When examining each TV station, the data shows that all relationships are positively correlated, with a level of significance of 0.05 and 0.01 (Table 4.13 above). The correlation coefficients of local TV stations are dominated by correlations in the strong category. However, moderate correlations dominate on national TV from Jakarta.

Among all the TV stations studied, Jogja TV, ADi TV, RB TV, and TVRI have a higher correlation coefficient than the national TV on the correlations of BE dimensions variables with BE variables (Figure 4.6). Among the local TV stations, TVRI has the lowest coefficient correlations; however, it has the highest coefficient correlations among the national TV stations from Jakarta.

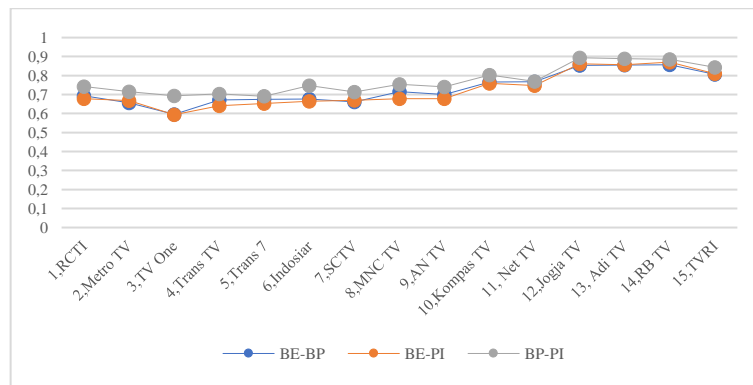


**Figure 4.6. Coefficient Correlations of BE Dimensions with BE per TV Station**  
*Source: Researcher's Calculation (2019)*

Specifically, the coefficient between all the BE dimensions and the BE variable shows interesting data. All dimensions have different coefficients, so they have different rankings. Among all correlations examined, the correlation coefficient between BL and BE from each TV station has a higher value on average than the other BE dimensions, except for Jogja TV. With Jogja TV, the BL correlation coefficient comes second, after BAS. Moreover, the correlation between BAS and BE occupies the second position on average in all TV stations, except Jogja TV. At this TV station, the BAS correlation coefficient occupies the highest position among the coefficient correlations of all BE dimensions.

In the correlation of BAW variables to BE, there are also exciting results. The BAW correlation coefficient is in the third position of all of the BE dimension variables at seven TV stations (RCTI, ANTV, NET TV, Jogja TV, Adi TV, RB TV, and TVRI). However, at eight other TV stations (Metro TV, TV One, Trans TV, Trans 7, Indosiar, SCTV, MNCTV, and Kompas TV) the BAW variable occupies the lowest rank in all BE dimensions. The correlation between PQ and BE at nine TV stations (RCTI, Metro TV, TV One, Trans TV, Trans 7, Indosiar, SCTV, MNCTV, and Kompas TV) occupies the lowest position compared to all the BE dimensions variables. Interestingly, at six TV stations (ANTV, Net TV, Jogja TV, Adi TV, RB TV, and TVRI), the PQ variable is ranked third among the other BE dimensions.

Based on research data, the four local TV stations (Jogja TV, Adi TV, RB TV, and TVRI) have a higher coefficient correlation in the BE variables to BP and PI separately than all national TV stations. Interestingly, TVRI as a public TV has a higher correlation coefficient than commercial TV stations from Jakarta, but a lower one than local TV (Figure 4.7).



**Figure 4.7. Coefficient Correlations of BE to BP; BE to PI; and BP to PI, for Each TV Station**

*Source: Researcher's Calculation (2019)*

Figure 4.7 also shows interesting data. Out of the three correlations involved, the relationship between BP and PI produces the highest coefficient, compared to the correlation between BE and BP variables, and BE and PI variables, at all TV stations. That is, the variable BP is most strongly correlated with PI compared to BE with BP, and between correlations of BE to PI. At nine channels (RCTI, TV One, Trans TV, Trans 7, Indosiar, MNCTV, ANTV, Kompas TV, and Net TV), the correlation of BE with BP results in a higher coefficient than the relationship between BE and PI. This data means that the correlation of BE has a stronger correlation with BP than the correlation between BE and PI. Among the nine TV stations, Net TV has the highest coefficient, while TV One has the lowest in the relationship between BE and BP, while at six other TV stations (Metro TV, SCTV, Jogja TV, Adi TV, RB TV, and TVRI), the correlation coefficient of BE to BP is lower than the correlation between BE and PI. Therefore, BE has a weaker relationship with BP than the one between BP and PI. Among these six TV stations, the correlation between BE and PI variables on RB TV produces the highest coefficient, while the lowest one is produced by Metro TV.

#### 4.2.4. Regression Analysis

The author uses simple linear regression to determine the influence of the independent variable on the dependent variable. For these purposes, we find the regression coefficient (Beta), the R Square, the t value, and the F value, as well as the significance value. R Square is used to determine the contribution of the influence of independent variables on the dependent variable, and is expressed in percent. The F value is used to determine the participation of the impact of independent variables together against the dependent variable. The t value is significant when it is higher than the t table. In this study, the value of t table used was 1.96. The calculated F value is significant if the F value is higher than the F table. The F table used in 0.05 is 2.25.

#### 4.2.4.1. Regression Analysis of Brand Awareness (BAW) to Brand Equity (BE)

In the regression test between BAW to BE all for TVs together, a Beta value of 0.616 was obtained (Table 4.14). The coefficient is positive and significant because the test results have a significance value of less than 0.05.

**Table 4.14. Regression Result of Brand Awareness to Brand Equity (H<sub>1</sub>)**

Variable	Beta	R Square	t	F	Sig.
Brand Awareness	0.616	0.380	35.846	1284.930	0.000

*Dependent Variable: Brand Equity.*

*Source: Author's Calculation (2019)*

Table 4.14 shows that the t-statistic value (35.846) is more than the t-table (1.96), and the statistical F value of 1284.93 is more than the F-table (2.25), so **H<sub>1</sub>, which states that BAW positively affects BE, can be accepted.** The variable regression of BAW to BE for all TV stations produces a coefficient of determination ( $R^2$ /R Square) of 0.380, indicating that the contribution of BAW to BE is 38%. BAW's contribution to BE is the smallest compared to the other BE dimensions. This data demonstrates that the BAW aspect in TV broadcasting has the weakest influence compared to different BE dimensions.

The positive influence of brand awareness on brand equity in this study is in line with the studies conduct by AWAD ALHADDAD (2015), DIB & ALHADDAD (2014), SASMITA & MOHD SUKI (2015), SCHIVINSKI & DABROWSKI (2015), SHABBIR, KHAN & KHAN (2017), and Sharma (2017). Research in the TV broadcasting industry also mentions that BAW has a positive effect on BE (ESER ET AL., 2012; PORRAL ET AL., 2014). Brand awareness can lead consumers to realize the existence of TV stations. BAW can grow through TV broadcast content (SUMIGAR & TASIK, 2019). The magnitude of the BAW influence on BE for each TV station is different, as evidenced by the Beta, R Square, t value results.

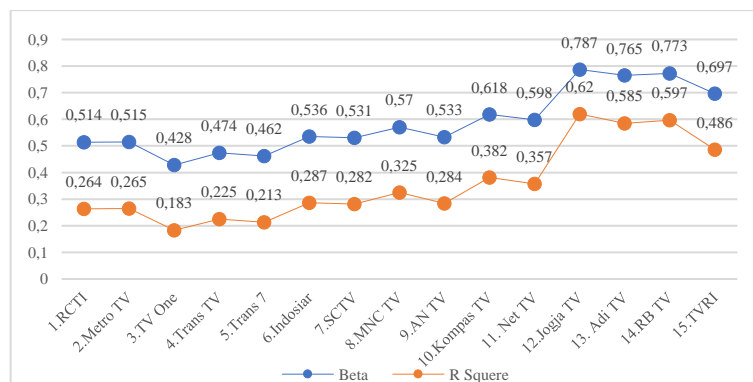
Table 4.15, below, shows that local private TV and local public TV have a higher regression coefficient than national commercial TV. Jogja TV has the highest Beta coefficient (0.787), followed by RB TV (0.773), and Adi TV (0.765). The value of R Square Jogja TV is also the highest, namely 0.620, followed by RB TV (0.597) and Adi TV (0.585). The R Square value shows that BAW on Jogja TV, RB TV, and Adi TV affects BE by 62%, 59%, and 58%, respectively. In public TV stations (TVRI), it has a Beta coefficient below the local TV, but higher than national TV from Jakarta. From the research data, BAW on TVRI contributed 48.6% to the BE.

**Table 4.15. Regression Results for Brand Awareness to Brand Equity for Each TV Station**

TV stations	Beta	R Square	t	F	Sig.
1.RCTI	0.514	0.264	27.464	754.284	0.000
2.Metro TV	0.515	0.265	27.533	758.057	0.000
3.TV One	0.428	0.183	21.685	470.261	0.000
4.Trans TV	0.474	0.225	24.70	610.102	0.000
5.Trans 7	0.462	0.213	23.871	569.845	0.000
6.Indosiar	0.536	0.287	29.074	845.325	0.000
7.SCTV	0.531	0.282	28.706	824.03	0.000
8.MNC TV	0.57	0.325	31.80	1011.232	0.000
9.AN TV	0.533	0.284	28.856	832.653	0.000
10.Kompas TV	0.618	0.382	36.042	1299.03	0.000
11. Net TV	0.598	0.357	34.152	1166.338	0.000
12.Jogja TV	0.787	0.620	58.544	3427.377	0.000
13. Adi TV	0.765	0.585	54.414	2960.852	0.000
14.RB TV	0.773	0.597	55.748	3107.81	0.000
15.TVRI	0.697	0.486	44.579	1987.289	0.000

a. Dependent Variable: BE. b. Predictors: (Constant), BAW  
 Source: Author's Calculation (2019)

In the national TV station category, Kompas TV has the highest Beta coefficient, which is 0.618; meanwhile, the lowest private TV is TV One (0.428). The highest R Square value for a national TV is Kompas TV, followed by Net TV and MNC TV, at 0.382, 0.357 and 0.325, respectively. In the national TV from Jakarta category, the smallest R square value is TV One (0.183). This data means that BAW for Kompas TV, Net TV, MNC TV, and TV One contributed 38.2%, 35.7%, 32.5% and 18.3%, respectively to BE (Figure 4.8). In the level of influence of BAW on BE, the local TV station from Yogyakarta has a strong influence, while all commercial TV stations from Jakarta have a moderate one.



**Figure 4.8. Comparison of Regression Coefficients of BAW to BE for Each TV Station**  
 Source: Author's Calculation (2019)

4.2.4.2. Regression Analysis of Perceived Quality (PQ) to Brand Equity (BE)

Table 4.16 shows the regression results between the PQ for all TV stations against the BE for all TV stations, where the Beta coefficient is 0.619. This coefficient is positive, and the test results are significant because the significance value is less than 0.05. This result means **that**

**H<sub>2</sub>, which states that PQ positively affects BE, can be accepted.** The coefficient of determination ( $R^2$ ) of 0.383 indicates that PQ contributed to BE by 38.3%. In this regression, the value of t (36,118) is over that of the t table. Further, the value of F (1304.545) is also above the F table, hence this is significant. The amount of PQ contribution to BE in this study ranks third lowest among other BE dimensions.

**Table 4.16. Regression Result of Perceived Quality to Brand Equity (H<sub>2</sub>)**

Variable	Beta	R Square	t	F	Sig.
Perceived Quality	0.619	0.383	36.118	1304.545	0.000

a. Dependent Variable: Brand Equity. Source: Author's Calculation (2019)

The positive effect of PQ on BE for all TV stations in this study is in line with research by AMELIA (2018), DIB & ALHADDAD (2014), SASMITA, & MOHD SUKI (2015), and YOO, DONTU, & LEE (2000). Their research revealed that PQ in diverse companies has a positive impact on BE. In the television business, the results of this study are also in line with research by PORRAL ET AL. (2014) and ESER ET AL. (2012), where both researchers reveal that PQ significantly impacts BE. According to SCHOBER & SCHWARTE (2018), the regression coefficient of 0.679 belongs to the moderate influence category.

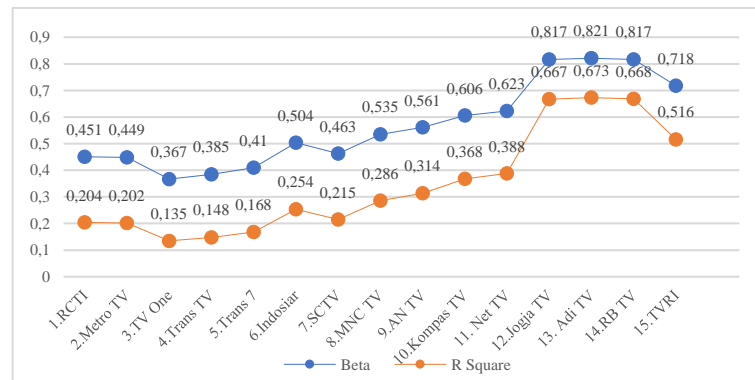
**Table 4.17. Regression Result of Perceived Quality to Brand Equity for Each TV Station**

TV stations	Beta	R Square	t	F	Sig.
RCTI	0.451	0.204	23.164	536.592	0.000
Metro TV	0.449	0.202	23.028	530.285	0.000
TV One	0.367	0.135	18.076	326.747	0.000
Trans TV	0.385	0.148	19.104	364.971	0.000
Trans 7	0.410	0.168	20.598	424.273	0.000
Indosiar	0.504	0.254	26.741	715.098	0.000
SCTV	0.463	0.215	23.961	574.14	0.000
MNC TV	0.535	0.286	29.01	841.562	0.000
ANTV	0.561	0.314	28.856	832.653	0.000
Kompas TV	0.606	0.368	34.935	1220.449	0.000
Net TV	0.623	0.388	36.496	1331.963	0.000
Jogja TV	0.817	0.667	64.887	4210.289	0.000
Adi TV	0.821	0.673	65.799	4329.501	0.000
RB TV	0.817	0.668	65.004	4225.484	0.000
TVRI	0.718	0.516	47.331	2240.249	0.000

a. Dependent Variable: BE. b. Predictors: (Constant), PQ  
Source: Author's Calculation (2019)

Table 4.17 above shows that PQ has different effects on BE for each TV station. The impact of PQ on local private TV from Yogyakarta and public TV results in a higher regression coefficient than all national private TV stations. Among local TV stations, Adi TV had the highest coefficient (0.821), followed by Jogja TV and RB TV, which both have the same beta coefficient: 0.817. Meanwhile, the highest beta coefficient on national TV was that of Net TV (0.623), and the lowest that of TV One: 0.367. Public TV occupies an interesting position. This

state-owned TV achieves a regression coefficient of 0.718. This coefficient is the lowest among local TV stations from Yogyakarta, but highest among commercial TV stations from Jakarta (Figure 4.9).



**Figure 4.9. Comparison of Regression Coefficients of PQ to BE for Each TV Station**  
*Source: Author's Calculation (2019)*

Based on the regression coefficient, as shown in Figure 4.10, it was revealed that ADi TV has the most substantial PQ influence on BE, with a coefficient of 67%. The second and third highest impacts of PQ on BE are those of RB TV and Jogja TV, which have 66.8% and 66.7%, respectively. Meanwhile, in the national TV category, Net TV has the highest coefficient (0.388), i.e. the PQ variable has an impact on the BE variable of 38.8%. Here, Net TV's coefficient is only about half of what was obtained by Adi TV.

In the national TV category, the author found further interesting data. The weakest PQ contribution to the BE variable is that of TV One (13.5%). Overall, the author highlighted the fact that the contribution of PQ to BE in local TV from Yogyakarta is higher than for private TV from Jakarta. Yogyakarta local TV has a strong influence on PQ to BE, while private TV from Jakarta is in the moderate category, except for TV One and Trans TV, which are weak types. With public TV, the TVRI occupies a position in between the local TV and national TV. This TV station's PQ contributed 51.6% to BE.

#### 4.2.4.3. Regression Analysis of Brand Association (BAS) to Brand Equity (BE)

Table 4.18 shows that the results of the BAS regression toward BE, calculated over all TV stations, produces a Beta coefficient of 0.769, with a significance level of 0.05. The coefficient is positive and shows significant results because the significance value is less than 0.05; t-statistic and F-statistic values are above those in the t table and F table. This result means **that H<sub>3</sub>, which states BAS positively affects BE, can be accepted.** The coefficient of determination ( $R^2$ ) of 0.592 shows the amount of BAS's contribution to BE over all the TV stations studied, which was 59.2%. The magnitude of the contribution of BAS's influence on BE is ranked second after the BL regression against BE.

**Table 4.18. Regression Result of Brand Association to Brand Equity (H3)**

Variable	Beta	R Square	t	F	Sig.
Brand Association	0.769	0.592	55.147	3041.094	0.000

a. *Dependent Variable: Brand Equity.* Source: Author's Calculation (2019)

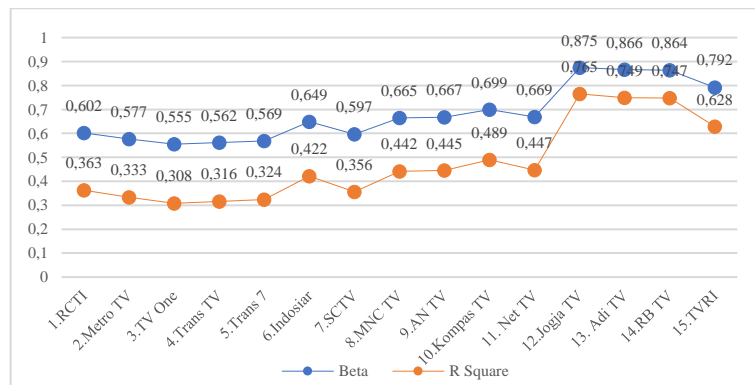
The author interpreted the Beta value of 0.769 using the interpretation scale developed by SCHOBER & SCHWARTE (2018), grouping it in the high influence category. Hence, the BAS plays an essential role in the marketing of TV broadcasting Brand Equity. These results are in line with the research of SASMITA & MOHD (2015) and YOO ET ALI (2000) which indicated that the BAS variable significantly influences BE. Likewise, in the television business some studies have revealed that BAS has a significant and a positive effect on BE (ESER ET AL., 2012; PORRAL ET AL., 2014). The regression examined is based on each TV station studied, and shows interesting data. The effect of BAS on BE varies with each TV station (Table 4.19).

**Table 4.19. Regression Result of Brand Association to Brand Equity for Each TV Station**

TV stations	Beta	R Square	t	F	Sig.
1.RCTI	0.602	0.363	34.593	1196.65	0.000
2.Metro TV	0.577	0.333	32.402	1049.867	0.000
3.TV One	0.555	0.308	30.584	935.395	0.000
4.Trans TV	0.562	0.316	31.116	968.187	0.000
5.Trans 7	0.569	0.324	31.728	1006.668	0.000
6.Indosiar	0.649	0.422	39.14	1531.957	0.000
7.SCTV	0.597	0.356	34.075	1161.079	0.000
8.MNC TV	0.665	0.442	40.755	1660.988	0.000
9.AN TV	0.667	0.445	41.067	1686.466	0.000
10.Kompas TV	0.699	0.489	44.799	2006.958	0.000
11. Net TV	0.669	0.447	41.234	1700.248	0.000
12.Jogja TV	0.875	0.765	82.655	6831.79	0.000
13. Adi TV	0.866	0.749	79.193	6271.51	0.000
14.RB TV	0.864	0.747	78.728	6198.109	0.000
15.TVRI	0.792	0.628	59.535	3544.386	0.000

a. *Dependent Variable: BE.* b. *Predictors: (Constant), BAS*  
Source: Author's Calculation (2019)

Based on Table 4.19, the BAS variable for all local TVs has a higher regression coefficient on BE than with national TV. Based on data from R square, BAS Jogja TV has the most substantial local TV influence on BE. At this TV station, the BAS contribution to BE is 76.5%. Other local TVs, i.e. Adi TV and RB TV have BAS contributions to BE of 74.9%, and 04.7%, respectively. Likewise, TVRI, as a public TV, has a stronger influence than national TV from Jakarta; however, it is still below other local private TV stations. The BAS variable on TVRI contributed 62.8% toward BE.



**Figure 4.10. Comparison of Regression Coefficients of BAS to BE Each TV Station**  
*Source: Author's Calculation (2019)*

With national TV from Jakarta, RSquare on Kompas TV has the highest value (0.489), and TV One the lowest (0.308). These data have shown the contributing influence of the BAS variable on BE at the two TV stations, which are 48.9% and 30.8%, respectively (Figure 4.11). All national TV groups have a moderate effect, except for Kompas TV, which is classified as having a strong impact. Meanwhile, all local TV stations were categorized as featuring a strong impact of BAS on BE.

#### 4.2.4.4. Regression Analysis of Brand Loyalty (BL) to Brand Equity (BE)

The regression of the BL variable toward BE shows that the Beta coefficient was 0.804, as seen in Table 4.20 below. The coefficient is positive and significant, where the significance value is less than 0.05, and the values of t-statistics and F-statistics are higher than in their tables. This data highlights the fact **that H<sub>4</sub>, which states BL positively affects BE, can be accepted.** The coefficient of determination ( $R^2$ ) of 0.646 shows the amount of BL's contribution to BE, i.e. 64.6%. Among other BE dimensions, BL is the dimension that has the most effective influence on BE.

**Table 4.20. Regression Measurement of Brand Loyalty to Brand Equity (H<sub>4</sub>)**

Variable	Beta	R Square	t	F	Sig.
Brand Loyalty	0.804	0.646	61.915	3833.483	0.000

*a. Dependent Variable: Brand Equity* *Source: Author's Calculation (2019)*

The positive influence of BL on BE in all TV stations is in line with other studies conducted by other researchers who conclude that BL has an impact on BE (ESER ET AL., 2012; PORRAL ET AL., 2014). The influence of BL on BE has also been proved in other sectors, such as in the telephone market (DIB & ALHADDAD, 2014) and social media usage (SASMITA & MOHD SUKI, 2015). The author highlights that the Beta coefficient for the BL to the BE variable is the highest and it can be categorized as a strong influence (SCHOBER & SCHWARTE, 2018). Furthermore, a strong BE will influence the growth of audience loyalty (SABARINO, MA'RUF, UTAMI, MURKHANA, & DJALIL, 2019). Loyalty can grow from experience and

lead to a commitment to repeat the experience (MAHESHWARI ET AL., 2014). However, the effect of BL on BE for each TV station is different (Table 4.21).

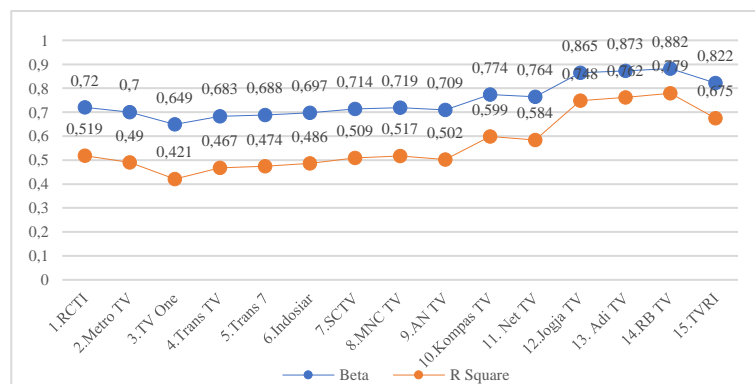
**Table 4.21. Regression Results of Brand Loyalty to Brand Equity for Each TV Station**

TV stations	Beta	R Square	t	F	Sig.
1.RCTI	0.720	0.519	24.693	2262.618	0.000
2.Metro TV	0.700	0.49	44.893	2015.351	0.000
3.TV One	0.649	0.421	39.048	1524.767	0.000
4.Trans TV	0.683	0.467	42.852	1836.332	0.000
5.Trans 7	0.688	0.474	43.476	1890.157	0.000
6.Indosiar	0.697	0.486	44.547	1984.445	0.000
7.SCTV	0.714	0.509	46.678	2178.811	0.000
8.MNC TV	0.719	0.517	47.42	2248.667	0.000
9.AN TV	0.709	0.502	46.029	2118.661	0.000
10.Kompas TV	0.774	0.599	56.03	3139.376	0.000
11. Net TV	0.764	0.584	54.322	2950.843	0.000
12.Jogja TV	0.865	0.748	78.973	6236.788	0.000
13. Adi TV	0.873	0.762	82.087	6738.252	0.000
14.RB TV	0.882	0.779	85.958	7388.836	0.000
15.TVRI	0.822	0.675	66.05	4362.64	0.000

a. Dependent Variable: BE. b. Predictors: (Constant), BL  
 Source: Author's Calculation (2019)

Table 4.21 shows that the BL variable of local TV provides a more robust impact on BE in national TV. The R Square value of RB TV is the highest (0.779), followed by Adi TV (0.762) and Jogja TV (0.748). The R Square value shows an effect of BL on BE as regards RB TV, Jogja TV, and Adi TV of 77.9 %%, 76.2%, and 74.8%, respectively. Similarly, TVRI as a public TV makes a higher contribution than national TV from Jakarta, where the S-square value is 0.675, which shows that the BL variable contributed 67.5% to BE.

At national TV stations from the Jakarta group, the R Square of Kompas TV is the highest (0.599), while the lowest is TV One (0.421). The BL variable has an influence on BE for both TV stations, of 59.9% and 42.1%, respectively (Figure 4.11).



**Figure 4.11. Comparison of Regression Coefficients of BL to BE for Each TV Station**  
 Source: Author's Calculation (2019)

Figure 4.11 shows that the impact of BL on all national TV stations from Jakarta can be categorized as strong, except for TV One, Trans TV, and Trans 7, which are in the moderate category. Meanwhile, the magnitude of BL's influence on BE of all local TV stations means it can be categorized as a strong influence.

#### 4.2.4.5. Regression Analysis of Brand Equity (BE) to Brand Preference (BP)

The fifth hypothesis test results, seen in Table 4.22, show that the regression from BE to BP for all TV stations together has a coefficient of 0.778. The coefficient is positive, and the calculation results show it is significant as evidenced by the significance value of less than 0.05, and the t-statistic value and the F-statistic are above the table values. This data means **that H<sub>5</sub>, which states that BP positively affects BE, can be accepted.** The coefficient of determination ( $R^2$ ) of 0.606 shows the level of BE's contribution to BP, i.e. 60.6%.

**Table 4.22. Regression Measurement of Brand Equity to Brand Preference (H<sub>5</sub>)**

Variable	Beta	R Square	t	F	Sig.
Brand Equity	0.778	0.606	56.831	3229.707	0.000

*a. Dependent Variable: Brand Preference. Source: Author's Calculation (2019)*

The results showed that BE had a positive effect on the BP of all TV stations, with a Beta value of 0.778, at a significance level of 0.05. According to SCHOBBER & SCHWARTE (2018), the regression coefficient of 0.778 is within the strong influence category. This result is in line with other research in various business fields, which states that BE has a positive effect on BP (BUIL ET AL., 2013; CHANG & LIU, 2009; COBB-WALGREN ET AL., 1995; MAHFOOZ, 2015). In this study, we interpret this as meaning that a higher BE of a TV station will imply a higher preference for the audience. The results of COHEN's study (2002) in Israel states that BE has a positive influence on BP.

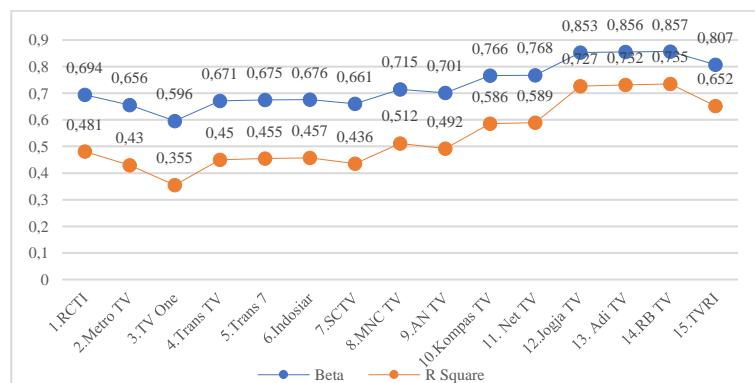
The magnitude of BE's influence on BP for each TV station is different. Data shows that local private and public TV stations from Yogyakarta have a higher Beta coefficient than commercial TV stations from Jakarta (Table 4.23 below). Among the local TVs studied, RB TV has the highest Beta value, followed by Adi TV, and Jogja TV. The R Square of RB TV scores were also mostly high, followed by those of Adi TV and Jogja TV. The R Square value shows that the BAW variable for RB TV, Adi TV, and Jogja TV influences 73.5%, 73.2%, and 72.7% of the BE, respectively.

**Table 4.23. Regression Results of Brand Equity to Purchase Preference for each TV Station**

TV stations	Beta	R Square	t	F	Sig.
1.RCTI	0.694	0.481	44.111	1945.812	0.000
2.Metro TV	0.656	0.43	39.834	1586.752	0.000
3.TV One	0.596	0.355	34.025	1157.679	0.000
4.Trans TV	0.671	0.45	41.455	1718.542	0.000
5.Trans 7	0.675	0.455	41.88	1753.923	0.000
6.Indosiar	0.676	0.457	42.054	1768.503	0.000
7.SCTV	0.661	0.436	40.317	1625.436	0.000
8.MNC TV	0.715	0.512	46.898	2199.447	0.000
9.AN TV	0.701	0.492	45.069	2031.193	0.000
10.Kompas TV	0.766	0.586	54.554	2976.123	0.000
11. Net TV	0.768	0.589	54.892	3013.132	0.000
12.Jogja TV	0.853	0.727	74.758	5588.75	0.000
13. Adi TV	0.856	0.732	75.719	5733.325	0.000
14.RB TV	0.857	0.735	76.322	5825.062	0.000
15.TVRI	0.807	0.652	62.666	3927.068	0.000

a. *Dependent Variable: BP. b. Predictors: (Constant), BE*  
 Source: Author's Calculation (2019)

Public TV station data also shows impressive results. TVRI has a higher R Square value than all private TV stations from Jakarta, but the value is still below the local TV. The state-owned TV station shows that TVRI has an R Square of 0.652, which means BE contributes to the BP variable by 65.2%. Among TV stations from Jakarta, Net TV obtained the highest R Square value (0.768), while the lowest was TV One (0.355). The data means that the BE variable contributed 76.8% and 35.5%, respectively, for Net TV and TV One (Figure 4.12).



**Figure 4.12. Comparison of Regression Coefficients of BE to BP for Each TV Station**  
 Source: Author's Calculation (2019)

The magnitude of the effect of the BE variable on BP on all local TV stations can be grouped in the strong influence category, while the influence of BE on BP in national TV falls into the moderate category, except for five stations (RCTI, MNC TV, ANTV, Kompas TV, and Net TV) which have a strong influence.

#### 4.2.4.6. Regression Analysis of Brand Equity (BE) to Purchase Intention (PI)

Table 4.24 shows that the BE variable has an impact on PI, with a Beta coefficient of 0.769. The coefficient is positive, and the results are significant because the significance value is less than 0.05, and the t-statistic and F-statistic values are above the table values. This data means **that H<sub>6</sub>, which states that BE positively affects PI, can be accepted.** The coefficient of determination (R<sup>2</sup>) of 0.592 shows the magnitude of BE's contribution to PI, i.e. 59.2%.

**Table 4.24. Regression Measurement of Brand Equity to Purchase Intention (H<sub>6</sub>)**

Variable	Beta	R Square	t	F	Sig.
Brand Equity	0.769	0.592	55.155	3042.114	0.000

*a. Dependent Variable: Purchase Intention. Source: Author's Calculation (2019)*

In this study, the BE variable has a positive correlation with PI (0.769) with a significance of 0.05. According to SCHOBBER & SCHWARTE (2018), the regression coefficient of 0.616 means it falls in the strong influence category. The study is in line with other research; however, the magnitude of the impact is different. Other researchers revealed that BE contributes 54.6% of the influence on PI (SABAR, BRILLIANTO, & ALI, 2017), which is slightly lower than this study. Also, this research is in line with other studies stating that BE was correlated with PI (BUIL ET AL., 2013; CHANG & LIU, 2009; COBB-WALGREN ET AL., 1995; MORADI & ZAREI, 2011).

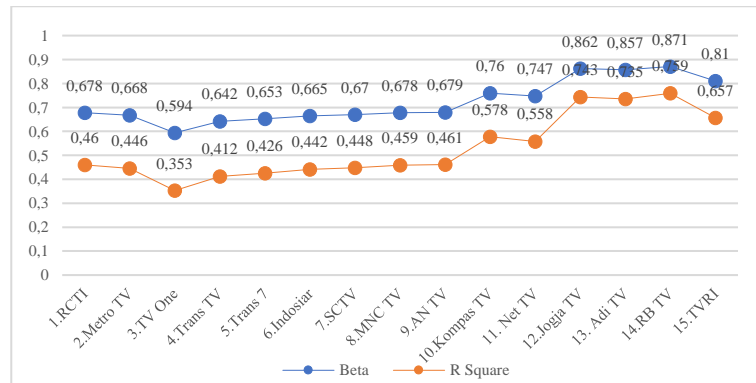
**Table 4.25. Regression Result of Brand Equity to Purchase Intention for Each TV Station**

TV stations	Beta	R Square	t	F	Sig.
1.RCTI	0.678	0.46	1788.4	42.289	0.000
2.MetroTV	0.668	0.446	1689.281	41.101	0.000
3.TV One	0.594	0.353	1146.112	33.854	0.000
4.Trans TV	0.642	0.412	1470.826	38.351	0.000
5.Trans 7	0.653	0.426	1558.653	39.48	0.000
6.Indosiar	0.665	0.442	1663.752	40.789	0.000
7.SCTV	0.67	0.448	1707.367	41.32	0.000
8.MNC TV	0.678	0.459	1782.686	42.222	0.000
9. AN TV	0.679	0.461	1798.558	42.409	0.000
10. Kompas TV	0.76	0.578	2872.318	53.594	0.000
11. Net TV	0.747	0.558	2646.215	51.441	0.000
12.Jogja TV	0.862	0.743	6066.368	77.887	0.000
13. Adi TV	0.857	0.735	5829.734	76.353	0.000
14.RB TV	0.871	0.759	6627.215	81.408	0.000
15.TVRI	0.81	0.657	4018.746	63.394	0.000

*a. Dependent Variable: PI. b. Predictors: (Constant), BE*

*Source: Author's Calculation (2019)*

The positive influence of BE on PI in each TV station varies. The local TV's Beta coefficient is higher than that of the private TV from Jakarta (Table 4.25, above). In the local TV category, RB TV has the highest Beta value, followed by Adi TV, Jogja TV, and TVRI. These local TVs have R Square values of 73.5%, 73.2%, 72.7%, and 65.2%, respectively (Figure 4.13).



**Figure 4.13. Comparison of Regression Coefficients of BE to PI for Each TV Station**

*Source: Author's Calculation (2019)*

Even though TVRI has an RSquare higher than national TV, however this state TV owned still has a lower RSquare than other local TVs. Among the national channels from Jakarta, Kompas TV has the highest R Square value (0.578), while the lowest is TV One (0.353). These values show that the contributions made to the impact of BE on PI are 57.8% and 35.3%, respectively. In this study, the Beta value obtained in all local TV stations, meaning they were grouped in the strong influence category. Therefore, the majority of private TV stations from Jakarta are in the moderate category, except for Kompas TV and Net TV, which is included in the strong influence category.

#### 4.2.4.7. Regression Analysis of Brand Preference (BP) to Purchase Intention (PI)

The results of the last hypothesis test, as presented in Table 4.26 below, show the influence of the variable BP on PI calculated based on all TV stations, and show a coefficient of 0.824. The coefficient is positive, and the test results show that it proved the significance value is less than 0.05, and the t-statistic and F-statistic values are above those in the tables. This data means **that H7, which states that BP positively affects PI, can be accepted.** The coefficient of determination ( $R^2$ ) of 0.680 shows the amount of BP's contribution to the PI, i.e. 68%.

**Table 4.26. Regression of Brand Preference to Purchase Intention (H7)**

Variable	Beta	R Square	t	F	Sig.
Brand Preference	0.824	0.680	66.733	4453.296	0.000

*a. Dependent Variable: Purchase Intention. Source: Author's Calculation (2019)*

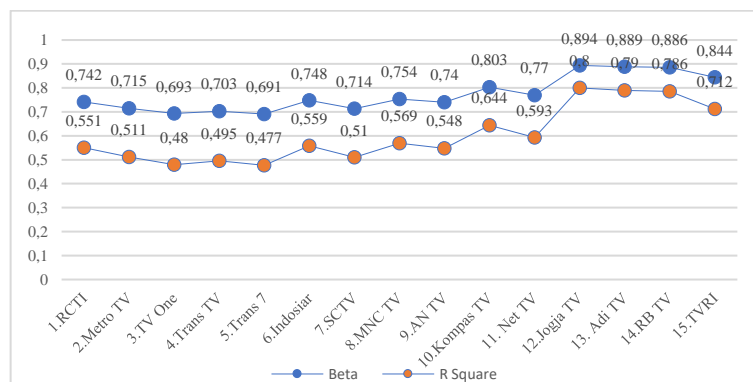
In this study, the researcher revealed that the effect of the BP variable on PI is strong. The results of this study are in line with several studies which have stated that BP has a positive and significant effect on the PI, including those conducted by BUIL ET AL. (2013), CHANG & LIU (2009), COBB-WALGREN ET AL. (1995), and MORADI & ZAREI (2011). However, the effect of BP on PI varies with each TV station studied.

**Table 4.27. Regression Results of BP to PI for Each TV station**

TV stations	Beta	R Square	t	F	Sig.
1.RCTI	0.742	0.551	2580.159	50.795	0.000
2.MetroTV	0.715	0.511	2196.708	46.869	0.000
3.TV One	0.693	0.480	1935.937	43.999	0.000
4.Trans TV	0.703	0.495	2056.536	45.349	0.000
5.Trans 7	0.691	0.477	1918.637	43.802	0.000
6.Indosiar	0.748	0.559	2663.006	51.604	0.000
7.SCTV	0.714	0.510	2185.216	46.746	0.000
8.MNC TV	0.754	0.569	2771.543	52.645	0.000
9. AN TV	0.74	0.548	2545.827	50.456	0.000
10. Kompas TV	0.803	0.644	3803.113	61.669	0.000
11. Net TV	0.77	0.593	3057.124	55.291	0.000
12.Jogja TV	0.894	0.800	8374.088	91.51	0.000
13. Adi TV	0.889	0.790	7883.579	88.79	0.000
14.RB TV	0.886	0.786	7706.254	87.785	0.000
15.TVRI	0.844	0.712	5192.908	72.062	0.000

a. Dependent Variable: PI. b. Predictors: (Constant), BP  
 Source: Author's Calculation (2019)

Table 4.27 above shows that local TV stations have a higher regression coefficient than national TV stations from Jakarta. The highest is Jogja TV, followed by Adi TV, RB TV, and TVRI, which have R Square coefficients of 0.800, 0.790, 0.786, and 0.712, respectively, indicating that BP has an impact on PI of 80%, 79%, 78.6%, and 71.2%, respectively.



**Figure 4.14. Comparison of Regression Coefficients of BP to PI for Each TV Station**  
 Source: Author's Calculation (2019)

Figure 4.14 above shows a comparison of the regression coefficients of BB to PI for each TV station. In the regression of BP to PI, the private TV from Jakarta has a lower coefficient of Beta and R Square than the local channels. Among the national TV stations, Kompas TV has the strongest impact on the BP variable to PI and the weakest is for Trans 7. Nevertheless, the influence of the BP variable to PI on all national TV stations from Jakarta can be categorized as a strong impact. The regression coefficient of BP toward PI is a more robust regression than the others. Based on the Beta value, the magnitude of the influence of the variable BP on PI on all TV stations studied can be categorized as a strong impact.

All correlation tests and regression examinations showed that local channels are rated higher than national TV channels. The respondents rated corporate brand equity and TV program brand equity interchangeably, even though the two are different. Corporate brand equity is the sum of the results deriving from the brand and from any action made by the corporation (JUNTUNEN ET AL., 2011). Meanwhile, TV program brand equity is related to the existing programs on the TV stations, i.e. the corporate brand equity can be different from the TV program brand equity (BAKSHI ET AL., 2014; ESER ET AL., 2012; MCDOWELL & SUTHERLAND, 2000). The corporation may have a better TV program brand equity than its TV stations' brand equity, but also corporate TV broadcasting may have a better BE than its TV programs. TV audiences may not love TV programs but may have a positive image of corporate TV channels, and vice versa. Based on qualitative research, the author noted FGD participants rate TV stations as being non-quality. The participants express 32 non-quality issues in entertainment, information, and education. The complaints are mostly based on the audience's moral and ethical standards. Specifically, these non-quality issues relate to ethics and morality, social concerns, creativity, and the art of technical cinematography.

The author could provide many examples of consumer's complaints about Jakarta TV. At RCTI's soap operas, the audience can often watch negative and non-educational shows, including infidelity, erotic scenes, pornography, sexual assault, bullying, hate speech, and harsh words. Viewers also often complain of TV One programs. Frequently, TV One's talk show features a very offensive debate that triggers conflict. The people of Yogyakarta are still actively part of Javanese culture and believe that conflict is something to avoid and they strive to create social harmony (IRAWANTO ET AL., 2011). TV One is also not neutral and more often invite opposition figures. At Trans TV, the audiences complain about the excessive broadcasting of celebrity programs, which have no relevance and no public interest. At Indosiar, viewers often find FTV nuances of religion, which however contain many scenes of violence, which is not educational. Various TV programs have become widely known to the public, and they often generalize these TV programs to evaluate the whole TV station.

The KPI has given a warning regarding the violations made by national channels. However, these violations continue to happen, even though the KPI has made repeated reprimands (WIDYATAMA, 2017). Generally, Jakarta TV pays attention to those reprimand for a period of time; however, the violations are repeated at other times and in other programs. Jakarta TV places more emphasis on business than the TV audience's interests, which makes the audience disappointed with Jakarta TV channels.

The assessment covers all TV functions (entertainment, news, and education). The poor-quality TV programs have an impact on audience dissatisfaction. Hence, the audience will look for programs that meet their needs and satisfy them. They will zap using the TV remote. Zapping is a TV viewer habit involving switching from one channel to another to avoid advertisements or programs that do not appeal to the audience (TORRES, 2016).

Based on the qualitative study results, local TV stations have few programs. However, they have more local content, which has better moral and educational value than TV from Jakarta channels. FGD participants rated local channels as having a better educational value in their programs. Local TV presents more local people and their activities, including local culture and information, than TV from Jakarta. Jogja TV has several TV programs that use local culture and local languages, as does TVRI. At TVRI, some TV programs use a mixture of the local language and Indonesian. TVRI also has some local news for farmers.

The KPI also rarely issue warnings to local channels related to the content of their program. The author supposed that this fact influences viewers' assessments of local TV stations as a whole, as being better than TV from Jakarta. Moreover, the orientation of Yogyakarta society towards local culture is still alive. Hence, viewers prefer to TV programs that involve Javanese culture. The dominant culture will affect the tastes of the TV audience (HAVENS, 2007). According to cultural proximity theory, viewers are more likely to select products that are similar to their own culture or countries (BERG, 2017; STRAUBHAAR, 2009). Local culture represents cultural aesthetic norms, styles, and even the viewpoints of local communities (TREPTE, 2008). Research shows that locally-oriented consumers will give a higher preference to local brands (ZHANG & KHARE, 2009). Viewers tend to respond more positively to TV programs that use local languages (PAGANI, GOLDSMITH, & PERRACCHIO, 2015). Other researchers state that local culture featured on local TV can increase audience awareness of the environment and increase consumer preferences (MAENDE & NYAMBANE, 2016). The use of local culture on local TV can increase the audience's BAW by a moderate level (ŠERICA ET AL., 2016). Cultural factors and BP have positive and significant relationships and impacts in the TV broadcast industry (COHEN, 2002).

The discussions on TV-quality are usually linked to 3 aspects, i.e. entertainment, information, and education. In the entertainment aspect, local TV has a weakness because it has less variety in entertainment programs than national TV. However, the author alleges that respondents pay less attention to this weakness. The respondents tend to have a higher appreciation of the education content. Yogyakarta as an educational city and so the respondents' habitation

reinforces this reasoning, since respondents are more aware of education. The respondents probably assessed local TV as meeting its education function. The highest rank of TVRI in the education content category of broadcasts program is more evidence that local TV is better than TV from Jakarta.

In terms of the quality of information on TV, respondents also give a better appraisal of local TV than TV from Jakarta. According to HEINDERYCKX (2006), quality information has to fulfil specific criteria related to neutrality, independence, and pluralism. Allegedly respondents evaluate that local TV meets these criteria better than national TV channels. All these situations described above encourage respondents to assess local TV as being better than national TV. Therefore, the impact of the PQ variable against BE has a higher coefficient for local TV.

In the correlation and regression test of the BAS variable against BE, local TV has a higher coefficient than TV from Jakarta. It is alleged that respondents rate local TV as the ideal TV which has successfully integrated the information, entertainment, and education functions. On the other hand, the respondents seem to associate national TV programs with poor quality programming. The respondents often mock some Jakarta TV stations for the negative images they have of them. For example, Metro TV is called *Metro Tipu* (*Tipu*=lie) because it usually defends the government when it covers up a political issue. TV One, which has the slogan 'We Are Different', is rated as a genuinely different channel. This TV station regularly broadcasts in a different way and uses unusual facts, and frequently invites opponents of the government. Also, people call RCTI un-educational soap opera TV; ANTV has a rude TV host; etc.

The author found that the BL variable is related to and affects the BE variable. The correlation coefficient and regression of the BL variable against BE on local TV is higher than on national TV. However, national TV has more viewers than local TV. The author supposes that audience loyalty to local TV is more about attitude than behaviour. However, attitudes cannot predict behaviour, although the two are closely related (GUYER & FABRIGAR, 2015). Attitude means an individual's opinion regarding a specific behaviour (REHMAN, BHATTI, MOHAMED, & AYOUP, 2019). Researchers realise that attitudes are influenced by many factors. AJZEN (2001) stated that belief, emotions, and situations all have an effect on attitude. Other researchers report personal knowledge and experience factors (REHMAN ET AL., 2019). In the broadcast industry, loyalty can change quickly. The audience loyalty to TV channels is temporary and changes easily (BAKSHI ET AL., 2014). Watching a particular TV station does not mean having loyalty to the TV station in the long term. OLIVER (1999) divides commitment into 4 categories: cognitive loyalty, affective commitment, conation loyalty, and

action loyalty. TV viewers in Yogyakarta allegedly have cognitive loyalty, which is loyalty to information, where the data can be valid and invalid. Therefore, further research to determine audience loyalty needs to be done.

The correlation and regression test of the BE variable on BP on all local TVs results in a higher coefficient than for national TV. In this test, respondents allegedly appreciate local TV more, as it uses local culture and language in its programs. This study is in line with Cohen's research, which revealed that a TV channel's use of the audience's language influences the audience's preference (COHEN, 2002). The correlation and regression test of the BE variable toward PI produced positive and significant results. The results of this study are in line with other studies in the TV broadcast industry, such as that conducted by SABAR, BRILLIANTO & ALI (2017). In this study, all statistical tests show that the BE variable against PI on local TV is higher than for national channels from Jakarta. These respondents might be satisfied by the engagement with local culture and local information. The appropriate feeling will build a positive attitude and increase purchase intention among viewers. Meanwhile, the BP variable has a positive relationship with the PI. Respondents' choice regarding local TV may well encourage the growth of the purchase intention. However, the intention to choose a local TV channel tends to be statistical because PI does not always shift to become a behavioural purchase in TV viewing (V. MORWITZ, 2014; V. G. MORWITZ, STECKEL, & GUPTA, 2007).

#### 4.2.5. Factors Analysis

In a qualitative study, the author has revealed 23 factors that influence consumers when choosing TV stations and used them as part of the questionnaire in the survey. The author processed the quantitative research data using Confirmation Factor Analysis (CFA), with the help of SPSS, by simplifying the 23 factors into 4 groups. 0.5 was used as the limit of the loading factor value. After statistical measurements, it was revealed that in the first group, there were 11 factors with a loading factor above 0.5. This group was called TV organizing and community engagement. The second group, which has factors with a loading factor above 0.5, consists of 6 elements, and is called the Entertainment, Information, & Education group. Then, in the third group, four factors have a loading factor value above 0.5, and in the fourth group, two factors have a loading factor above 0.5. The third group is called Local news, neutrality, & culture, while the fourth is named Trend & religious TV (table 4.28).

**Table 4.28. Category of Factors Influencing Consumers' Choice of TV Channels**

No	Influencing Factors	Factors Loading			
		TV organizing & Community engagement	Entertainment, Information, & education	Local news, neutrality, & culture	Trend & Religious TV program
1	Promoted on TV (X13).	0,737	0,193	0,239	0,297
2	Influence from friends (X22).	0,729	0,108	0,289	0,277
3	To overcome the problem (X12)	0,721	0,146	0,292	0,247
4	The program matches to my schedule (X9)	0,690	0,336	0,241	0,192
5	For communicating with the community (X7)	0,688	0,358	0,326	0,075
6	Has special program (X15)	0,681	0,447	0,177	0,122
7	The presenter is attractive (X17)	0,661	0,370	0,240	0,211
8	Not miss the information (X4)	0,647	0,427	0,321	0,044
9	To release the stress (X10)	0,615	0,539	0,134	0,110
10	Fill free time (X3)	0,604	0,563	0,117	0,075
11	Often organizes off-air events (X21)	0,530	0,141	0,391	0,488
12	Satisfied with the TV program (X19)	0,198	0,734	0,190	0,351
13	Has entertainment program (X1)	0,343	0,673	0,155	0,301
14	Interesting TV programs (X5)	0,485	0,649	0,199	0,118
15	Has clear signal (X14)	0,269	0,619	0,195	0,294
16	Has educational program (X6)	0,185	0,600	0,452	0,187
17	Has news and information (X2)	0,279	0,599	0,532	0,052
18	Broadcast a lot of local news (X20)	0,284	0,077	0,742	0,174
19	Has extensive news coverage (X18)	0,256	0,536	0,604	0,076
20	The news is neutral (X11)	0,329	0,332	0,599	0,178
21	Shows alot of cultural programs (X8)	0,336	0,303	0,568	0,360
22	The program is similar to other stations (X23)	0,204	0,361	0,123	0,754
23	Shows religious programs (X16)	0,316	0,231	0,424	0,574

**Rotated Component Matrix<sup>a</sup>.** Extraction Method: Principal Component Analysis.

Rotation Method: Varimax with Kaiser Normalization. a. Rotation converged in 14 iterations.

*Source: Author's Calculation (2019)*

The table above shows interesting data where several influencing factors have a loading factor value of more than 0.5 in more than one group of influence categories. Factors X3 and X10 have a loading factor of more than 0.5 in groups 1 and 2. In addition, factors X2 and X18 have a loading factor of more than 0.5 in groups 2 and 3. These data signify that these factors can meet the requirements in more than one group. However, based on the significant value of the loading factor, these factors are classified in a group which has a higher loading factor value.

Based on the CFA measurement, the TV organizing & community engagement group has a dominant influence. This group has a variance value of 55.376%, which explains that the group has 55.376% influence on the audience when choosing a TV station. Three other factors are smaller, namely the entertainment, information & education group, the local news, neutrality, and culture, and the trend & religious TV programs. These three groups of factor categories have variance values of 5.394%, 4.663% and 3.439%, respectively.

X13 occupied the highest rank in the TV organizing and community engagement category, followed by X22 and X12; these have loading factors of 0.737, 0.729 and 0.721, respectively. This means that the most influential elements when an audience chooses a TV station is the promotion factor (X13), followed by the influence of friends (X22), and the presence of useful information (X12). The results are in line with several studies which report that promotion has a positive effect on brand equity (KARBASI & RAD, 2014; NIKABADI & SAFUI, 2015), influences brand preference (DANIEL, 2020), and affects purchases significantly (MUGHAL, MEHMOOD, & AHMAD, 2014). Also, the result is in line with other researchers who find that word of mouth (WOM) in promotion has a strong influence on marketing (EAST, HAMMOND, & WRIGHT, 2007; MARTENSEN & MOURITSEN, 2016; Naz, 2014). Also, WOM influences brand equity significantly (VIRVILAITE, TUMASONYTE, & SLIBURYTE, 2015), and negative WOM prevents new consumers from choosing a product (EAST, ROMANIUK, CHAUDHARY, & UNCLES, 2017). This research is also in line with other research findings which show that the audience gives a positive response when they receive useful information (DACHYAR & BANJARNAHOR, 2017). Briefly, TV stations have to pay attention to 11 influencing factors, which are in the TV organizing & community engagement category. Cumulatively, these 11 factors give a variance value of 55.376% of all influences.

The Entertainment, information, and education group is comprised of 6 influence factors, namely: satisfaction with TV programs (X19), entertainment aspects (X1), attractiveness aspects (X5), clear signals (X14), educational value in TV programs (X6), and aspects of news and information on TV stations (X2), with loading factor values of 0.734, 0.673, 0.649, 0.619, 0.600 and 0.599, respectively. In this category, aspects of entertainment, information and education fall into one group. This shows that entertainment, information and education as TV functions are united, which means that a TV program's functions are to entertain, inform and educate. The entertainment, information, and education category had a 5.394% effect on the audience's choice of TV station.

The third category is local news, neutrality, and culture. This group has a small variance value, which is 4.663%, i.e. its effect on the audience's choice of TV stations is only 4.663%. This category group includes the following aspects of broadcasting: has a lot of local news (X20), has extensive news coverage (X18), the news is neutral (X11), shows a lot of cultural programs (X8), which have loading factor values of 0.742, 0.604, 0.599 and 0.568, respectively. Even though it may be a small consideration, TV stations need to pay attention to this aspect, because other studies also prove that local news influences TV watching intentions (RUBIN, PERSE,

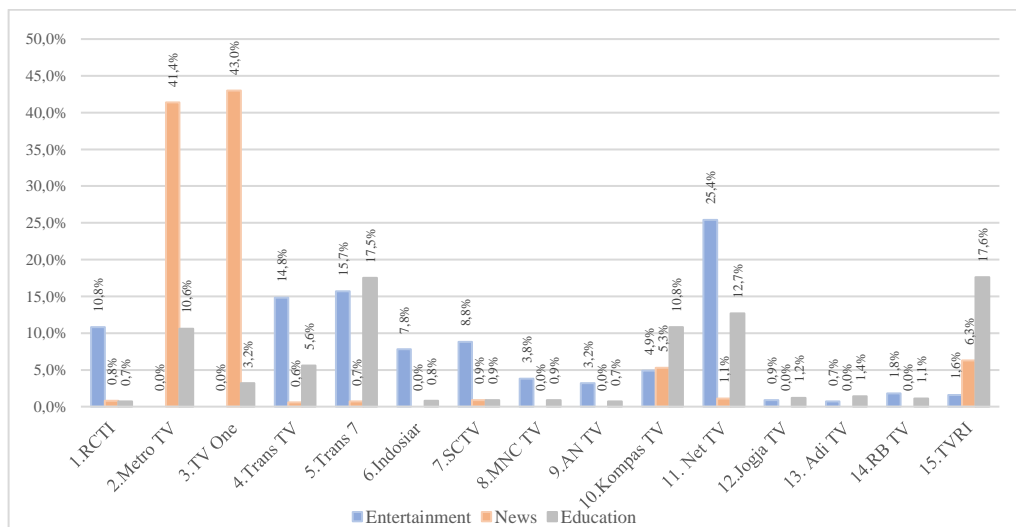
& POWELL, 1985). TV audiences have given positive responses to the use of local culture and local information (PAGANI ET AL., 2015). Other researchers also suggest that cultural closeness in TV drama programs can increase audience loyalty (D. Y. CHANG, 2015; X. HUANG, 2009). The theory of cultural proximity states that the TV audience is more likely to select products from their own culture or countries similar to them (BERG, 2017; STRAUBHAAR, 2009). The use of local culture has a positive impact on brand awareness (ŠERICA ET AL., 2016). In addition, the use of local culture has been shown to have a positive relationship with TV audience preferences (COHEN, 2002). Besides, researchers also found that news neutrality could increase public confidence in the media (WATANABE, 2017). Neutrality can increase credibility and positively influence media brand equity (PORRAL ET AL., 2014).

The trend and religious TV programs category is the fourth category of influence on consumers' TV choice. This category group has the smallest variance value (3.439%), comprised of two factors, namely the similarity of other TV programs (X23) and the religious programs on TV stations (X16). These factors have a loading factor of 0.754 and 0.574, respectively. According to MANSFIELD, SCHWARTZ, & WAGNER (1981), imitation strategies reduce production costs by 35%. This strategy is often carried out in hypercompetitive, complex, and uncertain situations (WANASIKA & CORNER, 2017). In the TV broadcasting business, competition does not automatically foster diversification of TV programs, and imitation strategies emerge (BORREAU, 2003). New TV stations often tend to imitate programs from existing TV stations or mimic trendsetters (LEVIN, 1971). In addition, imitation could be taken from real events in the form of satire. Satire can increase the TV audience's interest in watching (HONG & CHANG, 2019).

The religious programs (X16) has a loading factor of 0.574, which means that the existence of a religious program influences consumers' choice of TV broadcasts. However, this factor was placed last in the trend and religious TV program group. Secondary data showed that generally, the religious TV programs have low TV rating in all TV stations. A rather high rating of religious TV programs was happened during the month of Ramadan only. However, in regular months, the rating is back to low than soap operas, music, and sports TV program. Other researchers have revealed that religious programs on TV do not receive much of a response from the audience. In Pakistan, which has intense religiosity, TV viewers occasionally watch religious TV (BIBERMAN, GUL, & OCAKLI, 2016). In Iran, religious programs on TV do not give satisfaction to the audience (YEGANEH & AZIZI, 2008).

#### 4.2.6. The Audience for TV Broadcasts in Yogyakarta

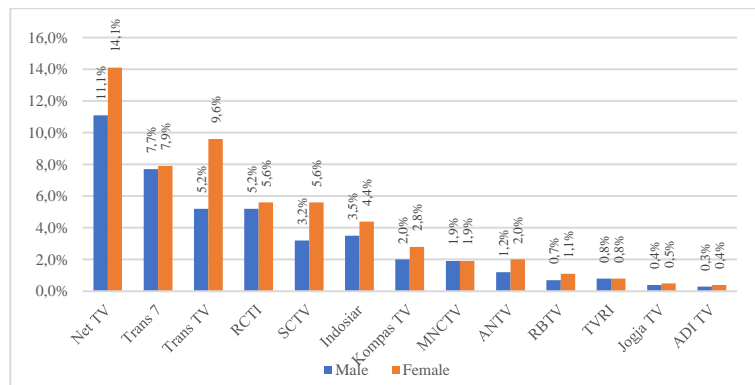
TV has three main functions: entertainment, information, and education (HOLTZ-BACHA & NORRIS, 2001). Generally, the measurement of the three depends on which aspects stand out most in TV programs. Usually, these three aspects are not separate. However, consumers often simplify things by separating TV stations into stations which provide just one of the primary functions, namely entertainment TV, news TV, and educational TV. If entertainment tends to predominate over news, for instance, then the audience will measure these TV channels as entertainment TV. If news journalism tends to fill the programs, those TV stations are called news TV.



**Figure 4.15. Image of TV Entertainment, TV News, & TV Education for Each TV**  
*Source: Author's Calculation (2019)*

Figure 4.15 above shows that, according to respondents, there are only 7 TV stations which have all the three TV functions, namely, RCTI, Trans TV, Trans 7, SCTV, Kompas TV, Net TV, and TVRI. Among the TV stations studied, Metro TV and TV One have news and education functions only. Meanwhile, Indosiar, MNC TV, Jogja TV, Adi TV, and RB TV function as entertainment and educational stations.

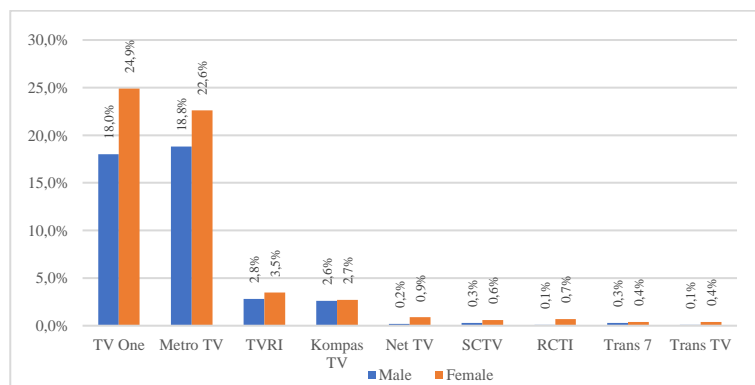
In the entertainment TV category, there are more women than men viewers (Figure 4.16 below). These research findings are in line with those of other researchers who have shown that women prefer watching entertainment to news (BHATT & SINGH, 2017; DEVADAS & RAVI, 2013; GURLEEN & SUKHMANI, 2011).



**Figure 4.16. Entertainment TV based on Gender**

*Source: Researcher's Calculation (2019)*

Based on their news content, respondents rated nine channels as news TV, namely RCTI, Metro TV, TV One, Trans TV, Trans 7, SCTV, Kompas TV, Net TV, and TVRI. The other TV channels are not news TV, although they broadcast information. As a news station, TV One ranks first (43.0%), followed by Metro TV and TVRI, while Trans TV occupied the last position in the news TV category. Regarding opinions on news TV, females outnumber males (Figure 4.17).



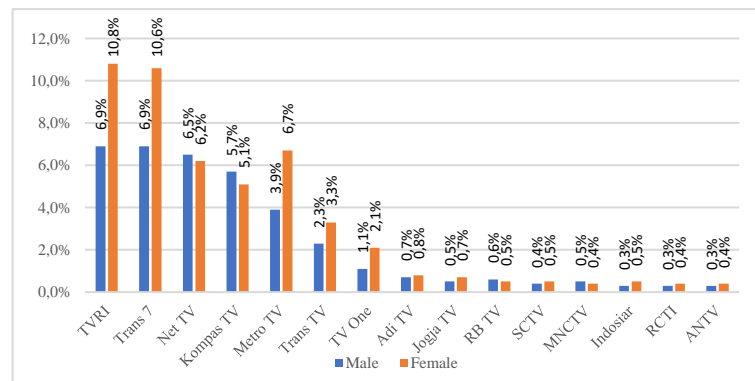
**Figure 4.17. News TV based on Gender**

*Source: Researcher's Calculation (2019)*

This phenomenon is interesting because some studies show that women prefer watching entertainment to news (BHATT & SINGH, 2017; DEVADAS & RAVI, 2013; GURLEEN & SUKHMANI, 2011). This study revealed an interesting finding, where there are more male viewers on Metro TV than on TV One. We explained that males prefer news broadcasts on Metro TV than on TV One. Conversely, women may prefer TV One to Metro TV.

Based on the data, 85.7% of respondents gave the opinion that TV broadcasts contain educational values; however, 14.3% did not offer an opinion. In this category, respondents ranked TVRI as the most educational TV, followed by Trans 7, Net TV, Kompas TV, Metro TV, Trans TV, TV One, Adi TV, Jogja TV, RB TV, SCTV, MNCTV, and Indosiar, while the least educational stations were RCTI and ANTV, were both chosen by 0.7% of respondents. The number of respondents based on gender who assess the educational content of each TV

station varies (Figure 4.18). The finding is in line with other researchers, who showed that different genders have different experiences and preferences in watching TV and are subject to different influences shaping perceptions of TV advertisements (ZAVODNY POSPISIL, ZAVODNA, & ČERNA, 2015).



**Figure 4.18. TV Stations with Educational Content Evaluated based on Gender**  
*Source: Researcher's Calculation (2019)*

The cross-tabulation data of the profiles of the respondents who watch TV shows that some TV stations occupy similar market segments. TV One and Metro TV are the best examples of the same market segment. They fight over relatively similar segments in terms of age, religion, marital status, education, employment, income, and expenditure. The difference between the two markets lies in the ethnic background, where Metro TV has a more varied ethnicity than TV One even though the younger audience on TV One is slightly high than Metro TV. Also, RCTI and SCTV are targeting the same market segment in the entertainment TV. Both of them target young viewers, work as a student and the viewers socio-economic class in a B +, B, C + and C category. However, based on the ethnicity of the RCTI's audience is diverse than the SCTV. However, some stations have relatively different segments, for example, NET TV and RCTI. The audience profiles of the two stations are slightly different, even though they are both entertainment stations. Net TV viewers come from all age groups, religions, education levels; professions, income and expenditure groups, ethnic origin, and their profiles are wider ranging than RCTI viewers are. Local private TV stations tend to have a narrower market segment, especially with fewer ethnic viewers than TV from Jakarta. TV audience profiles based on the research data can be seen in Table 4.29.

**Table 4.29. The Profile of the TV Audience**

Number & TV Channel	The Profile of Respondents Who Watch TV Programs, based on the TV Function Category		
	Entertainment	News	Education
1.RCTI	Female more than male (5.6%:5.2%); Ages 16-55 are watching, but young ages are the most typical (5.7%). The majority are Muslim (9%). Most are not married (6.5%). Dominant education level is SHS (6.3%). Occupations are varied, but most are students (5.5%). They have an income between Rp.1 and 1.5 million (2.9%), and expenditure between Rp.1 and 1.5 million (3.3%). Javanese is the most typical ethnic group (8.7%) followed Sundanese (0.4%) & ten other groups with less than 0.2%.	Male less than female (0.1%:0.7%). Young people are the most typical (0.6%). The majority are Muslim (0.8%) and not married (6%). Most are SHS (0.3%). Few occupations, but students are the most typical (0.5%). The income is less than Rp.1 million (0.3%), & expenditure less than Rp.1 million (0.4%). Javanese and Sundanese ethnic groups watch the news. The largest group is Javanese (0.7%), and the Sundanese are the smallest group (0.1%).	Female more than male (0.4%:0.3%); young people are the most typical (0.5%). The majority are Muslim (0.5%), not married (6.5%) and with an SHS level of education (0.4%); occupation is student (0.5%). The income groups between Rp.1 and 1.5 million & between Rp.1.5 and 2 million are the same percentage (0.2%). Those with expenditure under Rp.1 million, between Rp.1.5 and 2 million & between Rp.1.5 & 2 million are the same percentage (0.2%). Javanese is the most typical group (0.5%).
2.MetroTV	-	Female more than male (22.6%:12.8%). All age categories watch, but the young are the most typical (23.2%). The majority is Muslim (25%), not married (26.3%), and generally SHS (25.5%). The occupation of student is the most typical (22%). Those with an income between Rp.1 and 1.5 million (11.6%) & expenditure between Rp.1 and 1.5 million (13.9%) are the most typical. There are 28 ethnic groups, Javanese is the biggest (31.2%).	Female more than male (6.7%:3.9%). Young ages are most typical (5.8%). Muslims (6.1%) and the unmarried (6.5%) are dominant. Junior high school and above watch, but SHS is the most typical (6%). The majority occupation is a student (5.6%). Those in the income category between Rp.1 and 1.5 million (2.7%), and expenditure between Rp.1 and 1.5 million (3.7%) are the most typical. 22 ethnic groups, with Javanese predominating (6.6%).
3.TV One	-	Female (24.9%) more than male (18%). All age categories watch, but the young predominate (23.1%). Muslim & not married are the most typical (37.6% & 26.2% respectively). All educational levels watch, with SHS (25.4%) predominating; students most typical (21.2%). Income & expenditure typically less than Rp.1 million (11.8% & 13.5% respectively). Typical ethnicity is Javanese (36.7%), among a total of 18 ethnic groups.	Female more than male (2.1%:1.1%). Young most typical (1.9%). Muslim is the majority audience (2.6%). Most not married (2%). Mostly SHS (2%), generally students (1.9%), and income less than Rp.1 million (1.1%). Typical audience expenditure less than Rp.1 million (1.0%). Javanese is the most typical (2.6%) of the 4 ethnic groups.
4.Trans TV	Female (9.6%) more than male (5.2%). The majority are young (8.5%), Muslim (8.5%), not married (9.5%) and with an SHS level of education (8.8%). Typical occupation, student (7.7%). In terms of income, most have less than Rp.1 million & have an expenditure of less than 1 million (4.8%). The most typical ethnic group among the 19 who watch are the Javanese (11.8%).	Female more than male (0.4%:0.1%). Young predominate (0.3%). Majority is Muslim (0.5%), not married (0.3%) and with an SHS education level (0.4%). Their occupations are employee and student, (0.2%). Typical income between Rp.1 and 1.5 million; expenditure less than Rp.1 million. All of the TV audience is Javanese (0.4%).	Female more than male (3.3%:2.3%). Mostly young (2.8%), Muslim (4%), and not married (3.2%). Majority education is SHS (3.4%). The significant occupation is a student (2.8%). The typical income is between Rp.1 and 1.5 million (1.5%), and the expenditure between Rp.1 and 1.5 million. Javanese is the most represented ethnic group (4.8%).

Number & TV Channel	The Profile of Respondents Who Watch TV Programs, based on the TV Function Category		
	Entertainment	News	Education
5.Trans 7	More female (7.9%) than male (7.7%). The majority are young age (7.8%), Muslim (13.1%), and not married (9.3%). Most have an education level of SHS (9.1%). Majority occupations are student & employee (7.3% & 4.7% respectively). The highest income is between Rp.1 and 1.5 million, and most expenditure is between Rp.1 and 1.5 million (4.8%). Most of the audience is Javanese (12.4%), among a total of 15 ethnic groups.	Females (0.4%) slightly more than male (0.3%). The age ranges 16-25 & 26-35 are the most typical (0.4% & 0.2%). The majority are Muslim (0.5%), not married (0.4%) and with an SHS level of education (0.4%). Most typical occupation is student (0.4%). The highest income is Rp.1.5-2 million (0.3%), and the most typical expenditure is less than Rp.1 million. In terms of ethnicity, the audience is Javanese (0.6%).	Female more than male (10.3%:6.9%). The young watch most (9.4%). The majority are Muslim (14.3%), not married (10.8%), & with an SHS education level (10.4%). Most typical occupation is student (8.9%). Based on the income, most of the audience has less than Rp.1 million, but the expenditure between Rp.1-1.5 million (5.4%) is typical. 12 ethnic groups watch the station, the most typical is Javanese (13.5%).
6.Indosiar	Female more than male (44%:3.5%). The majority are young (5%), Muslim (6.1%), and not married (5.5%). Respondents with an SHS education level & above watch, but the majority have an SHS level (4.9%); the most typical occupation is student (4.9%). Those with incomes less than Rp.1 million are the most typical (2.3%); the most typical expenditure is less than Rp.1 million (2.7%). Only 10 ethnic groups watch, the largest are the Javanese (6.5%).	-	The audience who watch Indosiar's education function is less. More typically female (0.5%) than male (0.3%). The majority are young (0.6%), Muslim (0.6%), not married (0.6%), and with an SHS education level (0.4%). Their occupations are typically student & employee, 0.1% & 0.6%, respectively. Income is typically less than Rp.1 million (0.3%) and their expenditure is less than Rp.1 million (0.3%). Javanese is the predominant ethnic group (0.4%).
7.SCTV	Total of respondents who watch SCTV is 8.8%, 5.6% female & 3.2% male. The majority are young (4.5%), Muslim (6.3%), and not married (4.9%). They are JHS and above, but the majority are SHS (5.6%). Their occupations are varied; most of them are a student's (4.2%). Most of them have an income between Rp.1 and 1.5 million (2.8%) & expenditure between Rp.1 and 1.5 million (2.4%). Few ethnic groups watch; the Javanese are the most typical (7.2%).	The number of females double the number of males (0.6%:0.3%). Most are young (0.6%), Muslim. Most are not married (0.7%) & SHS (0.5%). The typical occupation is student (0.6%). The viewers' income & expenditure is middle-low, i.e. less than Rp.1 million (0.4%), and the Javanese predominate.	Females slightly more than males (0.5%:0.4%). Most are young (0.6%), Muslim (0.6%), and the unmarried audience is three times higher than the married (0.6%:0.2%). The lowest education level of respondents is an SHS (0.6%). Most are students (0.6%). The audience has low income & expenditure, i.e. less than Rp.1 million. Few ethnic groups watch, with Javanese predominating (0.7%).
8.MNC TV	Few respondents watch MNCTV. The same number of females & males (1.9%), most of whom are Muslim (2.6%). The unmarried (2.3%) are almost double the married (1.5%). Those with an SHS and a higher education qualification watch (0.6%), but SHS is the most typical. Almost all occupations watch MNCTV, but the most typical are students (1.7%). Respondents with an income between Rp.1 and 1.5 million (1%), and those with an expenditure between Rp.1 and 1.5 million (1.1%) are the most typical. Not many ethnic groups watch, with Javanese most typical (2.8%).	-	Slightly more male than female (0.5%:0.4%). Most are young (0.6%), Muslim (0.8%), and the unmarried (0.7%) are treble the married (0.2). Those with SHS and higher education watch, but most have an SHS level of education (0.6%). Students the most typical occupation (0.06%). The income & expenditure of the respondents who watch MNCTV is middle-low, i.e. less than Rp.1 million for both (0.4% & 0.5%, respectively). A limited number of ethnic groups watch, with the Javanese predominating (0.9%)

Number & TV Channel	The Profile of Respondents Who Watch TV Programs, based on the TV Function Category		
	Entertainment	News	Education
9.AN TV	Female more than male (2%:1.2%). The majority are young (2.3%), Muslim (2.6%), and not married (1.6%). Those with a middle to high education watch, but most typically SHS (2.1%). Some occupations watch ANTV, but the majority are students (2.2%). They are from all income categories, but most have under Rp.1 million (1.1%). All expenditure categories watch, but equal numbers of respondents have less than Rp.1 million and between Rp.1 and 1.5 million (1.2%). Javanese & Batak ethnicities, with Javanese predominating (2.9%).	-	Female more than male (0.4%:0.3%). The majority are young (0.6), Muslim (2.6%), not married (0.6%) and with an SHS education level (0.5%). The most typical occupation of the respondents is student (0.6%), and their financial range is low to middle. Equal numbers of respondents earn under Rp.1 million and between Rp.1 and 1.5 million (0.2%). There are three equal expenditure groups (0.2%), i.e. less than Rp.1 million, Rp.1-1.5 million, and Rp.1.2-2 million. The majority are Javanese (0.7%).
10.Kompas TV	Male more than female (2.8%:2%). Almost all age categories watch but most are young (3.6%). Muslims are the majority (3.7%), and the unmarried audience is much more than the married (3.9%:0.9%). Those with a middle to high education watch, but most have SHS (2.9%). The most typical occupation is student (3.4%). All financial income & expenditure categories watch, but the most typical is the below Rp.1 million group (2% & 1.9%, respectively). Some ethnic groups watch, but Javanese predominate (3.8%).	Female and male in almost the same numbers (2.7%:2.6%). Most are young (3.7%). The majority are Muslim (3.7%), not married (3.9%), and have graduated from SHS (2.9%). Among all occupations watch, with students the most typical (3.4%). All income & expenditure groups watch, with those below Rp.1 million the most typical. Few ethnic groups watch, and Javanese predominate (3.8%).	Male more than female (5.7%:5.1%). All ages watch, but most are young (5.9%). The majority are Muslim (7.4%), not married (6.7%), and with an SHS qualification (6.7%). A variety of occupations watch, but most are students (5.3%). In terms of the financial category, most respondents have incomes and expenditure between Rp.1 and 1.5 million (3.2% and 3.8%, respectively). Among the 11 tribes who watch, the Javanese predominate (9.4%).
11.Net TV	Female more than male (14.2%:11.1%). All ages watch Net TV, but mainly the young (11.3%). The majority are Muslim (15.8%), not married (13.1%), and with an SHS (15.1%). The most typical occupation is a student (10.5%). The most significant income category is between Rp.1 and 1.5 million (7%), and expenditure is between Rp.1 & 1.5 million (8.9%). Among 15 ethnic groups, the Javanese predominate (20.2%).	Male less than female (11.1%:14.2%). The majority are young (0.6%), Muslim (0.9%), and not married (0.7%). SHS and graduate respondents are the most typical, in the same numbers (0.4%). The most typical occupation is student (0.6%). Almost all income and expenditure groups watch. The income & spending category under Rp.1 million is the most typical (6% each). Based on ethnicity, only the Javanese watch (0.8%).	Male slightly more than female (6.5%:6.2%). Most typical viewer is young (7.3%), Muslim (8.3%), not married (8.5%), and with an SHS (8.2%). The occupations involved are varied, but the most typical is student (6.9%). All categories of income & expenditure group are evenly distributed, but the most are below Rp.1 million for income & expenditure categories (3.7% & 3.9% respectively). Among the 21 ethnic groups, the Javanese predominate (8.6%).
12.Jogja TV	Male more than female (5%:4%). Few age groups watch, with the most typical being the young (0.7%). The most typical viewer is Muslim (0.7%), not married (0.9%), and with an SHS (0.6%). The most typical occupation is student (0.7%). There are few income & expenditure categories, with most viewers under Rp.1 million (0.4% & 0.5% respectively). Only watched by the Javanese (0.8%).	-	Female more than male (0.7%:0.5%). The majority are young (0.6%), Muslim (1.1%), not married (0.7%), and with an SHS (0.7%). Few occupations, with student the most typical (0.5%). The income & expenditure categories are evenly distributed, with most under Rp.1 million for income (0.3%) & Rp.1-1.5 million for expenditure (0.4%). Only watched by the Javanese (1.2%).

Number & TV Channel	The Profile of Respondents Who Watch TV Programs, based on the TV Function Category		
	Entertainment	News	Education
13.Adi TV	Female slightly more than male (0.5%:0.4%). Few age groups watch, most typically the young (0.5%). The majority are Muslim (0.6%), not married (0.5%), and with an SHS (0.5%). The most typical occupation is student (0.5%). The economic status is low & middle in terms of income and expenditure categories (0.2% each). Watched by Javanese and Sundanese ethnic groups (0.5% & 0.1% respectively).	-	Female more than male (0.8%:0.7%). Few age groups watch; mainly the young (0.9%). Most are Muslim (1.3%) and not married (0.3%). The most typical educational level is SHS (0.7%), and the most typical occupation is student (0.9%). The income is almost evenly distributed, with most below Rp.1 million, and between Rp.1 and 1.5 million (0.4% each), with the most typical expenditure under Rp.1 million (0.5%). Only watched by the Javanese (1.2%).
14.RB TV	Female more than male (1.1%:0.7%). Few age groups watch, but most are young (1.6%). Most are Muslim (1.4%), not married (1.4%) and with an SHS (1.3%). Few occupations watch, with the most typical being students (1.6%). Typical income and expenditure is under Rp.1 million (0.7% each). The ethnic groups who watch are Javanese, Malay, and Sundanese, but mainly Javanese (1.4%).	-	Male more than female (0.6%:0.5%). The age of audience is 16-55 years, but the young predominate (0.6%). Muslims are the dominant religious group (1%), and the unmarried are almost double the married (0.7%). The educational level is middle to higher, but most have an SHS (0.5%). Employees and students are the typical audiences, but most are students (0.6%). The economic status is middle-low, but most are under Rp.1 million in terms of income and expenditure (0.4%). Javanese is the predominant ethnic group (1%).
15.TVRI	Female and male in the same numbers (0.8%). Age of the audience is 16-35 and above 55, but most are young adults (1.1%). The majority are Muslim (1.1%) and not married (1.2%). Educational level is SHS and higher, but SHS predominates (0.8%). Few occupations, with most being students (1.1%). Almost all categories of income and expenditure evenly distributed, but mostly under Rp.1 million in both income and expenditure (0.7% each). Javanese is the main ethnic group (1.2%).	Male more than female (3.5%:2.8%). The age of the audience is 16-55, but most are young (3.1%). The typical viewer is Muslim (5.3%) and not married (3.6%). Education level is JHS and higher, but SHS predominates (3.6%). A variety of occupations, with students the most typical (2.8%). Economic status is low to high, with most under Rp.1 million for income (1.7%) and under Rp.1 million and between Rp.1 and 1.5 million for expenditure (1.7% each). Javanese is the predominant ethnic group (4.9%).	Female more than male (10.8%:6.9%). The age of the audience is varied, but most are young (8.5%). Muslims predominate (14.5%). Unmarried is most typical (9.8%). Educational level is JHS and higher, with SHS the most typical (10%). A variety of occupations, with students the most typical (7.5%). Economic status is low to high, but most are under Rp.1 million for both income and expenditure (4.8% & 5.4% respectively). Of the 12 ethnic groups who watch, the Javanese predominate (15.4%).

Source: Researcher's Calculation (2019)

## 5. CONCLUSIONS AND RECOMMENDATIONS

### 5.1. Conclusions

The audience is active in choosing TV stations. Viewers watch TV channels based on subjective factors that can satisfy them and fulfil their desires. Based on the qualitative analysis of the study, it is concluded that there were 23 aspects influencing the audience's choice of TV stations.

Television stations have three primary functions, namely to provide entertainment, news, and education. Respondents judged that not all TV stations have these three functions. Seven TV stations offer all three of the functions of TV broadcasting, namely: RCTI, Trans TV, Trans 7, SCTV, Kompas TV, Net TV, and TVRI. The TV stations that have entertainment functions are: Net TV, Trans 7, Trans TV, RCTI, SCTV, Indosiar, Kompas TV, MNCTV, ANTV, RB TV, TVRI, Jogja TV, and Adi TV. Respondents assess 9 TV stations as being news TV, namely: TV One, Metro TV, TVRI, Kompas TV, Net TV, SCTV, RCTI, Trans 7, and Trans TV. All TV stations have various educational values, with TVRI rated the highest.

All TV stations broadcast both quality and non-quality programs. However, based on qualitative research, the majority of respondents rated TV programs as non-quality. Non-quality TV programs cover all TV function categories, i.e. entertainment, news and education. There are 32 non-quality aspects found in TV programs that concern morality, social care, creativity, and the art of technical cinematography. Generally, the non-quality aspects are found more on national TV stations than on local TV stations. Non-quality TV broadcasting relating to the moral issue has 11 indicators. The 11 indicators are infidelity, erotic scenes, pornography, sexual assault, bullying, hate speech, harsh profanity, gossip, impoliteness, physical abuse, and other non-educational scenes. The social problems include 13 aspects; namely, harassment of other religions, lack of cultural values, displays of materialism, provocative lifestyles, conflict, not important news, not attractive, not neutral, not actual, not objective, not accurate, not useful, not objective, and owner's influence on the TV broadcasting. The non-quality aspects related to creativity comprise boring, repetitive, monotonous, not creative, not varied, just following trends, and imitating other programs. The non-quality aspects related to cinematographic engineering problems include four elements: video quality, sound system, lighting, and shooting techniques.

In the broadcasting TV industry, the BAW, PQ, BAS, and BL variables correlated positively and significantly with BE. The author concludes that, based on all of the TV stations together, the BL variable has the most active association with the BE variable. The second strongest correlation of the BE dimension after BL was the BAS variable. These two correlations are in the strong category. The third-ranked in relationship with the BE was the PQ variable. Then,

the smallest correlation coefficient among the BE dimensions was the BAW with the BE. Both the PQ correlation with BE, and the BAW with BE showed slight differences, and the closeness of the relationship of both can be categorized as moderate. The correlation of the BE variables of all TV stations together with the BP and PI variables produces a positive and significant relationship. Furthermore, the BP variable also correlated positively and significantly with the PI variable. The overall interpretation of these correlations falls in the strong category. Among all these correlations, the BP variables produce the highest coefficient correlation with PI, followed by the relationship between BE and BP variables. The lowest coefficient correlation occurred in the relationship between the BE and the PI variables (see Table 5.1).

**Table 5.1. Result of Correlation and Interpretation of Total TV**

<b>Correlations</b>	<b>Coef. Correlation</b>	<b>Sig.</b>	<b>Interpretation</b>
BAW → BE	0.616	0.000	Moderate
PQ → BE	0.619	0.000	Moderate
BAS → BE	0.769	0.000	Strong
BL → BE	0.804	0.000	Strong
BE → BP	0.778	0.000	Strong
BE → PI	0.769	0.000	Strong
BP → PI	0.824	0.000	Strong

*Source: Author's Calculation (2019).*

Based on the research result, the author concludes that all local TV's correlation variables have a higher coefficient compared to national TV. All coefficient correlations of local TV were in the strong category. In detail, the author shows that the correlation between BAW and BE variables of all national TV were in the moderate category. All the relationships between the PQ variable and the BE of the national TV were moderate, except TV One and Trans TV, which were weak correlations. The association between the BAS variable and the BE of national TV showed a moderate correlation, except for Kompas TV, which was categorized as a strong correlation. However, all local TV correlations of the BAS variable to BE fall into the strong category. The BL and BE variable correlations of all TV channels have a strong relationship, except for TV One, Trans TV, and Trans 7, which were moderate correlations.

Furthermore, the correlation of BE variables on the BP of each TV channel reflected a strong relationship; however, the RCTI, MNCTV, ANTV, Kompas TV, and Net TV relationships were in the moderate category. The BE variable correlates with PI on all national channels and was classified as moderate; however, Kompas TV and Net TV were in a strong correlation. At all local TV stations, the association of the BE variable with PI was in the strong category. Finally, as regards the relationship of BP variables with PI, all channels showed strong correlations, except for TV One and Trans 7 which were moderate (Table 5.2).

**Table 5.2. The Interpretation of Correlation Variables for Each TV Station**

TV station	Interpretation of Coefficients Correlations						
	BAW-BE	PQ-BE	BAS-BE	BL-BE	BE-BP	BE-PI	BP-PI
1.RCTI	Moderate	Moderate	Moderate	Strong	Strong	Moderate	Strong
2.Metro TV	Moderate	Moderate	Moderate	Strong	Moderate	Moderate	Strong
3.TV One	Moderate	Weak	Moderate	Moderate	Moderate	Moderate	Moderate
4.Trans TV	Moderate	Weak	Moderate	Moderate	Moderate	Moderate	Strong
5.Trans 7	Moderate	Moderate	Moderate	Moderate	Moderate	Moderate	Moderate
6.Indosiar	Moderate	Moderate	Moderate	Strong	Moderate	Moderate	Strong
7.SCTV	Moderate	Moderate	Moderate	Strong	Moderate	Moderate	Strong
8.MNC TV	Moderate	Moderate	Moderate	Strong	Strong	Moderate	Strong
9.AN TV	Moderate	Moderate	Moderate	Strong	Strong	Moderate	Strong
10.Kompas TV	Moderate	Moderate	Strong	Strong	Strong	Strong	Strong
11. Net TV	Moderate	Moderate	Moderate	Strong	Strong	Strong	Strong
12.Jogja TV	Strong	Strong	Strong	Strong	Strong	Strong	Strong
13. Adi TV	Strong	Strong	Strong	Strong	Strong	Strong	Strong
14.RB TV	Strong	Strong	Strong	Strong	Strong	Strong	Strong
15.TVRI	Strong	Strong	Strong	Strong	Strong	Strong	Strong

*Source: Author's Calculation (2019)*

Based on the regression test, the author concludes that in the TV industry, measured altogether, the aspects of BAW, PQ, BAS, and BL had a positive and significant effect on the BE variable, although the magnitude of influence varies. The impact of BAW on BE and the influence of PQ on the BE of TV channels was in the moderate category. However, the influence of the BAS variable on BE, and the BL variable on the BE variable was strong. The BE variable of all TV stations, measured altogether, also had a positive and significant effect on the BP and PI variables separately. Based on the research results, the author concludes that all TV stations, calculated together, show that the BP variable has a positive and significant impact on the PI variable. All categories of influence on TV channels are strong. Regression test results based on the data from all TV stations studied are presented in Table 5.3.

**Table 5.3. Result Hypothesis of Regression Analysis & Category of Influence**

Hypothesis	Regression	Beta	R Square	Sig.	Result	Interpretation
H <sub>1</sub>	BAW → BE	0.616	0.380	0.000	Accepted	Moderate
H <sub>2</sub>	PQ → BE	0,619	0.383	0.000	Accepted	Moderate
H <sub>3</sub>	BAS → BE	0,769	0.592	0.000	Accepted	Strong
H <sub>4</sub>	BL → BE	0.804	0.646	0.000	Accepted	Strong
H <sub>5</sub>	BE → BP	0.778	0.606	0.000	Accepted	Strong
H <sub>6</sub>	BE → PI	0.769	0.592	0.000	Accepted	Strong
H <sub>7</sub>	BP → PI	0.824	0.680	0.000	Accepted	Strong

*Source: Author's Calculation (2019)*

In brief, the influence of the variables studied can be summarised as follows:

**H<sub>1</sub>. Brand awareness has a positive effect on brand equity.**

The regression test of all TV stations together from BAW to BE variables produces a Beta coefficient of 0.616, which is positive. The coefficient P sig is less than 0.05, so the author concludes that **H<sub>1</sub>, which states brand awareness positively affects brand equity, is**

**acceptable.** The R Square was 0.380, hence the author concluded that the BAW dimension contributed to BE by 38.0% and falls into the category of moderate influence. The contribution of this influence is the smallest among the BE dimensions studied. The contribution of BAW's influence on BE varies at each TV station. However, BAW on Jogja TV, Adi TV, RB TV, and TVRI has a greater influence on BE than at all national TV stations. In this case, BAW's impact on BE on local TV is strong, but interestingly, on local and national private TV from Jakarta it is moderate.

## **H2. Perceived quality has a positive effect on brand equity.**

The impact of the PQ variable on BE produces a Beta coefficient of 0.619, where the significance is less than 0.05. Hence, the author concludes that **H2, which states that perceived quality positively affects brand equity, can be accepted.** The R Square on the PQ variable is 0.383, so the author interprets that the PQ dimension influences 38.3% of BE and categorizes it as a moderate influence. Statistically, the effect of PQ on BE is slightly higher than the impact of the BAW dimension on BE. At each TV station, the magnitude of the effect of PQ on BE varies. Statistically, PQ on Jogja TV, Adi TV, RB TV, and TVRI has a greater influence on BE compared to the commercial TV from Jakarta. The magnitude of the impact puts it in the strong category. All the TV stations from Jakarta have a moderate influence in the regression of the PQ variable toward BE, except for TV One and Trans 7, which has a weak implication.

## **H3. The brand association has a positive effect on brand equity.**

The regression test shows that BAS has a positive and significant effect on BE because the Beta coefficient of 0.769 is above the significance of 0.05. Hence, **H3, which states that brand association positively impacts on brand equity, can be accepted.** The P Square value of the PQ dimension for all TV stations together is 0.592. The author interprets that the PQ has an effect of 59.2% on BE, which can be categorized as a strong impact. Statistically, the effect of BAS on BE on Jogja TV, Adi TV, RB TV, and TVRI is higher than at all Jakarta TV stations. Therefore, the author concludes that BAS at the four local Yogyakarta stations has a more considerable influence on BE compared to local and national private TV stations from Jakarta. In this hypothesis, national TV is dominated by moderate impact, except for Kompas TV, which is the strong category.

## **H4. Brand loyalty has a positive effect on brand equity.**

Statistical tests that have been conducted between the effect of BL variables on BE produce a Beta coefficient of 0.804, where the significance is less than 0.05. Based on these results, the author concluded **that H4, which states that brand loyalty positively affects brand equity,**

**is acceptable.** The value of the R Square on the BL dimension is 0.646. That is, the BL variable from all TVs surveyed jointly gives an effect on BE of 38.3%, with the impact in the strong category. Statistically, the impact of BL on BE is the greatest compared to other BE dimensions. At each TV station, the magnitude of BL's influence on BE varies. The value of BL's impact on BE at Jogja TV, Adi TV, RB TV, and TVRI is higher than at national TV stations from Jakarta. The interpretation of the magnitude of the BL variable on all local TV stations from Yogyakarta is that it is a strong impact. Also, at all Jakarta TV channels, the influence of BL is strong on all TV stations, except for TV One, Trans TV and Trans 7, where it is moderate.

#### **H<sub>5</sub>. Brand equity has a positive effect on brand preference.**

The BE variable has a significant positive effect on BP. This measurement shows a Beta value of 0.778, where the regression coefficient is below 0.05, and hence significant. The BE variable regression test for BP produces an R Square value of 0.606, which means that the BE variable gives an influence on BP of 60.6%. Based on these results, the author concluded that **H<sub>5</sub>, which states that brand equity positively impacts on brand preference, is acceptable.** Statistically, the Beta coefficient on the test of the effect of the BE variable on BP at each TV station is different. The Beta coefficients at Jogja TV, Adi TV, RB TV, and TVRI are higher than at private TV channels from Jakarta. Therefore, it is concluded that BE makes the influence of BP on local TV stations from Yogyakarta greater than it does at commercial TV stations from Jakarta. The interpretation of the impact is a strong category. At all private TV stations from Jakarta, BE's influence on BP tends to be moderate, except for RCTI, MNCTV, AN TV, Kompas TV, and Net TV stations, which are in the strong category.

#### **H<sub>6</sub>. Brand equity has a positive effect on purchase intention.**

The BE variable regression test for PI produces a Beta coefficient of 0.769 where the significant value is less than 0.05, so that the effect is positive and significant. The calculation is based on all TV stations together. These results allows us to conclude that **H<sub>6</sub>, which states that BE positively affects PI, can be accepted.** The R Square value of the BE regression against PI is 0.592, which means BE contributes 59.2% to PI. The BE variable regression test for PI at each TV station results in different Beta coefficients. All Beta coefficients at local TV stations (Jogja TV, Adi TV, RB TV, and TVRI) are higher than those at the commercial TV stations of Jakarta. Therefore, the author concludes that the BE variable of all local TVs from Yogyakarta has a more considerable influence on the PI variable than it does at the commercial TV stations from Jakarta. The impact of BE variable to PI in all local TV stations from Yogyakarta is strong, while the influence of the BE variable on PI in all commercial TV stations from Jakarta can be interpreted as moderate, except for Kompas TV and Net TV, which fall into the strong category.

**H7. Brand preference has a positive effect on purchase intention.**

The regression test between BP and PI variables produced a Beta coefficient of 0.824, where the significance is less than 0.05. Based on these results, the author concludes **that H7, which states that brand preference positively correlates with purchasing intention, is acceptable.** The test is based on the data of all TV stations studied. The R Square value of the variable BP against PI is 0.680. This means that BP has an influence on PI of 68%, so the impact of this dimension can be categorized as strong. The influence of BP on PI is the greatest among all the regression tests, and the magnitude of the regression coefficient on the variable BP against PI at each TV station is different. All TV station coefficients are in the strong category, except for those of TV One and Trans 7, where they are moderate. Interpretations of the effects on each variable and each TV station tested are presented in Table 5.4 below.

**Table 5.4. Results of Regression and Their Interpretation Categories, for Each TV Station**

TV station	Regression Variables						
	BAW-BE	PQ-BE	BAS-BE	BL-BE	BE-BP	BE-PI	BP-PI
1.RCTI	Moderate	Moderate	Moderate	Strong	Strong	Moderate	Strong
2.Metro TV	Moderate	Moderate	Moderate	Strong	Moderate	Moderate	Strong
3.TV One	Moderate	Weak	Moderate	Moderate	Moderate	Moderate	Moderate
4.Trans TV	Moderate	Weak	Moderate	Moderate	Moderate	Moderate	Strong
5.Trans 7	Moderate	Moderate	Moderate	Moderate	Moderate	Moderate	Moderate
6.Indosiar	Moderate	Moderate	Moderate	Strong	Moderate	Moderate	Strong
7.SCTV	Moderate	Moderate	Moderate	Strong	Moderate	Moderate	Strong
8.MNC TV	Moderate	Moderate	Moderate	Strong	Strong	Moderate	Strong
9.AN TV	Moderate	Moderate	Moderate	Strong	Strong	Moderate	Strong
10.Kompas TV	Moderate	Moderate	Strong	Strong	Strong	Strong	Strong
11. Net TV	Moderate	Moderate	Moderate	Strong	Strong	Strong	Strong
12.Jogja TV	Strong	Strong	Strong	Strong	Strong	Strong	Strong
13. Adi TV	Strong	Strong	Strong	Strong	Strong	Strong	Strong
14.RB TV	Strong	Strong	Strong	Strong	Strong	Strong	Strong
15.TVRI	Strong	Strong	Strong	Strong	Strong	Strong	Strong

*Source: Author's Calculation (2019).*

Jogja TV, Adi TV, RB TV, and TVRI have higher coefficient regressions than national TV. The respondents tend to generalize in their evaluations of the TV stations. Respondents assessed interchangeably between corporate brand equity and TV program brand equity, even though they were different. Corporate brand equity is the sum of the results formed by the brand and any action taken by the corporation (JUNTUNEN ET AL., 2011), while the brand equity of a TV program is the brand equity associated with a program on a TV station. Corporate brand equity can be different from brand equity in TV programs (BAKSHI ET AL., 2014; ESER ET AL., 2012; MCDOWELL & SUTHERLAND, 2000). Also, respondents generalize their assessments of the BE of TV stations based on a small amount of information about certain TV stations. They generalize the BE of all national TV stations based on evidence and information from certain national stations. They also use information from certain local TV stations to generalize on the BE of all local TV stations.

The use of local culture, local information, and the involvement of local people appearing on the TV screen brings viewers close to local TV. This conclusion is in line with the theory of cultural proximity, which says that viewers are more likely to select products from their own culture or countries similar to theirs (BERG, 2017; STRAUBHAAR, 2009). Research shows that the closeness of culture in TV drama programs increases audience loyalty (D. Y. CHANG, 2015; X. HUANG, 2009). Viewers respond more positively to TV programs that use local languages (PAGANI ET AL., 2015). ZHANG & KHARE (2009) mention that locally-oriented consumers will give a higher preference to local brands. The use of local culture on local TV can increase BAW among viewers. The conclusion of this study is in line with research by ŠERICA, SAURAB, & MIKULIC (2016), who concluded that culture has a positive effect on BAW. Also, the use of local culture has been shown to have a positive relationship with audience preferences (COHEN, 2002).

The PQ variable has a higher impact on BE at local TV than at TV from Jakarta. These results indicate that respondents perceive that local TV was able to integrate aspects of entertainment, information, and educational values better than TV from Jakarta. News content on local TV tends to be neutral compared to the TV from Jakarta. Also, the impact of the BAS variable on the BE variable at local TV was higher than at national TV. TV audiences believe that in terms of entertainment, information, and educational value, local TV content was better than that of national TV. The environment of the Yogyakarta region as an Education City influences respondents' assessments when evaluating TV stations. Generally, the people expect all TV programs to have adequate educational values.

Also, the author concludes that the impact of the BL variable at local TV stations is higher than at national TV stations. However, audience loyalty on local TV was more statistical than actual, considering that local TV stations have fewer viewers than national TV. Watching a particular TV station does not mean the audience is committed to that TV channel. Audience loyalty towards TV stations always changes, and loyalty is more attitude- than behaviour-based. Attitude cannot predict behaviour, even though the two are closely related.

The impact of BE variables on the BP of all local TV stations was higher than national TV from Jakarta. The TV audience preference for local TV increased due to the engagement with local culture, broadcasting local news, and community involvement on local TV stations. Cohen's research proves that TV programs that use the same style as the audience influence audience preferences more, as TV stations that need to be watched (COHEN, 2002). The engagement with local culture, broadcasting local news, and community involvement on local TV stations from Yogyakarta increased the preference intentions of the respondents.

The influence of the BP variable on PIs at all local TV stations is more significant than at national TV. The audience prefer to watch local TV stations over national TV, because these stations engage with local culture, broadcast local news, and involve more local people than national TV. However, the effect of audience preference on viewing choices was more statistical than actual in terms of purchase intentions. The purchase intentions did not always continue to buying behaviour (V. MORWITZ, 2014; V. G. MORWITZ ET AL., 2007).

Based on factor analysis, the author concludes that there were four groups of influences which affect the audience’s choice of TV station. The dominant factor influencing the viewer to select a TV station is the category of TV organizing and community engagement. This factor category has a variance value of 55.376%. Three other groups of factors have less effect, namely the entertainment, information and education factor group, the local news, neutrality, and culture group, and the trend and religious TV programs group, with variance values of 5.394%, 4.663% and 3.439%, respectively. In more detail, the categories of influence and the aspects of influence can be seen in the table 5.5.

**Table 5.5. The Category Factor Influencing Consumer’s Choice of TV Channel**

Category of Factor	Influencing Factors	Loading factor
TV organizing & community engagement	1 Promoted on TV (X13).	0,737
	2 Influence from friends (X22).	0,729
	3 To overcome the problem (X12)	0,721
	4 The program matches to my schedule (X9)	0,690
	5 For communicating with the community (X7)	0,688
	6 Has special program (X15)	0,681
	7 The presenter is attractive (X17)	0,661
	8 Not miss the information (X4)	0,647
	9 To release the stress (X10)	0,615
	10 Fill free time (X3)	0,604
	11 Often organizes off-air events (X21)	0,530
Entertainment, Information, & education	1 Satisfied with the TV program (X19)	0,734
	2 Has entertainment program (X1)	0,673
	3 Interesting TV programs (X5)	0,649
	4 Has clear signal (X14)	0,619
	5 Has educational program (X6)	0,600
	6 Has news and information (X2)	0,599
Local news, neutrality, and culture	1 Broadcast a lot of local news (X20)	0,742
	2 Has extensive news coverage (X18)	0,604
	3 The news is neutral (X11)	0,599
	4 Shows alot of cultural programs (X8)	0,568
Trend & religious TV	1 The program is similar to other stations (X23)	0,754
	2 Shows religious programs (X16)	0,574

*Source: Author’s Calculation (2019).*

Television broadcasting has three fundamental functions: to entertain, inform and educate. Based on the measurements in this study, these three services are in the same group of influence

category. Therefore, the author concludes that entertainment, information and education cannot be separated. TV stations have to make sure all their TV programs contain these elements.

The author also concluded that the trend and religious TV program category had the smallest variance value. This category includes the factors of similar programs and the existence of religious programs on TV stations. Because it has the lowest variance value, the authors conclude that the two elements have a weak influence on the audience's choice of TV station.

Based on the research results, national TV been watched by more viewers than local TV. Among TV station studied, the author also concludes that 7 TV channels have a combination of entertainment, information, and education in their TV programs but with different portions. National TV dominated these seven TV stations. None of local TV grouped as TV channels, which have a combination of entertainment, information, and education in TV broadcasts, except TVRI.

Based on their news content, respondents classified nine channels as news TV. There is no local TV station that is categorized as news TV, except TVRI. These nine TV channels were TV One, Metro TV, TVRI, Kompas TV, Net TV, SCTV, RCTI, Trans 7, and Trans TV. Among the TV stations studied, Metro TV and TV One have news and education functions only. The author also concludes that all TV stations have educational contains; however, the magnitude of educational value varies. TV audience put public TV -TVRI- as the most educational TV station, beating all commercial TV stations. In the education category, RCTI and ANTV occupy the lowest position among the TV stations studied, where the number of respondents is equal, which was 0.7%.

In the competition in each category of TV stations, TV channels generally fight over the same audience segment. Hence, the race was becoming fierce. For instance, in the entertainment category, RCTI and SCTV target young viewers, work as a student and the viewers socio-economic class in a B +, B, C + and C category. However, based on the ethnicity of the RCTI's audience is diverse than the SCTV. Based on the news TV category, Metro TV and TV One are also fighting over the same audience segment. However, based on ethnicity, Metro TV has broader than TV One even though the younger audience on TV One is slightly high than Metro TV. However, some stations have relatively different segments, for example, NET TV and RCTI. The audience profiles of the two stations are slightly different, even though they are both entertainment stations. Local private TV stations tend to have a narrower market segment, especially with fewer ethnic viewers than TV from Jakarta.

## 5.2. Recommendations

The results of the dissertation research provide theoretical and practical benefits. In theory, the study shows that the four dimensions of BE introduced by Aaker can be used to assess the TV broadcasting industry. The research has filled the literature gap in the study of CBBE in the broadcasting industry in Indonesia. This research is useful as an interdisciplinary reference, namely, in the fields of marketing, communication, and management. To sharpen the research analysis and conclusions, the author recommends that future researchers make a firmer boundary between a company's BE and a TV program's BE. Corporate brand equity and TV program brand equity are different. In communication science, the research has provided new evidence that the uses and gratification theory is still a proven one in the TV broadcast industry, and that the TV audience is an active consumer. The knowledge of Indonesia's TV audience, which has a varied background, provides many advantages to TV broadcasting businesses in satisfying their audience.

This dissertation research has provided evidence that the BP variable has a greater influence on PI at local TV stations than at national TV stations. However, the number of local TV viewers is lower than for national TV. The conclusion of this study shows that our knowledge of the influence of BP on PIs still has gaps that need to be investigated further by researchers in the future. TV viewers need to be continually studied so that TV channels can increase consumer satisfaction and make a more significant economic and social contribution to Indonesia.

Practically, the author recommends TV managers improve their performance in serving consumers. Local TV managers need to improve their performance so that the influence of the four dimensions of BE on BE, especially the BAW and PQ variables on the BE, and the BE variables on the BP variable, the BE variable on PI, and the BP variable to PI, can be further increased. In general, commercial TV station managers from Jakarta need to further improve their BE performance through the BE dimensions so that it has a more significant influence. Seniority, the amount of available resources, and the number of viewers do not guarantee that bigger commercial TV stations will have a higher BE than small local TV stations. It is concerning that the low influence of the BE dimension on BE will be detrimental to the company in the long run. A higher BE has the potential to provide long-term benefits given that, as has been shown in many studies.

The TV business is very dynamic, and audiences are active in choosing the TV station they desire via their remote-control device. Zapping behaviour has become part of the habit of

watching TV today. Therefore, commercial TV needs to develop an action plan to increase BE so as not to go below the levels of smaller local TV stations.

The author revealed that there were four groups of categories influencing consumers in their choice of the TV station. The dominant group is the TV organizing and community engagement category, which contributes 55.376% of influence. The other three groups have a small impact contribution, with values of less than 6%, even the group of imitation and religious TV programs contributing just 3.439% of influence. This study has important managerial implications for TV stations. TV channels that widely use their television programs with the category of TV organization and community involvement will attract more significant attention from viewers because this category gives a dominant influence on viewers in choosing TV stations. Therefore, the author suggests that TV managers prioritize the TV organizing & community engagement category, which consists of 11 factors because these elements are essential for consumers when choosing a TV station, than other categories.

In the fierce competition, TV channels have to pay attention to their viewers seriously. They have to produce TV programs that fulfil TV audience satisfaction and needs. Because the viewers are dynamic, TV audience researches are necessary conducted regularly.

### 5.3. Limitations and Directions for Future Research

This study has four limitations. First, TV companies as the objects of study are relatively large; hence, the questionnaire is too long, and the respondents take a long time to fill it in. The number of items can affect the enthusiasm of respondents to provide the quality of answers expected. This weakness can be overcome by conducting an effective questionnaire design and involving a large number of respondents. However, future researchers who wish to examine the TV broadcasting business are advised to limit the number of study objects.

Second, corporate brand equity and TV program brand equity are two different things. The author suggests that future researchers who want to examine CBBE in the broadcast industry pay attention to this. The author suggests that the two are not interchangeable.

Third, this study uses a mixed-method in which researchers use FGD in qualitative studies. Based on the research process, success in obtaining data does not depend only on the ability of the moderator, but on the cultural aspects of the FGD participants. Cultural aspects mean that participants have different feelings as participants. Therefore, the author recommends that future researchers have to understand the various aspects of culture. To reduce the weaknesses of the FGD method, the author suggests that future researchers add the interview method to

obtain data. Fourth, examining BE in the TV broadcasting business from a CBBE perspective cannot be achieved only through studying a TV audience. TV broadcasting companies are active in a two-sided market that serves both viewers and advertisers. Hence, future research needs to involve both of these consumers as respondents. The involvement of all consumer categories can provide conclusions that are more definite.

## **6. MAIN CONCLUSIONS AND NOVEL FINDINGS OF THE DISSERTATION**

The main conclusions of this research are: TV consumers are active and have various subjective motives in choosing TV channels to fulfil their desires and be satisfied. The CBBE study in the TV broadcast industry has proved that aspects of BAW, PQ, BAS, and BL have a positive and significant impact on BE. BE also has a positive and significant influence on BP and PI. Furthermore, a positive and significant factor is also generated from BP on the PI.

This study provides empirical evidence that the BAW, PQ, BAS, and BL variables affect BE. The BE variable affects BP and PI, and the BP variable affects PI. All of these topics are still rarely found in the literature, both internationally and in Indonesia.

The BAW, PQ, BAS, and BL can be applied to examine the BE of TV broadcasting companies. CBBE research in the TV broadcasting industry requires strict restrictions on the object of study, both on company and TV broadcast program aspects. Both issues can have a different BE. TV broadcasting companies, which have a broader coverage and many viewers, do not automatically have a high BE in the mind of the audience. In contrast, small TV broadcast companies, despite having more limited broadcast coverage and fewer viewers, can have a higher BE. In this industry, consumers are active and dynamic; therefore, BE can change rapidly. In the TV broadcasting industry, BL is the most prominent BE dimension.

The TV organizing and community engagement category is dominant in terms of influencing consumers' choice of a TV station. The other three groups - entertainment, information and education, local news, neutrality, and culture, and trend and religious TV programs have little effect. The dominant group has eleven influencing factors: promotion on TV, influence of friends, solving a problem, a matching schedule, communicating with the community, having special programs, attractive presenter, not missing information, releasing stress, filling time, and offering to organize off-air events. Entertainment, information and education are in the same category of influence. In the second group, the factors of entertainment, knowledge, and education have the same force; hence, a TV program has to contain these three factors of influence separately. Local news, neutrality, and culture are in the third influence category in terms of consumers' choice of TV stations. However, these factors of variance are less important. The fewest influencing factors on consumers' choice of TV channels are those of imitation and religious TV programs.

## **SUMMARY**

This study has focused on revealing the influential factors in the choice of TV channels made by TV audiences, as well as examining the influence of BAW, PQ, BAS, BL on BE, the impact of BE on BP and PI, and the influence of BP on PI. To achieve this goal, the author uses a mixed method. From qualitative studies, the author uses FGD as a method of data collection, while from quantitative studies, use is made of surveys, through questionnaires that are distributed to respondents directly. The respondents involved in the study were 2,102 people who were selected using the cluster random sampling technique in the Yogyakarta region. This region is often called Indonesia in miniature because its ethnic plurality is similar to that of the whole country. The author has carried out linear research, specifically handling qualitative studies first, followed by quantitative studies. The qualitative studies were conducted in order to compile various items for the questionnaire used in the quantitative research. The research uses product-moment correlation analysis and simple linear regression, with a significance of 0.05. Data processing was carried out using SPSS 20 software. The results of the study prove that the audience is active and has several subjective motives in choosing TV channels that can meet and satisfy their needs. BAW, PQ, BAS, and BL variables influence BE. BE also affects BP and PI, and there is also an impact of BP on the PI variable. All impacts are positive and significant.

This dissertation is divided into six parts. The introduction explains the background of the study, the research problem gap, and the aims and objectives of the study. Chapter 1 explains in detail the research objectives, followed by the theoretical basis used to construct the research objectives and research hypotheses.

Chapter 2 briefly explains the literature review related to the TV business and brand equity, brand preference, and purchase intention. In this chapter the author describes the previous research which is relevant to the study. At the end of this chapter, the author explains the fundamental theories used, provides a theoretical definition, the proposed theoretical model of the dissertation, and the background to the study.

Chapter 3 briefly explains how the research is designed and carried out. In this section, the author describes the research approach applied, the form and category of data used, and the flow of the methodology used. Short descriptions of the locations and objects of the study are also provided in this section. Also, the author describes the steps undertaken in the qualitative and quantitative research. In the qualitative research section, the author explains the FGD as the method of obtaining data. The author describes the types of FGD, procedures, and FGD participants. In the quantitative research section, the author describes the kind of research, the

researcher interference, study settings, operational definition, and the development of research instruments. In the quantitative study, the author also explains the research analysis unit, the time horizon, the sample, data collection process, and the data analysis used in the quantitative research.

Chapter 4 reveals the research findings, which are divided into two main sections, namely qualitative and quantitative research findings. In the qualitative research section, the author describes the development of the TV business in Indonesia and Yogyakarta to provide an overview of the research context, followed by a description of the profiles of the 15 TV stations studied. The author also explains the implementation of the FGDs by revealing the factors that influence the audience's choice of TV channels. To deepen the analysis, the author completes the analysis of the quality of TV stations studied according to the FGD participants. In the first part of quantitative research findings, the author explains the results of cross-tabulation data. The author also reveals the research findings on the correlation and regression tests on each variable, followed by factor analysis. At the end of the chapter, the author describes the profile of the TV audience of Yogyakarta.

Chapter 5 contains conclusions and research recommendations based on the qualitative and quantitative research findings. At the end of the research, the author describes the factors that influence the audience's choice of TV channels and the conclusions related to the research hypothesis. Then, in the recommendations section, the author gives some recommendations, in two categories. First, those relating to the theory of the research, which are addressed to researchers, and second, advice addressed to professionals who are involved in the TV broadcasting business. The author also writes clearly about research weaknesses that need attention from future researchers.

Chapter 6 deals with the main conclusion and novel findings. In this chapter, the author summarizes the primary outcome of the research.

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## LIST OF PUBLICATIONS

### A. Journals

No	Title	Journal	Country	Year
1	Capitalism vs Business Ethics in Indonesia's Television Broadcasting	SEA-Practical Application of Science Vol. VI, Issue 16 (1/2017) ISSN-L: 2360-2554	Romania	2017
2	The Impact of Ambiguity Regulation in Indonesia's Television Industry	Actual Problems Of Economics, Scientific Economic Journal, №1(199) 2018, pp 28-38 ISSN 1993-6788, Scopus, Q4	Ukraine	2018
3	Television Business in Indonesia: A Comparative Studies Between the Old Regime, The New Order, And the Reformation Era	Oradea Journal of Business and Economics, Vol. III Issue 1, 2018, ISSN 2501-1596 (print), ISSN 2501-3599 (online), ISSN-L 2501-1596	Romania	2018
4	Who Owns the Broadcasting Television Network Business in Indonesia?	Network Intelligence Studies, Vol VI, Issue 11 (1/2018) ISSN-L: 2344-1712	Rumania	2018
5	Impact of TV Media on e-Commerce Growth and Performance in Developing Countries	Online reviewed scientific Journal e-Studies, ISSN1338-1598, Vol 11 No1 (2020)	Slovakia	2020
6	The Indonesia Policy on Television Broadcasting: A Politics and Economics Perspective	Will published in international journal of The Iranian Economic Review on 2021, acceptance letter signed by Hossain Abbasinejad, 5 May 2020. Scopus, Q3, SJR 0.13.	Iran	2021

### B. Conference

No	Title	University, Town, Country	Year
1	Economic Development through Local Television in Yogyakarta	Pech Egyetem, Pech, Hungary	1-2 Dec. 2016, Published
2	Marketing A New Local Television in Decentralized System of Television Broadcasting in Indonesia: A Lesson Learned from Adi TV	Debreceni Egyetem, Debrecen, Hungary	9-10 March 2017, presented
3	The effect of sanctions on Indonesian television business to compliance in attending broadcast guidelines	Debreceni Egyetem, Debrecen, Hungary	8 Dec. 2017, presented

4	The Position of Television Broadcast in Indonesia's Market: An Overview	Miskolci Egyetemen, Miskolci, Hungary	31 March - 2 April 2017, published
5.	The Indonesia Policy on Television Broadcasting: A Politics & Economics Perspective	Debreceni Egyetem, Debrecen, Hungary	16 November 2018, presented
6.	The Correlation between Brand Equity Dimensions and Brand Equity in the Private TV Broadcasting in Indonesia	Debreceni Egyetem, Debrecen, Hungary	22 November 2019, presented

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## ANNEXURE

### 1. Questionnaire

Dear Mr./Mrs.

This research is used to complete my study in Business and Management program, Faculty of Economics and Business, University of Debrecen, Hungary. This questionnaire is to examine the influence factors among the audience in choosing television channels in the Special Region of Yogyakarta. Please fill all the questions. Thank you very much.

Sincerely yours,

Rendra Widyatama

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#### Informed consent as a Respondent

I am willing to fill out a research questionnaire on "Factors Affecting on Consumer's TV Choice in Yogyakarta Region," voluntarily. I answer all questions honestly and as they are according to my opinions and feelings.

.....2018.

(.....)

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**Notice:** Give a check mark on the selected answer. For the description question, write your answer briefly. Give your answer according to your opinion.

**Question:**

- Have you watched television in the past week?  Yes  No
- Please writes the name of TV station, which you watch. Give a check mark if you don't know.

	State the name of the TV station that you watch oftentimes	The Name of TV Station	I don't know
2.1	TV station which has the most entertaining program		
2.2	TV station which has the most news program		
2.3	TV station which has the most education value program		

- This TV channel has clear signal in my television at home. (Note: TV subscribe and TV streaming are not included). Give a check mark.

Name of TV stations	Answer		The Name of TV stations	Answer		The Name of TV Stations	Answer	
	Yes	No		Yes	No		Yes	No
1.RCTI			6.Indosiar			11. Net TV		
2.Metro TV			7.SCTV			12.Jogja TV		
3.TV One			8.MNC TV			13. Adi TV		
4.Trans TV			9.Kompas TV			14.RB TV		
5.Trans 7			10.AN TV			15.TVRI		

Notice: Answer all the questions by **WRITES NUMBER in each column** according preferable criteria in below.

Use number **5** if you **STRONGLY AGREE**

Use number **3** if you **NEUTRAL**

Use number **1** if you **STRONGLY DISAGREE**

Use number **4** if you **AGREE**

Use number **2** if you **DISAGREE**

Use number **0** if you **DON'T HAVE ANSWER**

Statements		The name of TV stations														
<b>2. BRAND AWARENESS (Code: BAW)</b>		RCTI	Metro TV	TV One	Trans TV	Trans 7	Indosiar	SCTV	MNC TV	ANTV	Kompas TV	NET TV	Jogja TV	ADi-TV	RB TV	TVRI
4.1	I know this TV station															
4.2	This TV station is popular															
4.3	I often remember on this TV station															
<b>3. PERCEIVED QUALITY (Code: PQ)</b>																
<b>A. SUBJECTIVE DIMENSION</b>		RCTI	Metro TV	TV One	Trans TV	Trans 7	Indosiar	SCTV	MNC TV	ANTV	Kompas TV	NET TV	Jogja TV	ADi-TV	RB TV	TVRI
5.a.1	This TV station has original programs															
5.a.2	This TV station has creative programs															
5.a.3	The TV program contains education values															
5.a.4	This TV station is entertaining															
5.a.5	This TV station broadcast a lot of social issues.															
5.a.6	News broadcast is relatively neutral															
5.a.7	TV programs varies.															
<b>B. MORAL DIMENSION</b>		RCTI	Metro TV	TV One	Trans TV	Trans 7	Indosiar	SCTV	MNC TV	ANTV	Kompas TV	NET TV	Jogja TV	ADi-TV	RB TV	TVRI
5.b.1	This TV station broadcast a lot of kids' program in learning hours															
5.b.2	This TV station broadcast a lot of violence content															
5.b.3	This TV station broadcast a lot of erotica content															
5.b.4	This channel broadcast a lot of sensational information.															
<b>C. PRAGMATIC DIMENSION</b>		RCTI	Metro TV	TV One	Trans TV	Trans 7	Indosiar	SCTV	MNC TV	ANTV	Kompas TV	NET TV	Jogja TV	ADi-TV	RB TV	TVRI
5.c.1	This TV station broadcast a lot of TV commercials															
5.c.2	This TV station broadcast a lot of celebrities' programs															
5.c.3	This TV station broadcast a lot of cultures' programs															

Notice: Answer all the questions by **WRITES NUMBER in each column** according preferable criteria in below.

Use number **5** if you **STRONGLY AGREE**

Use number **3** if you **NEUTRAL**

Use number **1** if you **STRONGLY DISAGREE**

Use number **4** if you **AGREE**

Use number **2** if you **DISAGREE**

Use number **0** if you **DON'T HAVE ANSWER**

<b>4. BRAND ASSOCIATION (Code: BAS)</b>		RCTI	Metro TV	TV One	Trans TV	Trans 7	Indosiar	SCTV	MNC TV	ANTV	Kompas TV	NET TV	Jogja TV	ADi-TV	RB TV	TVRI
6.1.	This TV channel is known as entertainment TV															
6.2.	This TV channel is known as news TV															
6.3.	This TV is known as a tv with a lot of educating programs															
6.4.	This TV is known as critical TV station to the government															
6.5.	This TV is known as a TV with a lot of religious programs															
6.6.	This TV is known as a TV with a lot of cultural programs															
<b>5. BRAND LOYALTY (Code: BL)</b>		RCTI	Metro TV	TV One	Trans TV	Trans 7	Indosiar	SCTV	MNC TV	ANTV	Kompas TV	NET TV	Jogja TV	ADi-TV	RB TV	TVRI
7.1.	I often watch the entertainment program on this TV.															
7.2.	I often watch the news program on this TV station.															
7.3.	I often watch the education programs on this TV station.															
<b>6. BRAND EQUITY (Kode: BE)</b>		RCTI	Metro TV	TV One	Trans TV	Trans 7	Indosiar	SCTV	MNC TV	ANTV	Kompas TV	NET TV	Jogja TV	ADi-TV	RB TV	TVRI
8.1.	The quality of entertaining program in this channel are good.															
8.2.	The quality of news and information programs in this TV station are good.															
8.3.	The quality of educational program in this channel are good.															
<b>7. BRAND PREFERENCE (Code: BP)</b>		RCTI	Metro TV	TV One	Trans TV	Trans 7	Indosiar	SCTV	MNC TV	ANTV	Kompas TV	NET TV	Jogja TV	ADi-TV	RB TV	TVRI
9.1.	I watch this channel because it has recreational programs															
9.2.	I watch this channel because it has actual news and information programs.															
9.3.	I watch this channel because it has educated programs.															
<b>8. PURCHASE INTENTION (Code: PI)</b>		RCTI	Metro TV	TV One	Trans TV	Trans 7	Indosiar	SCTV	MNC TV	ANTV	Kompas TV	NET TV	Jogja TV	ADi-TV	RB TV	TVRI
10.1.	Maybe I will watch entertainment programs from this TV															
10.2.	Maybe I will watch news & information program from this TV station															
10.3.	I recommend to friends to watch educational programs from this TV															
10.4.	I recommended it to a friend because this TV station has good credibility.															

Notice: Answer all the questions by **WRITES NUMBER in each column** according preferable criteria in below.

Use number **5** if you **STRONGLY AGREE**

Use number **3** if you **NEUTRAL**

Use number **1** if you **STRONGLY DISAGREE**

Use number **4** if you **AGREE**

Use number **2** if you **DISAGREE**

Use number **0** if you **DON'T HAVE ANSWER**

<b>9. INFLUENCING FACTORS (Code: CH)</b>		RCTI	Metro TV	TV One	Trans TV	Trans 7	Indosiar	SCTV	MNC TV	ANTV	Kompas TV	NET TV	Jogja TV	ADi-TV	RB TV	TVRI
11.1.	I watch this TV station because it has entertainment program.															
11.2.	I watch because this TV shows news and information.															
11.3.	I watch television to fill my free time.															
11.4.	I watch this TV in order to not miss the information.															
11.5.	This TV station has interesting TV programs.															
11.6.	I watch this channel because it has educational program.															
11.7.	I watch TV to get useful information as materials for communicating with the community.															
11.8.	I watch because this channel shows a lot of cultural programs.															
11.9.	This TV station program agenda matches to my schedule.															
11.10.	I watch TV to release the stress.															
11.11.	I watch this TV because the news is neutral.															
11.12.	I watched to overcome the problem I faced.															
11.13.	I watch because the program is promoted on TV.															
11.14.	I watch TV because it has clear signal.															
11.15.	I watch the TV because it has special program															
11.16.	I watch because this channel shows religious programs.															
11.17.	I watch because the presenter is attractive.															
11.18.	This TV station has extensive news coverage.															
11.19.	I am satisfied with the program of this TV station.															
11.20.	This TV station broadcast a lot of local news.															
11.21.	I watch because this TV often organizes off-air events.															
11.22.	I watch because of influence from friends.															
11.23.	I watch it because the program is similar to other TV stations.															

**12. PERSONAL IDENTITY (Code: ID)**

- 12.1. Gender  Male  Female | 12.2. Ages
- 12.3. Religions  Islam  Cristian  Catholic  Buddha  Hindu  Other
- 12.4. Marriage status  Marriage  Not marriage  Widow  Widower
- 12.5. Occupation  Sleman  Kulonprogo  Bantul  Gunung Kidul  Kota Yogyakarta
- 12.6. Level of education  Primary school  Secondary school  Senior high school |  
 Bachelor  Master/Ph.D.  Un-education.  Other
- 12.7. Tribes .....
- 12.8. Profession  State employee  Soldier /police  Farmer  Labour  Student  
 Entrepreneur  Other.....
- 12.9. Income per month  Less than Rp.1 million  Between 2 million – 2.5 million  
 Between 1 million – 1.5 million  Between 2.5 million – 3million  
 Between 1.5 million– 2 million  More than Rp.3 million
- 12.10. Expenditure per month  Less than Rp.1 million  Between 2 million – 2.5 million  
 Between 1 million – 1.5 million  Between 2.5 million – 3million  
 Between 1.5 million– 2 million  More than Rp.3 million

## Annexure 2. Coefficients Validity of the Instruments

## Coefficients Validity of the Instruments

Items	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Conclusion
BAW4.1	5,2795	2,794	,561	Valid
BAW4.2	5,0696	2,582	,557	Valid
BAW4.3	5,1287	2,716	,567	Valid
PQ5.a.1	33,4582	67,758	,578	Valid
PQ5.a.2	33,4151	68,209	,685	Valid
PQ5.a.3	33,3246	69,778	,602	Valid
PQ5.a.4	33,2808	68,456	,724	Valid
PQ5.a.5	33,2799	68,841	,616	Valid
PQ5.a.6	33,4559	67,957	,604	Valid
PQ5.a.7	33,3153	67,936	,676	Valid
PQ5.b.1	33,4541	66,045	,581	Valid
PQ5.b.2	33,5697	63,955	,667	Valid
PQ5.b.3	33,5513	62,328	,676	Valid
PQ5.b.4	33,6635	67,051	,610	Valid
PQ5.c.1	33,8450	70,014	,470	Valid
PQ5.c.2	33,7575	69,683	,565	Valid
PQ5.c.3	33,8385	70,513	,424	Valid
BAS6.1	13,2031	13,148	,693	Valid
BAS6.2	13,0992	14,019	,624	Valid
BAS6.3	13,2694	12,852	,674	Valid
BAS6.4	13,5807	11,501	,719	Valid
BAS6.5	13,7121	11,462	,731	Valid
BAS6.6	13,5445	11,858	,718	Valid
BL7.1	5,2240	2,422	,744	Valid
BL7.2	5,1673	2,502	,774	Valid
BL7.3	5,2138	2,313	,652	Valid
BE.8.1	5,4578	2,169	,779	Valid
BE.8.2	5,3628	2,376	,762	Valid
BE.8.3	5,4425	2,170	,734	Valid
BP.9.1	5,3382	2,214	,661	Valid
BP.9.2	5,2936	2,256	,598	Valid
BP.9.3	5,3656	2,050	,679	Valid
PI.10.1	8,1168	4,942	,663	Valid
PI.10.2	7,9462	5,118	,652	Valid
PI.10.3	8,0739	4,731	,664	Valid
PI.10.4	8,1514	4,236	,632	Valid

Significance > 0,05. The t-table: 0,113. Source: Author's Calculation (2019).

### Annexure 3. The Profile of TV Stations Studied

#### 1. RCTI (*Rajawali Citra Televisi*)

RCTI was born in 1987, owned by Bambang Trihatmodjo. After the 1998 economic crisis, Bambang sold RCTI to Harry Tanoesudibyo. At the beginning, RCTI showed many attractive import films to beat the TVRI, where the audience switched to RCTI. At present, RCTI broadcasts reach 80.7% of national region and become the largest station in Indonesia. RCTI claims as an entertainment TV and aiming the middle-up market. The profile of RCTI viewers as follows:

#### The Profile of RCTI Viewers

Category	Sub category	Entertainment	News	Education
1. Gender	1. Male	5.2%	0.1%	0.3%
	2. Female	5.6%	0.7%	0.4%
2. Ages	1. 16 - 25	5.7%	0.6%	0.5%
	2. 26 - 35	2.5%	0.1%	0.0%
	3. 36 - 45	2.0%	0.1%	0.1%
	4. 46 - 55	0.7%	0.0%	0.0%
	5. 56 ≥	0.0%	0.0%	0.0%
3. Religions	1. Islam	9.0%	0.8%	0.6%
	2. Cristian	0.6%	0.0%	0,0%
	3. Catholic	1.0%	0.0%	0,1%
	4. Buddha	0.0%	0.0%	0,0%
	5. Hindu	0.0%	0.0%	0,0%
	6. Others	0.0%	0.0%	0,0%
4. Marriage status	1. Married	4.1%	0.2%	0,1%
	2. Not Married	6.5%	0.6%	0,6%
	3. Widow	0.2%	0.0%	0.0%
	4. Widower	0.0%	0.0%	0.0%
5. Educations	1. Primary School	0.0%	0.0%	0.0%
	2. Junior High School	0.1%	0.0%	0.0%
	3. Senior High School	6.3%	0.3%	0.4%
	4. Diploma	2.2%	0.1%	0.1%
	5. Bachelor	1.5%	0.2%	0.0%
	6. Master/Doctoral	0.7%	0.0%	0.1%
6. Professions	1. State Employee	0.5%	0.0%	0.0%
	2. Soldier/Police	0.3%	0.0%	0.0%
	3. Farmer	0.6%	0.0%	0.0%
	4. Employee	2.9%	0.1%	0.1%
	5. Student	5.5%	0.5%	0.5%
	6. Entrepreneur	0.7%	0.1%	0.0%
	7. Others	0.3%	0.0%	0.0%
7. Income	1. ≤ Rp.1 million	2.5%	0.3%	0.1%
	2. Between 1–1.5 million	2.9%	0.0%	0.2%
	3. Between 1.5–2 million	2.1%	0.2%	0.2%
	4. Between 2–2.5 million	1.7%	0.1%	0.0%
	5. Between 2.5–3 million	0.9%	0.0%	0.0%
	6. ≥ Rp.3 million	0.6%	0.0%	0.0%
8. Expenditure	1. ≤ Rp.1 million	2.7%	0.4%	0.2%
	2. Between 1–1.5 million	3.3%	0.0%	0.2%
	3. Between 1.5–2 million	2.2%	0.2%	0.2%

Category	Sub category	Entertainment	News	Education
9.Tribes	4. Between 2–2.5 million	1.7%	0.1%	0.0%
	5. Between 2.5–3 million	0.5%	0.0%	0.0%
	6. ≥ Rp.3 million	0.4%	0.0%	0.0%
	1. Banjar	0.1%	0.0%	0.0%
	2. Batak	0.2%	0.0%	0.0%
	3. Dayak	0.1%	0.0%	0.0%
	4. Flores	0.2%	0.0%	0.0%
	5. Jawa	8.7%	0.7%	0.5%
	6. Melayu	0.1%	0.0%	0.0%
	7. Mandar	0.2%	0.0%	0.0%
	8. Minang	0.1%	0.0%	0.0%
	9. Sunda	0.4%	0.1%	0.1%
10. Madura	0.1%	0.0%	0.0%	
11. Tinghoa	0.1%	0.0%	0.0%	
12. Sulawesi	0.1%	0.0%	0.0%	

*Source: Author's Calculation (2019)*

## 2. Metro TV (Metro Television)

Metro TV emerged by Surya Paloh through PT Indonesian TV Media in 2000. Paloh was an activist against the Old Order, and in 2011, he established the Nasdem party, which in the 2014 and 2019 presidential elections supported Joko Widodo as President of Indonesia. Metro TV declares as TV news, targets the upper-middle market. The audience profile of Metro TV could seen on the table below.

### The Profile of Metro TV Viewers

Category	Sub category	Entertainment	News	Education
1.Gender	1. Male	-	18.8%	3.9%
	2. Female	-	22.6%	6.7%
2.Ages	1. 16 - 25	-	23.2%	5.8%
	2. 26 - 35	-	9.6%	2.2%
	3. 36 - 45	-	5.9%	1.8%
	4. 46 - 55	-	2.1%	0.6%
	5. 56 ≥	-	0.7%	0.1%
3. Religions	1. Islam	-	25.0%	6.1%
	2. Cristian	-	5.2%	1.0%
	3. Catholic	-	9.8%	3.0%
	4. Buddha	-	0.6%	0.2%
	5. Hindu	-	0.7%	0.1%
	6. Others	-	0.2%	0.0%
4.Marriage status	1. Married	-	14.7%	3.9%
	2. Not Married	-	26.3%	6.5%
	3. Widow	-	0.2%	0.1%
	4. Widower	-	0.3%	0.1%
5.Educations	1. Primary School	-	0.1%	0.0%
	2. Junior High School	-	0.3%	0.1%
	3. Senior High School	-	25.5%	6.0%
	4. Diploma	-	6.5%	1.7%
	5. Bachelor	-	7.5%	2.3%
	6. Master/Doctoral	-	1.5%	0.4%
6.Professions	1. State Employee	-	2.0%	0.5%

Category	Sub category	Entertainment	News	Education
7.Income	2. Soldier/Police	-	0.6%	0.2%
	3. Farmer	-	2.0%	0.3%
	4. Employee	-	11.0%	2.6%
	5. Student	-	22.0%	5.6%
	6. Entrepreneur	-	2.7%	1.1%
	7. Others	-	1.2%	0.3%
	8.Expenditure	1. ≤ Rp.1 million	-	10.2%
2. Between 1–1.5 million		-	11.6%	2.7%
3. Between 1.5–2 million		-	8.9%	2.6%
4. Between 2–2.5 million		-	5.1%	1.7%
5. Between 2.5–3 million		-	2.7%	0.8%
6. ≥ Rp.3 million		-	2.9%	0.9%
9.Tribes	1. ≤ Rp.1 million	-	11.0%	2.0%
	2. Between 1–1.5 million	-	13.9%	3.7%
	3. Between 1.5–2 million	-	8.5%	2.3%
	4. Between 2–2.5 million	-	4.0%	1.2%
	5. Between 2.5–3 million	-	2.2%	0.8%
	6. ≥ Rp.3 million	-	1.7%	0.6%
	1. Bali	-	0.6%	0.1%
	2. Banjar	-	0.2%	0.1%
	3. Batak	-	0.7%	0.2%
	4. Betawi	-	0.2%	0.1%
	5. Bugis	-	0.4%	0.0%
	6. Dayak	-	0.9%	0.2%
	7. Flores	-	0.7%	0.1%
	8. Jawa	-	31.2%	6.6%
	9. Lampung	-	0.5%	0.1%
	10. Melayu	-	0.9%	0.2%
	11. Maluku	-	0.2%	0.1%
	12. Mandar	-	0.2%	0.1%
	13. Maros	-	0.1%	0.1%
	14. Manggarai	-	0.3%	0.1%
	15. Minang	-	0.2%	0.3%
	16. Sasak	-	0.1%	0.1%
	17. Serawak	-	0.1%	0.0%
	18. Sunda	-	0.9%	0.7%
	19. Bajo	-	0.1%	0.1%
	20. Madura	-	0.1%	0.0%
	21. Toraja	-	0.1%	0.0%
	22. Tinghoa	-	0.8%	0.4%
23. Sambas	-	0.2%	0.1%	
24. Ende	-	0.3%	0.0%	
25. Sulawesi	-	0.2%	0.2%	
26. Lamunde	-	0.1%	0.0%	
27. Manado	-	0.5%	0.2%	
28. Padang	-	0.2%	0.0%	

Source: Author's Calculation (2019)

### 3. TV One

Initially, TV One was named Lativi, established in 1999 as entertainment TV. This station built by Abdul Latif under *PT Latifi Mediakarya*. After the 1998 economic crisis, Latief his share to Aburizal Bakrie. In 2008, Aburizal changed the name of Lativi to TV One and focused on the news content, competing to Metro TV. The following table shows the profile of TV One viewers.

#### The Profile of TV One Viewers

Category	Sub category	Entertainment	News	Education
1. Gender	1. Male	-	18.0%	1.1%
	2. Female	-	24.9%	2.1%
2. Ages	1. 16 - 25	-	23.1%	1.9%
	2. 26 – 35	-	9.5%	0.5%
	3. 36 – 45	-	6.8%	0.5%
	4. 46 - 55	-	2.9%	0.3%
	5. 56 ≥	-	0.7%	0.0%
3. Religions	1. Islam	-	37.6%	2.6%
	2. Cristian	-	2.6%	0.1%
	3. Catholic	-	2.4%	0.4%
	4. Buddha	-	0.0%	0.0%
	5. Hindu	-	0.3%	0.1%
	6. Others	-	0.0%	0.0%
4. Marriage status	1. Married	-	16.1%	1.1%
	2. Not Married	-	26.2%	2.0%
	3. Widow	-	0.4%	0.0%
	4. Widower	-	0.3%	0.0%
5. Educations	1. Primary School	-	0.1%	0.0%
	2. Junior High School	-	0.3%	0.0%
	3. Senior High School	-	25.4%	2.0%
	4. Diploma	-	7.8%	0.5%
	5. Bachelor	-	8.2%	0.3%
	6. Master/Doctoral	-	1.1%	0.3%
6. Professions	1. State Employee	-	2.1%	0.2%
	2. Soldier/Police	-	0.6%	0.1%
	3. Farmer	-	2.3%	0.2%
	4. Employee	-	12.7%	0.7%
	5. Student	-	21.2%	1.9%
	6. Entrepreneur	-	2.7%	0.1%
	7. Others	-	1.3%	0.0%
7. Income	1. ≤ Rp.1 million	-	11.8%	1.1%
	2. Between 1–1.5 million	-	11.1%	0.9%
	3. Between 1.5–2 million	-	8.7%	0.4%
	4. Between 2–2.5 million	-	5.0%	0.3%
	5. Between 2.5–3 million	-	3.5%	0.3%
	6. ≥ Rp.3 million	-	2.9%	0.2%
8. Expenditure	1. ≤ Rp.1 million	-	13.5%	1.0%
	2. Between 1–1.5 million	-	13.1%	1.0%
	3. Between 1.5–2 million	-	7.9%	0.5%
	4. Between 2–2.5 million	-	4.3%	0.3%
	5. Between 2.5–3 million	-	2.5%	0.2%
	6. ≥ Rp.3 million	-	1.6%	0.2%

Category	Sub category	Entertainment	News	Education
9.Tribes	1. Bali	-	0.3%	0.0%
	2. Banjar	-	0.2%	0.0%
	3. Batak	-	0.1%	0.1%
	4. Dayak	-	0.0%	0.1%
	5. Jawa	-	36.7%	2.6%
	6. Lampung	-	0.1%	0.1%
	7. Melayu	-	0.5%	0.0%
	8. Mandar	-	0.1%	0.0%
	9. Manggarai	-	0.1%	0.0%
	10. Minang	-	0.9%	0.0%
	11. Sasak	-	0.1%	0.0%
	12. Serawak	-	0.1%	0.0%
	13. Sunda	-	2.5%	0.0%
	14. Bajo	-	0.1%	0.0%
	15. Madura	-	0.2%	0.0%
	16. Tinghoa	-	0.1%	0.0%
	17. Rambang	-	0.1%	0.0%
	18. Sulawesi	-	0.1%	0.0%
	19. Ternate	-	0.1%	0.0%

*Source: Author's Calculation (2019)*

#### 4. Trans TV

Trans TV received a license in 1998 but broadcasted nationwide free to air starting November 2001. Chairul Tanjung owns this TV station through Trans Media CT Corp. Trans TV succeeds to compete with older private TV, by using western box office films as a mainstay TV program. This strategy leads to Trans TV gaining the audience; therefore, it became the 4th largest TV station in a short period (YULIHARZA, 2012). Some of the popular TV program on Trans TV is a celebrities' life and gossip. The following table shows the profile of Trans TV viewers.

##### The Profile of Trans TV Viewers

Category	Sub category	Entertainment	News	Education
1.Gender	1. Male	5.2%	0.1%	2.3%
	2. Female	9.6%	0.4%	3.3%
2.Ages	1. 16 - 25	8.5%	0.3%	2.8%
	2. 26 - 35	3.8%	0.1%	1.5%
	3. 36 - 45	1.9%	0.1%	0.8%
	4. 46 - 55	0.6%	0.0%	0.5%
	5. 56 ≥	0.1%	0.0%	0.0%
3. Religions	1. Islam	11.8%	0.5%	4.0%
	2. Cristian	1.4%	0.0%	0.7%
	3. Catholic	1.3%	0.0%	0.9%
	4. Buddha	0.1%	0.0%	0.0%
	5. Hindu	0.2%	0.0%	0.0%
	6. Others	0.0%	0.0%	0.0%
4.Marriage status	1. Married	5.0%	0.2%	2.2%
	2. Not Married	9.5%	0.3%	3.2%
	3. Widow	0.1%	0.0%	0.1%
	4. Widower	0.1%	0.0%	0.0%
5.Educations	1. Primary School	0.1%	0.0%	0.0%

Category	Sub category	Entertainment	News	Education
6.Professions	2. Junior High School	0.0%	0.0%	0.0%
	3. Senior High School	8.8%	0.4%	3.4%
	4. Diploma	2.1%	0.0%	0.7%
	5. Bachelor	3.3%	0.0%	1.3%
	6. Master/Doctoral	0.5%	0.0%	0.2%
	1. State Employee	0.6%	0.0%	0.2%
	2. Soldier/Police	0.0%	0.0%	0.1%
7.Income	3. Farmer	0.7%	0.0%	0.2%
	4. Employee	4.2%	0.2%	1.6%
	5. Student	7.7%	0.2%	2.8%
	6. Entrepreneur	1.0%	0.0%	0.4%
	7. Others	0.5%	0.0%	0.3%
	1. ≤ Rp.1 million	4.1%	0.1%	1.5%
	2. Between 1–1.5 million	3.6%	0.2%	1.5%
8.Expenditure	3. Between 1.5–2 million	2.9%	0.1%	1.1%
	4. Between 2–2.5 million	1.7%	0.0%	0.6%
	5. Between 2.5–3 million	1.4%	0.1%	0.4%
	6. ≥ Rp.3 million	1.1%	0.0%	0.6%
	1. ≤ Rp.1 million	4.8%	0.2%	1.6%
	2. Between 1–1.5 million	4.3%	0.1%	1.9%
	3. Between 1.5–2 million	2.9%	0.1%	0.9%
9.Tribes	4. Between 2–2.5 million	1.3%	0.0%	0.4%
	5. Between 2.5–3 million	1.0%	0.0%	0.4%
	6. ≥ Rp.3 million	0.5%	0.0%	0.3%
	1. Bali	0.1%	0.0%	0.0%
	2. Banjar	0.1%	0.0%	0.0%
	3. Betawi	0.2%	0.0%	0.0%
	4. Bugis	0.1%	0.0%	0.0%
	5. Dayak	0.0%	0.0%	0.1%
	6. Flores	0.1%	0.0%	0.0%
	7. Jawa	11.8%	0.4%	4.8%
	8. Lampung	0.1%	0.0%	0.0%
	9. Melayu	0.3%	0.0%	0.0%
	10. Maluku	0.1%	0.0%	0.0%
	11. Manggarai	0.0%	0.0%	0.1%
	12. Minang	0.1%	0.0%	0.0%
	13. Sasak	0.1%	0.0%	0.0%
	14. Serawak	0.1%	0.0%	0.0%
	15. Sunda	0.5%	0.0%	0.3%
	16. Bajo	0.1%	0.0%	0.0%
	17. Madura	0.1%	0.0%	0.0%
	18. Toraja	0.1%	0.0%	0.0%
19. Ende	0.3%	0.0%	0.1%	
20. Manado	0.1%	0.0%	0.0%	
21. Ternate	0.1%	0.0%	0.0%	

*Source: Author's Calculation (2019).*

## 5. Trans 7

Initially, TV Trans 7 was named TV 7, owned by KGG. In 2006, Kompas sold the majority of TV7 shares to Chairul Tanjung, which already owns Trans TV. Then Chairul changed the name to Trans 7 and merged its operational management with Trans TV to reduce operational cost.

This strategy was successful because, in 2007, Trans 7 began to generate profits. Trans 7 broadcast relays Trans 7 Jakarta broadcasting, which contain everyday day life information, with a format of features, talk shows, and variety shows. The profile of Trans 7 viewers as follow.

### The Profile of Trans 7 Viewers

Category	Sub category	Entertainment	News	Education
1. Gender	1. Male	7.7%	0.3%	6.9%
	2. Female	7.9%	0.4%	10.6%
2. Ages	1. 16 - 25	7.8%	0.4%	9.4%
	2. 26 – 35	4.4%	0.2%	4.0%
	3. 36 – 45	2.1%	0.0%	2.7%
	4. 46 - 55	1.0%	0.0%	1.0%
	5. 56 ≥	0.3%	0.0%	0.3%
3. Religions	1. Islam	13.1%	0.5%	14.3%
	2. Cristian	1.0%	0.0%	1.3%
	3. Catholic	1.3%	0.1%	1.4%
	4. Buddha	0.0%	0.0%	0.2%
	5. Hindu	0.1%	0.0%	0.2%
	6. Others	0.0%	0.0%	0.0%
4. Marriage status	1. Married	6.0%	0.2%	6.6%
	2. Not Married	9.3%	0.4%	10.8%
	3. Widow	0.1%	0.0%	0.1%
	4. Widower	0.2%	0.0%	0.0%
5. Educations	1. Primary School	0.1%	0.0%	0.0%
	2. Junior High School	0.1%	0.0%	0.0%
	3. Senior High School	9.1%	0.4%	10.4%
	4. Diploma	2.6%	0.2%	3.1%
	5. Bachelor	3.3%	0.0%	3.4%
	6. Master/Doctoral	0.4%	0.0%	0.5%
6. Professions	1. State Employee	0.8%	0.0%	0.8%
	2. Soldier/Police	0.2%	0.0%	0.2%
	3. Farmer	0.6%	0.0%	0.9%
	4. Employee	4.7%	0.1%	5.4%
	5. Student	7.3%	0.4%	8.9%
	6. Entrepreneur	1.4%	0.0%	0.7%
	7. Others	0.7%	0.0%	0.6%
7. Income	1. ≤ Rp.1 million	3.8%	0.1%	4.6%
	2. Between 1–1.5 million	3.8%	0.2%	4.3%
	3. Between 1.5–2 million	3.7%	0.3%	4.0%
	4. Between 2–2.5 million	2.3%	0.0%	2.1%
	5. Between 2.5–3 million	0.9%	0.0%	1.5%
	6. ≥ Rp.3 million	1.2%	0.0%	0.9%
8. Expenditure	1. ≤ Rp.1 million	4.2%	0.3%	5.2%
	2. Between 1–1.5 million	4.8%	0.2%	5.4%
	3. Between 1.5–2 million	3.6%	0.1%	3.9%
	4. Between 2–2.5 million	1.5%	0.0%	1.6%
	5. Between 2.5–3 million	1.0%	0.0%	1.0%
	6. ≥ Rp.3 million	0.6%	0.0%	0.4%
9. Tribes	1. Bali	0.1%	0.0%	0.4%
	2. Banjar	0.1%	0.0%	0.0%
	3. Betawi	0.1%	0.0%	0.0%

Category	Sub category	Entertainment	News	Education
	4. Dayak	0.2%	0.0%	0.0%
	5. Jawa	12.4%	0.6%	13.5%
	6. Lampung	0.1%	0.0%	0.2%
	7. Melayu	0.3%	0.0%	0.7%
	8. Manggarai	0.2%	0.0%	0.0%
	9. Minang	0.0%	0.0%	0.2%
	10. Serawak	0.1%	0.0%	0.1%
	11. Sunda	1.0%	0.0%	1.1%
	12. Madura	0.1%	0.0%	0.2%
	13. Toraja	0.0%	0.0%	0.1%
	14. Tinghoa	0.0%	0.0%	0.1%
	15. Rambang	0.1%	0.0%	0.0%
	16. Sambas	0.0%	0.0%	0.1%
	17. Lamunde	0.1%	0.0%	0.0%
	18. Manado	0.2%	0.0%	0.0%
	19. Padang	0.0%	0.0%	0.2%
	20. Ternate	0.1%	0.0%	0.0%

Source: Author's Calculation (2019).

## 6. Indosiar

Indosiar broadcasted its first free-to-air broadcast nationally on January 11, 1995. At the beginning, Indosiar broadcasted many imported programs, especially Hong Kong film, but currently airs many varieties shows, soap operas, religious and sports programs. The import TV program of Indosiar reaches 70%, while local films only 30%. The soap opera on Indosiar are usually Islamic-themed, where people refer to as religious soap opera. At present, Indosiar managed by EMTEK, owns by Eddy Kusnadi Sariaatmadja. Indosiar's audience profile as follow:

### The Profile of Indosiar Viewers

Category	Sub category	Entertainment	News	Education
1. Gender	1. Male	3.5%	-	0.3%
	2. Female	4.4%	-	0.5%
2. Ages	1. 16 - 25	5.0%	-	0.6%
	2. 26 – 35	1.1%	-	0.1%
	3. 36 – 45	1.0%	-	0.0%
	4. 46 - 55	0.4%	-	0.0%
	5. 56 ≥	0.2%	-	0.0%
3. Religions	1. Islam	6.1%	-	0.6%
	2. Cristian	0.5%	-	0.1%
	3. Catholic	1.0%	-	0.1%
	4. Buddha	0.1%	-	0.0%
	5. Hindu	0.1%	-	0.0%
	6. Others	0.0%	-	0.0%
4. Marriage status	1. Married	2.1%	-	0.1%
	2. Not Married	5.5%	-	0.6%
	3. Widow	0.1%	-	0.0%
	4. Widower	0.1%	-	0.0%
5. Educations	1. Primary School	0.0%	-	0.0%
	2. Junior High School	0.0%	-	0.0%

Category	Sub category	Entertainment	News	Education
6.Professions	3. Senior High School	4.9%	-	0.4%
	4. Diploma	1.5%	-	0.2%
	5. Bachelor	1.0%	-	0.1%
	6. Master/Doctoral	0.3%	-	0.0%
	1. State Employee	0.3%	-	0.0%
	2. Soldier/Police	0.1%	-	0.0%
	3. Farmer	0.1%	-	0.0%
7.Income	4. Employee	1.8%	-	0.1%
	5. Student	4.9%	-	0.6%
	6. Entrepreneur	0.6%	-	0.0%
	7. Others	0.1%	-	0.0%
	1. ≤ Rp.1 million	2.3%	-	0.3%
	2. Between 1–1.5 million	2.2%	-	0.2%
	3. Between 1.5–2 million	1.4%	-	0.1%
8.Expenditure	4. Between 2–2.5 million	1.1%	-	0.1%
	5. Between 2.5–3 million	0.3%	-	0.0%
	6. ≥ Rp.3 million	0.5%	-	0.0%
	1. ≤ Rp.1 million	2.7%	-	0.3%
	2. Between 1–1.5 million	2.3%	-	0.2%
	3. Between 1.5–2 million	1.3%	-	0.1%
	4. Between 2–2.5 million	0.9%	-	0.1%
9.Tribes	5. Between 2.5–3 million	0.3%	-	0.0%
	6. ≥ Rp.3 million	0.3%	-	0.0%
	1. Bali	0.1%	-	0.0%
	2. Banjar	0.1%	-	0.0%
	3. Bugis	0.1%	-	0.0%
	4. Dayak	0.1%	-	0.0%
	5. Jawa	6.5%	-	0.7%
	6. Manggarai	0.1%	-	0.0%
	7. Minang	0.1%	-	0.0%
	8. Sunda	0.3%	-	0.0%
9. Ende	0.1%	-	0.0%	
10. Manado	0.1%	-	0.0%	

Source: Author's Calculation (2019).

## 7. SCTV (Surya Citra Television)

SCTV is the second private TV in Indonesia, which emerged in 1990. The company founded by Sudwikatmono (nephew of former president Soeharto) in collaboration with Henry Pribadi. At present, SCTV belongs to Eddy Kusnadi Sariaatmadja under EMTEK. SCTV's target audience is the same as RCTI with similar programs. SCTV claims to be entertainment and information TV. The SCTV's audience profile is described in the following table:

### The Profile of SCTV Viewers

Category	Sub category	Entertainment	News	Education
1.Gender	1. Male	3.2%	0.3%	0.4%
	2. Female	5.6%	0.6%	0.5%
2.Ages	1. 16 - 25	4.5%	0.6%	0.6%
	2. 26 – 35	1.8%	0.1%	0.1%
	3. 36 - 45	1.5%	0.1%	0.1%

Category	Sub category	Entertainment	News	Education
3. Religions	4. 46 - 55	0.7%	0.0%	0.0%
	5. 56 ≥	0.2%	0.0%	0.0%
	1. Islam	6.3%	0.7%	0.6%
	2. Cristian	1.0%	0.1%	0.1%
	3. Catholic	1.4%	0.0%	0.2%
	4. Buddha	0.1%	0.0%	0.0%
4. Marriage status	5. Hindu	0.0%	0.0%	0.0%
	6. Others	0.0%	0.0%	0.0%
	1. Married	3.8%	0.1%	0.2%
	2. Not Married	4.9%	0.7%	0.6%
	3. Widow	0.0%	0.0%	0.0%
	4. Widower	0.0%	0.0%	0.0%
5. Educations	1. Primary School	0.0%	0.0%	0.0%
	2. Junior High School	0.1%	0.0%	0.0%
	3. Senior High School	5.6%	0.5%	0.6%
	4. Diploma	1.4%	0.3%	0.1%
	5. Bachelor	1.2%	0.0%	0.1%
	6. Master/Doctoral	0.4%	0.0%	0.0%
6. Professions	1. State Employee	0.4%	0.0%	0.0%
	2. Soldier/Police	0.1%	0.0%	0.0%
	3. Farmer	0.5%	0.0%	0.1%
	4. Employee	2.2%	0.1%	0.0%
	5. Student	4.2%	0.6%	0.6%
	6. Entrepreneur	0.6%	0.0%	0.0%
	7. Others	0.6%	0.0%	0.0%
7. Income	1. ≤ Rp.1 million	2.0%	0.4%	0.3%
	2. Between 1–1.5 million	2.4%	0.2%	0.4%
	3. Between 1.5–2 million	1.9%	0.1%	0.0%
	4. Between 2–2.5 million	1.1%	0.1%	0.0%
	5. Between 2.5–3 million	0.8%	0.0%	0.0%
	6. ≥ Rp.3 million	0.6%	0.0%	0.0%
8. Expenditure	1. ≤ Rp.1 million	2.4%	0.4%	0.4%
	2. Between 1–1.5 million	2.8%	0.3%	0.3%
	3. Between 1.5–2 million	1.8%	0.1%	0.0%
	4. Between 2–2.5 million	1.0%	0.0%	0.0%
	5. Between 2.5–3 million	0.7%	0.0%	0.0%
	6. ≥ Rp.3 million	0.1%	0.0%	0.0%
9. Tribes	1. Betawi	0.1%	0.0%	0.0%
	2. Flores	0.2%	0.0%	0.0%
	3. Jawa	7.4%	0.7%	0.7%
	4. Lampung	0.2%	0.0%	0.1%
	5. Minang	0.1%	0.0%	0.0%
	6. Sunda	0.2%	0.0%	0.0%
	7. Sambas	0.1%	0.0%	0.0%
	8. Padang	0.2%	0.0%	0.0%

Source: Author's Calculation (2019).

## 8. MNCTV (Media Citra Television)

Initially, MNC was named TPI, the first private TV broadcasting nationwide free to air. This channel owned by Mba Tutut, the eldest daughter of former president Soeharto and received a broadcast license as an educational channel. Broadcast material produced by TPI in

collaboration with the Ministry of Education and Culture, using TVRI facilities. After economic crisis of 1998, Mba Tutut sells her share of TPI to Harry Tanoesudibyo. In 2010, Harry change the name of TPI to MNC TV. MNC's orientation has turned into commercial and entertainment programs to target the family and child segments, also broadcasts celebrity information and talent scouting. The audience profile as follows:

### The Profile of MNCTV Viewers

Category	Sub category	Entertainment	News	Education
1. Gender	1. Male	1.9%	-	0.5%
	2. Female	1.9%	-	0.4%
2. Ages	1. 16 - 25	2.1%	-	0.6%
	2. 26 - 35	0.8%	-	0.1%
	3. 36 - 45	0.8%	-	0.0%
	4. 46 - 55	0.1%	-	0.2%
	5. 56 ≥	0.0%	-	0.0%
3. Religions	1. Islam	2.6%	-	0.8%
	2. Cristian	0.6%	-	0.1%
	3. Catholic	0.5%	-	0.0%
	4. Buddha	0.0%	-	0.0%
	5. Hindu	0.0%	-	0.0%
	6. Others	0.0%	-	0.0%
4. Marriage status	1. Married	1.5%	-	0.2%
	2. Not Married	2.3%	-	0.7%
	3. Widow	0.0%	-	0.0%
	4. Widower	0.0%	-	0.0%
5. Educations	1. Primary School	0.0%	-	0.0%
	2. Junior High School	0.0%	-	0.0%
	3. Senior High School	1.9%	-	0.6%
	4. Diploma	0.7%	-	0.1%
	5. Bachelor	0.9%	-	0.1%
	6. Master/Doctoral	0.2%	-	0.0%
6. Professions	1. State Employee	0.1%	-	0.1%
	2. Soldier/Police	0.1%	-	0.0%
	3. Farmer	0.2%	-	0.0%
	4. Employee	1.6%	-	0.1%
	5. Student	1.7%	-	0.6%
	6. Entrepreneur	0.1%	-	0.0%
	7. Others	0.0%	-	0.0%
7. Income	1. ≤ Rp.1 million	0.9%	-	0.4%
	2. Between 1–1.5 million	1.0%	-	0.1%
	3. Between 1.5–2 million	0.8%	-	0.2%
	4. Between 2–2.5 million	0.3%	-	0.0%
	5. Between 2.5–3 million	0.4%	-	0.0%
	6. ≥ Rp.3 million	0.4%	-	0.1%
8. Expenditure	1. ≤ Rp.1 million	1.0%	-	0.5%
	2. Between 1–1.5 million	1.1%	-	0.1%
	3. Between 1.5–2 million	0.8%	-	0.2%
	4. Between 2–2.5 million	0.2%	-	0.0%
	5. Between 2.5–3 million	0.3%	-	0.1%
	6. ≥ Rp.3 million	0.4%	-	0.0%
9. Tribes	1. Bugis	0.1%	-	0.0%

Category	Sub category	Entertainment	News	Education
	2. Jawa	2.8%	-	0.9%
	3. Maros	0.1%	-	0.0%
	4. Sunda	0.3%	-	0.0%

Source: Author's Calculation (2019).

### 9. ANTV (*Andalas Televisi*)

ANTV was founded in 1993 by Agung Laksono who a crony politician of the former President Soeharto. At present, ANTV belongs to Anindya Bakrie owner of the holding company of Visi Media Asia. Anindya is the son of Aburizal Bakrie conglomerate and senior Indonesia politician. Women and children segments are ANTVs' target market. Many TV programs imported from India, precisely animation and film, hence ANTV known as an Indian TV. The audience profile seen in the following table.

#### The Profile of ANTV Viewers

Category	Sub category	Entertainment	News	Education
1. Gender	1. Male	1.2%	-	0.3%
	2. Female	2.0%	-	0.4%
2. Ages	1. 16 - 25	2.3%	-	0.6%
	2. 26 - 35	0.5%	-	0.0%
	3. 36 - 45	0.3%	-	0.0%
	4. 46 - 55	0.1%	-	0.0%
	5. 56 ≥	0.0%	-	0.0%
3. Religions	1. Islam	2.6%	-	0.6%
	2. Cristian	0.4%	-	0.1%
	3. Catholic	0.2%	-	0.0%
	4. Buddha	0.0%	-	0.0%
	5. Hindu	0.0%	-	0.0%
	6. Others	0.0%	-	0.0%
4. Marriage status	1. Married	0.6%	-	0.1%
	2. Not Married	2.6%	-	0.6%
	3. Widow	0.0%	-	0.0%
	4. Widower	0.0%	-	0.0%
5. Educations	1. Primary School	0.0%	-	0.0%
	2. Junior High School	0.0%	-	0.0%
	3. Senior High School	2.1%	-	0.5%
	4. Diploma	0.5%	-	0.0%
	5. Bachelor	0.4%	-	0.1%
	6. Master/Doctoral	0.1%	-	0.0%
6. Professions	1. State Employee	0.0%	-	0.0%
	2. Soldier/Police	0.0%	-	0.0%
	3. Farmer	0.1%	-	0.0%
	4. Employee	0.6%	-	0.0%
	5. Student	2.2%	-	0.6%
	6. Entrepreneur	0.1%	-	0.0%
	7. Others	0.1%	-	0.0%
7. Income	1. ≤ Rp.1 million	1.1%	-	0.2%
	2. Between 1–1.5 million	1.0%	-	0.2%
	3. Between 1.5–2 million	0.4%	-	0.1%
	4. Between 2–2.5 million	0.3%	-	0.0%
	5. Between 2.5–3 million	0.1%	-	0.0%

Category	Sub category	Entertainment	News	Education
8.Expenditure	6. ≥ Rp.3 million	0.2%	-	0.0%
	1. ≤ Rp.1 million	1.2%	-	0.2%
	2. Between 1–1.5 million	1.2%	-	0.2%
	3. Between 1.5–2 million	0.4%	-	0.2%
	4. Between 2–2.5 million	0.2%	-	0.0%
	5. Between 2.5–3 million	0.1%	-	0.0%
9.Tribes	6. ≥ Rp.3 million	0.1%	-	0.0%
	1. Batak	0.1%	-	0.0%
	2. Jawa	2.9%	-	0.7%

Source: Author's Calculation (2019)

## 10. Kompas TV

Initially, Kompas TV was a TV content produced by Kompas Group Production (KGP). These productions entitled 'Kompas TV' and broadcast on several local TV. Yakob Oetama founded the company after breaking to sustain TV 7 in 2001. Yakob is an influential senior journalist who become a media conglomerate. The channel took the news format, competing with TV One, Metro TV, and I News. The following table shows the profile of Kompas TV viewers.

### The Profile of Kompas TV Viewers

Category	Sub category	Entertainment	News	Education
1.Gender	1. Male	2.8%	2.6%	5.7%
	2. Female	2.0%	2.7%	5.1%
2.Ages	1. 16 - 25	3.6%	2.7%	5.9%
	2. 26 – 35	0.9%	1.3%	3.0%
	3. 36 – 45	0.2%	1.0%	1.2%
	4. 46 - 55	0.2%	0.1%	0.5%
	5. 56 ≥	0.0%	0.1%	0.2%
3. Religions	1. Islam	3.7%	3.7%	7.4%
	2. Cristian	0.4%	0.7%	1.2%
	3. Catholic	0.7%	0.8%	1.8%
	4. Buddha	0.0%	0.0%	0.0%
	5. Hindu	0.0%	0.1%	0.3%
	6. Others	0.0%	0.0%	0.1%
4.Marriage status	1. Married	0.9%	2.1%	3.9%
	2. Not Married	3.9%	3.1%	6.7%
	3. Widow	0.0%	0.0%	0.0%
	4. Widower	0.0%	0.0%	0.1%
5.Educations	1. Primary School	0.0%	0.0%	0.0%
	2. Junior High School	0.0%	0.0%	0.1%
	3. Senior High School	2.9%	3.4%	6.7%
	4. Diploma	1.0%	0.8%	1.2%
	5. Bachelor	0.7%	0.8%	2.0%
	6. Master/Doctoral	0.3%	0.2%	0.7%
6.Professions	1. State Employee	0.2%	0.2%	0.5%
	2. Soldier/Police	0.1%	0.0%	0.0%
	3. Farmer	0.0%	0.3%	0.9%
	4. Employee	0.9%	1.5%	2.7%
	5. Student	3.4%	2.8%	5.3%
	6. Entrepreneur	0.1%	0.2%	1.0%
	7. Others	0.1%	0.1%	0.3%

Category	Sub category	Entertainment	News	Education
7.Income	1. ≤ Rp.1 million	2.0%	1.2%	2.3%
	2. Between 1–1.5 million	1.2%	1.1%	3.2%
	3. Between 1.5–2 million	0.6%	1.4%	1.9%
	4. Between 2–2.5 million	0.5%	1.0%	1.5%
	5. Between 2.5–3 million	0.4%	0.3%	0.9%
	6. ≥ Rp.3 million	0.2%	0.3%	1.0%
8.Expenditure	1. ≤ Rp.1 million	1.9%	1.1%	2.7%
	2. Between 1–1.5 million	1.4%	1.8%	3.8%
	3. Between 1.5–2 million	0.7%	1.4%	2.1%
	4. Between 2–2.5 million	0.4%	0.6%	1.2%
	5. Between 2.5–3 million	0.4%	0.2%	0.6%
	6. ≥ Rp.3 million	0.1%	0.2%	0.5%
9.Tribes	1. Bali	0.0%	0.1%	0.1%
	2. Betawi	0.1%	0.1%	0.0%
	3. Bugis	0.0%	0.0%	0.1%
	4. Dayak	0.1%	0.0%	0.0%
	5. Flores	0.2%	0.0%	0.1%
	6. Jawa	3.8%	4.4%	9.4%
	7. Melayu	0.1%	0.1%	0.1%
	8. Minang	0.1%	0.1%	0.2%
	9. Sunda	0.2%	0.2%	0.1%
	10. Rambang	0.0%	0.0%	0.1%
	11. Manado	0.0%	0.0%	0.1%
	12. Ternate	0.0%	0.0%	0.1%

Source: Author's Calculation (2019).

### 11. Net TV (News Entertainment Television)

NET TV was built in 2012 as a local TV company in Jakarta, replacing Spaceton TV, who was experiencing financial hardships following the death of Sukoyo, the founder of Spaceton. Net TV owned by Agus Lasmono, which collaborates with Wishnutama through Net Mediatama TV. Lasmono is the son of Sudwikatmono, founder of SCTV, and Wishnutama was a former managing director of Trans7 and Trans TV. The following table shows the profile of Net TV viewers.

#### The Profile of Net TV Viewers

Category	Sub category	Entertainment	News	Education
1.Gender	1. Male	11.1%	0.2%	6.5%
	2. Female	14.2%	0.9%	6.2%
2.Ages	1. 16 - 25	11.3%	0.6%	7.3%
	2. 26 - 35	6.5%	0.4%	2.6%
	3. 36 - 45	5.3%	0.1%	2.0%
	4. 46 - 55	1.8%	0.0%	0.3%
	5. 56 ≥	0.5%	0.0%	0.4%
3. Religions	1. Islam	15.8%	0.9%	8.3%
	2. Cristian	2.6%	0.1%	1.8%
	3. Catholic	6.1%	0.1%	2.2%
	4. Buddha	0.3%	0.0%	0.0%
	5. Hindu	0.4%	0.0%	0.2%
	6. Others	0.1%	0.0%	0.1%

Category	Sub category	Entertainment	News	Education
4.Marriage status	1. Married	12.1%	0.4%	4.0%
	2. Not Married	13.1%	0.7%	8.5%
	3. Widow	0.1%	0.0%	0.1%
	4. Widower	0.0%	0.0%	0.1%
5.Educations	1. Primary School	0.1%	0.0%	0.0%
	2. Junior High School	0.2%	0.0%	0.0%
	3. Senior High School	15.1%	0.4%	8.2%
	4. Diploma	4.9%	0.4%	2.0%
	5. Bachelor	4.5%	0.2%	2.2%
	6. Master/Doctoral	0.6%	0.1%	0.3%
6.Professions	1. State Employee	1.8%	0.0%	0.5%
	2. Soldier/Police	0.4%	0.0%	0.1%
	3. Farmer	2.1%	0.0%	0.7%
	4. Employee	8.5%	0.2%	3.5%
	5. Student	10.5%	0.6%	6.9%
	6. Entrepreneur	1.6%	0.2%	0.7%
	7. Others	0.5%	0.0%	0.3%
7.Income	1. ≤ Rp.1 million	5.8%	0.6%	3.7%
	2. Between 1–1.5 million	7.0%	0.1%	3.3%
	3. Between 1.5–2 million	5.9%	0.2%	2.9%
	4. Between 2–2.5 million	3.2%	0.1%	1.7%
	5. Between 2.5–3 million	2.1%	0.1%	0.7%
	6. ≥ Rp.3 million	1.3%	0.0%	0.4%
8.Expenditure	1. ≤ Rp.1 million	6.4%	0.6%	3.9%
	2. Between 1–1.5 million	8.9%	0.1%	3.8%
	3. Between 1.5–2 million	5.2%	0.2%	3.2%
	4. Between 2–2.5 million	2.7%	0.1%	1.1%
	5. Between 2.5–3 million	1.2%	0.0%	0.4%
	6. ≥ Rp.3 million	1.0%	0.0%	0.2%
9.Tribes	1. Bali	0.6%	0.0%	0.3%
	2. Banjar	0.0%	0.0%	0.1%
	3. Batak	0.6%	0.0%	0.1%
	4. Betawi	0.0%	0.0%	0.2%
	5. Bugis	0.0%	0.0%	0.2%
	6. Dayak	0.5%	0.0%	0.2%
	7. Flores	0.2%	0.0%	0.1%
	8. Jawa	20.2%	0.8%	8.6%
	9. Melayu	0.2%	0.0%	0.3%
	10. Maluku	0.1%	0.0%	0.0%
	11. Mandar	0.1%	0.0%	0.1%
	12. Manggarai	0.0%	0.0%	0.2%
	13. Minang	0.4%	0.0%	0.2%
	14. Serawak	0.0%	0.0%	0.1%
	15. Sunda	0.7%	0.1%	0.7%
	16. Tinghoa	0.9%	0.1%	0.5%
	17. Ende	0.0%	0.0%	0.1%
	18. Sulawesi	0.2%	0.0%	0.1%
	19. Lamunde	0.0%	0.0%	0.1%
	20. Manado	0.1%	0.0%	0.1%
	21. Gorontalo	0.1%	0.0%	0.1%

Source: Author's Calculation (2019)

## 12. Jogja TV

Jogja TV broadcasts locally, started on 2004. This channel operated by PT Yogyakarta Tugu TV and owned by GBPH Prabukusumo, younger brother of Sri Sultan Hamengkubuwono X, who is a King and Governor of Yogyakarta. Currently, Jogja TV collaborates with Bali TV under the Indonesia Network, leads by Bali TV. Jogja TV claims as a cultural TV, where 80% of the content is a local program. The channel uses local languages, English, and Indonesian in several TV programs. Jogja TV's audience profile as follows:

### The Profile of Jogja TV Viewers

Category	Sub category	Entertainment	News	Education
1. Gender	1. Male	0.5%	-	0.5%
	2. Female	0.4%	-	0.7%
2. Ages	1. 16 - 25	0.7%	-	0.6%
	2. 26 - 35	0.2%	-	0.3%
	3. 36 - 45	0.0%	-	0.3%
	4. 46 - 55	0.0%	-	0.0%
	5. 56 ≥	0.0%	-	0.0%
3. Religions	1. Islam	0.7%	-	1.1%
	2. Cristian	0.0%	-	0.0%
	3. Catholic	0.1%	-	0.1%
	4. Buddha	0.0%	-	0.0%
	5. Hindu	0.0%	-	0.0%
	6. Others	0.0%	-	0.0%
4. Marriage status	1. Married	0.0%	-	0.5%
	2. Not Married	0.9%	-	0.7%
	3. Widow	0.0%	-	0.0%
	4. Widower	0.0%	-	0.0%
5. Educations	1. Primary School	0.0%	-	0.0%
	2. Junior High School	0.0%	-	0.0%
	3. Senior High School	0.6%	-	0.7%
	4. Diploma	0.2%	-	0.2%
	5. Bachelor	0.0%	-	0.2%
	6. Master/Doctoral	0.0%	-	0.1%
6. Professions	1. State Employee	0.0%	-	0.1%
	2. Soldier/Police	0.0%	-	0.0%
	3. Farmer	0.0%	-	0.0%
	4. Employee	0.1%	-	0.4%
	5. Student	0.7%	-	0.5%
	6. Entrepreneur	0.0%	-	0.1%
	7. Others	0.0%	-	0.0%
7. Income	1. ≤ Rp.1 million	0.4%	-	0.3%
	2. Between 1–1.5 million	0.2%	-	0.2%
	3. Between 1.5–2 million	0.2%	-	0.2%
	4. Between 2–2.5 million	0.0%	-	0.1%
	5. Between 2.5–3 million	0.0%	-	0.3%
	6. ≥ Rp.3 million	0.0%	-	0.1%
8. Expenditure	1. ≤ Rp.1 million	0.5%	-	0.3%
	2. Between 1–1.5 million	0.2%	-	0.4%
	3. Between 1.5–2 million	0.1%	-	0.2%
	4. Between 2–2.5 million	0.0%	-	0.2%

Category	Sub category	Entertainment	News	Education
9.Tribes	5. Between 2.5–3 million	0.1%	-	0.1%
	6. ≥ Rp.3 million	0.0%	-	0.0%
	1. Jawa	0.8%	-	1.2%

Source: Author's Calculation (2019).

### 13. Adi TV (Arah Dunia Televisi)

Adi TV is an independent local TV that does not have a network with any TV channels. The channel was broadcast on July 18, 2009, containing information, education, and local culture as the main content. Adi TV is targeting Muslim viewers; therefore, it has many Islamic themed programs. However, the format variations TV program are limited, and the channel is often re-run its programs. The audience profile of Adi TV as the following table:

#### The Profile of Adi TV Viewers

Category	Sub category	Entertainment	News	Education
1.Gender	1. Male	0.3%	-	0.8%
	2. Female	0.4%	-	0.7%
2.Ages	1. 16 - 25	0.5%	-	0.9%
	2. 26 - 35	0.2%	-	0.2%
	3. 36 - 45	0.0%	-	0.2%
	4. 46 - 55	0.0%	-	0.0%
	5. 56 ≥	0.0%	-	0.0%
3. Religions	1. Islam	0.6%	-	1.3%
	2. Cristian	0.1%	-	0.0%
	3. Catholic	0.0%	-	0.1%
	4. Buddha	0.0%	-	0.0%
	5. Hindu	0.0%	-	0.0%
	6. Others	0.0%	-	0.0%
4.Marriage status	1. Married	0.2%	-	0.3%
	2. Not Married	0.5%	-	1.1%
	3. Widow	0.0%	-	0.0%
	4. Widower	0.0%	-	0.0%
5.Educations	1. Primary School	0.0%	-	0.0%
	2. Junior High School	0.0%	-	0.0%
	3. Senior High School	0.5%	-	0.7%
	4. Diploma	0.0%	-	0.3%
	5. Bachelor	0.2%	-	0.4%
	6. Master/Doctoral	0.0%	-	0.0%
6.Professions	1. State Employee	0.0%	-	0.1%
	2. Soldier/Police	0.0%	-	0.0%
	3. Farmer	0.0%	-	0.0%
	4. Employee	0.0%	-	0.3%
	5. Student	0.5%	-	0.9%
	6. Entrepreneur	0.1%	-	0.0%
	7. Others	0.0%	-	0.1%
7.Income	1. ≤ Rp.1 million	0.2%	-	0.4%
	2. Between 1–1.5 million	0.1%	-	0.4%
	3. Between 1.5–2 million	0.2%	-	0.3%
	4. Between 2–2.5 million	0.0%	-	0.2%
	5. Between 2.5–3 million	0.0%	-	0.0%

Category	Sub category	Entertainment	News	Education
8.Expenditure	6. ≥ Rp.3 million	0.1%	-	0.1%
	1. ≤ Rp.1 million	0.2%	-	0.5%
	2. Between 1–1.5 million	0.1%	-	0.4%
	3. Between 1.5–2 million	0.2%	-	0.3%
	4. Between 2–2.5 million	0.0%	-	0.1%
	5. Between 2.5–3 million	0.1%	-	0.0%
9.Tribes	6. ≥ Rp.3 million	0.0%	-	0.0%
	1. Jawa	0.5%	-	1.4%
	2. Sunda	0.1%	-	0.0%

Source: Author's Calculation (2019).

#### 14. RB TV (*Reksa Birama Televisi*)

RB TV was founded in 2004 by Sudarmawan, collaborate with Aris Yudanto who owns a radio station business called Radio RB. A year after being established, Aris sold the majority of shares to STIMIK AMIKOM University. The high operational costs make this campus to accept Kompas TV's offering to become a member of Kompas TV network, since March 1, 2012. In the collaboration, RB TV has a small duration, while Kompas TV fills the majority of the duration. RB TV has local program which is use local language. The profile as follows:

#### The Profile of RB TV Viewers

Category	Sub category	Entertainment	News	Education
1.Gender	1. Male	0.7%	-	0.6%
	2. Female	1.1%	-	0.5%
2.Ages	1. 16 - 25	1.6%	-	0.6%
	2. 26 - 35	0.2%	-	0.3%
	3. 36 - 45	0.0%	-	0.1%
	4. 46 - 55	0.0%	-	0.1%
	5. 56 ≥	0.0%	-	0.0%
3. Religions	1. Islam	1.4%	-	1.0%
	2. Cristian	0.1%	-	0.0%
	3. Catholic	0.2%	-	0.0%
	4. Buddha	0.0%	-	0.0%
	5. Hindu	0.0%	-	0.0%
	6. Others	0.0%	-	0.0%
4.Marriage status	1. Married	0.0%	-	0.4%
	2. Not Married	1.8%	-	0.7%
	3. Widow	0.0%	-	0.0%
	4. Widower	0.0%	-	0.0%
5.Educations	1. Primary School	0.0%	-	0.0%
	2. Junior High School	0.0%	-	0.0%
	3. Senior High School	1.3%	-	0.5%
	4. Diploma	0.1%	-	0.4%
	5. Bachelor	0.4%	-	0.2%
	6. Master/Doctoral	0.0%	-	0.0%
6.Professions	1. State Employee	0.0%	-	0.0%
	2. Soldier/Police	0.0%	-	0.0%
	3. Farmer	0.0%	-	0.0%
	4. Employee	0.2%	-	0.4%
	5. Student	1.6%	-	0.6%

Category	Sub category	Entertainment	News	Education
7.Income	6. Entrepreneur	0.0%	-	0.0%
	7. Others	0.0%	-	0.0%
	1. ≤ Rp.1 million	0.7%	-	0.4%
	2. Between 1–1.5 million	0.5%	-	0.2%
	3. Between 1.5–2 million	0.4%	-	0.3%
	4. Between 2–2.5 million	0.1%	-	0.1%
8.Expenditure	5. Between 2.5–3 million	0.0%	-	0.0%
	6. ≥ Rp.3 million	0.2%	-	0.1%
	1. ≤ Rp.1 million	0.7%	-	0.4%
	2. Between 1–1.5 million	0.5%	-	0.2%
	3. Between 1.5–2 million	0.3%	-	0.3%
	4. Between 2–2.5 million	0.0%	-	0.0%
9.Tribes	5. Between 2.5–3 million	0.0%	-	0.0%
	6. ≥ Rp.3 million	0.2%	-	0.0%
	1. Batak	0.0%	-	0.1%
	2. Jawa	1.4%	-	1.0%
	3. Melayu	0.1%	-	0.0%
	4. Sunda	0.1%	-	0.0%

Source: Author's Calculation (2019).

### 15. TVRI (*Televisi Republik Indonesia*)

TVRI Yogyakarta is a state-owned public TV that emerged in 1965. As a network of TVRI Jakarta, TVRI Yogyakarta may produce local shows but have to follow the provisions of TVRI Jakarta. The government forbade TVRI to seek profit. TVRI has several popular local TV programs, uses Indonesian and Javanese languages. TVRI's audience describes as follow:

#### The Profile of TVRI Viewers

Category	Sub category	Entertainment	News	Education
1.Gender	1. Male	0.8%	3.5%	6.9%
	2. Female	0.8%	2.8%	10.8%
2.Ages	1. 16 - 25	1.1%	3.1%	8.5%
	2. 26 - 35	0.2%	1.7%	5.0%
	3. 36 - 45	0.0%	1.1%	2.9%
	4. 46 - 55	0.0%	0.4%	1.0%
	5. 56 ≥	0.1%	0.0%	0.3%
3. Religions	1. Islam	1.1%	5.3%	14.5%
	2. Cristian	0.2%	0.3%	1.5%
	3. Catholic	0.1%	0.7%	1.5%
	4. Buddha	0.0%	0.0%	0.0%
	5. Hindu	0.0%	0.0%	0.1%
	6. Others	0.0%	0.0%	0.0%
4.Marriage status	1. Married	0.2%	2.6%	7.7%
	2. Not Married	1.2%	3.6%	9.8%
	3. Widow	0.0%	0.0%	0.0%
	4. Widower	0.0%	0.0%	0.1%
5.Educations	1. Primary School	0.0%	0.0%	0.0%
	2. Junior High School	0.0%	0.1%	0.1%
	3. Senior High School	0.8%	3.6%	10.0%
	4. Diploma	0.3%	1.3%	4.1%
	5. Bachelor	0.4%	0.8%	2.9%
	6. Master/Doctoral	0.0%	0.5%	0.5%

Category	Sub category	Entertainment	News	Education
6.Professions	1. State Employee	0.0%	0.4%	1.2%
	2. Soldier/Police	0.0%	0.2%	0.2%
	3. Farmer	0.0%	0.2%	0.8%
	4. Employee	0.3%	2.0%	6.2%
	5. Student	1.1%	2.8%	7.5%
	6. Entrepreneur	0.1%	0.4%	1.4%
	7. Others	0.1%	0.3%	0.3%
7.Income	1. ≤ Rp.1 million	0.7%	1.7%	4.8%
	2. Between 1–1.5 million	0.2%	1.5%	4.1%
	3. Between 1.5–2 million	0.3%	0.9%	3.8%
	4. Between 2–2.5 million	0.2%	1.1%	2.3%
	5. Between 2.5–3 million	0.0%	0.6%	1.4%
	6. ≥ Rp.3 million	0.1%	0.4%	1.2%
8.Expenditure	1. ≤ Rp.1 million	0.7%	1.7%	5.4%
	2. Between 1–1.5 million	0.3%	1.7%	5.2%
	3. Between 1.5–2 million	0.3%	1.3%	3.0%
	4. Between 2–2.5 million	0.2%	0.8%	2.2%
	5. Between 2.5–3 million	0.0%	0.5%	1.0%
	6. ≥ Rp.3 million	0.0%	0.3%	0.8%
9.Tribes	1. Bali	0.0%	0.0%	0.1%
	2. Batak	0.0%	0.0%	0.1%
	3. Betawi	0.0%	0.2%	0.0%
	4. Bugis	0.0%	0.1%	0.0%
	5. Dayak	0.0%	0.3%	0.2%
	6. Flores	0.0%	0.3%	0.2%
	7. Jawa	1.2%	4.9%	15.4%
	8. Lampung	0.0%	0.1%	0.1%
	9. Melayu	0.1%	0.0%	0.1%
	10. Mandar	0.0%	0.0%	0.1%
	11. Minang	0.0%	0.0%	0.1%
	12. Sunda	0.0%	0.0%	0.7%
	13. Madura	0.0%	0.1%	0.1%
	14. Ende	0.0%	0.1%	0.1%

*Source: Author's Calculation (2019).*

#### Annexure 4. Dedications and Acknowledgements

##### Dedications and Acknowledgements

When we studied at Primary High School, we dream of being able to go to school in abroad. Unexpectedly, 36 years later, the dream came true: Hungary, a country in the heart of Europe, gave us the opportunity scholarship to continue the studies. Of course, this is an extraordinary gift from God the Greatest because the opportunity comes when we are no longer young. Amazing. Therefore, the first, thank you very much and gratitude; we prayed for God, who created this destiny. Also, thank you to Dr Zsolt Porelecki, a friendly and patient supervisor who gave us trust, motivation, and guidance on how to finish the study. Also, which we cannot forget, we thank Prof Dr Josef Popp, Dr Peter, Dr Monica, and Dr Cristina, who introduced us to Debrecen; and. Head of Doctoral School -Prof Peter Balogh - who gave us a lot of facilities and opportunities to complete the studies, and Sir George Seel who proofread final manuscript. To the respondents, research assistants; Hendri Bhakti Putra, also to Isti Nurul Khotimah, Mba Arum, and Mba Widya, who helped with data processing, we thank you. For friends and colleges in Hungary, Indonesia, and other countries, which we cannot write one by one; thanks for everything. For Dr Dodik who gave us information about the Stipendium, thank you from the deepest of the heart. For classmates, Imran Sarihasan and Ahmed Salama, for their encouragement, thank you. Also, for Nick from Kenya, Dr Ani Susanti, Yusmardhi, Ascaryan, Johan, and Haekal, thanks for the support and help. Also, for colleagues in various professional organizations: APTISI, ASIKOPTI, KPID, and ISKI. Last but not least, thank you to the Director-General of Directorate of Higher Education of Indonesia and the Head of L2DIKTI of Yogyakarta, who gives us the approval of the study.

I dedicate this dissertation to my family (Endah Sri Mustikawati, MDD, Vidya Ananda, MD, and Dhiaksa Adhi Ananda), my late father (Mr Soebagjo) and my late mother (Mrs Mulyati Soebagjo), my sisters and brothers; Police Grand Commissioner Adjutant Endang Ekowati, Mas Teguh, Ade Haryo, and Ade Dian. Also, my beloved nephew Mega, and all of my extended family in the country who have provided much support during I live in Hungary. We love you.

Debrecen, 6th September 2020



Rendra Widyatama

## DECLARATION

I, undersigned (name: Rendra Widyatama, date of birth: 23/07/1967) declares under penalty of perjury and certify with my signature that the dissertation, I submitted in order to obtain doctoral (PhD) degree is entirely my own work.

Furthermore, I declare the following: - I examined the Code of the Károly Ihrig Doctoral School of Management and Business Administration and I acknowledge the points laid down in the code as mandatory; - I handled the technical literature sources used in my dissertation fairly and I conformed to the provisions and stipulations related to the dissertation; - I indicated the original source of other authors' unpublished thoughts and data in the references section in a complete and correct way in consideration of the prevailing copyright protection rules; - No dissertation, which is fully or partly identical, to the present dissertation was submitted to any other university or doctoral school for the purpose of obtaining a PhD degree.

Debrecen, 27/10/2019.



Rendra Widyatama