THE PORTRAYAL OF EAST JAVA IN PUBLIC SERVICE ANNOUNCEMENTS PRODUCED BY JTV

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Abstract

In today's culture, the modern society is constantly bombarded with prejudicial and discriminatory images and ideas which can shape stereotype of certain context. The consistency and pervasiveness of cultural stereotypes suggest another route of transmission, namely the television. JTV has been producing Public Service Announcements (PSAs) frequently that portray the cultural daily lives of East Java. This may embed certain level of stereotype to audience minds about East Java. Therefore, the research objective is to see the portrayal of East Java in PSAs produced by JTV. With the research method of quantitative content analysis was undertaken to examine the construction of East Java by using the components of portrayal of culture in media as a gauge. The findings as overall are the components that present and consistently shown in JTV PSAs tend to depict stereotypical traits of East Java culture. The results give a strong foundation that it likely displays hegemony process by JTV through the imagery shown in its PSAs. It highlights the tendency of traditional value when associated with modernism concept. The portrayals of East Java were appropriated with the discourse of "traditional" and "modern" distinctions, which more likely show the traditional value of East Java. This study can be used as a foundation for further research about media portrayal. Also, this study contributes to media institutes as consideration for the production concept.

Keywords: Media Portrayal, Local Media, Public Service Announcements, Stereotype

Introduction

Jerome Bruner pointed out (in Murphy, 1998) that for the past 50 years, the way in which we perceive the world around us is not merely a neutral registration of some external reality. Media portrayals are posited to affect a wide variety of judgments (Shrum, 2008). In today's culture we are constantly bombarded with prejudicial and discriminatory images and ideas which can shape stereotype of certain context. In 1922, Lippmann (in Murphy, 1998) described stereotype as "a very partial and inadequate way of viewing the world". Certainly mainstream media patterns of cultural representation have complicity and intersect with wider debates in society (Spitulnik, 1993). Stereotype is an apparent and problematic aspect of local media today as it may lead to further bias in our culture. This matter happens because audience will likely assume that the images and

information portrayed on TV are representations of certain social groups as a whole.

In general, National TV's programs in Indonesia do not demonstrate the characteristics of Indonesia as a whole. It occurs because Jakarta – as the capital city – has always been a reference for National TV industry. Therefore, the existence of local TV aims to uplift the characteristics of local culture. Local TV potential is limited compared to National TV. That is why, local TV must maximize and preserve the potential of local cultures through its programs (Suparta, 2012). It is interesting to examine the portrayals of cultural group on a local television due to Indonesia has vary areas with different cultures.

PT. *Jawa Pos Media Televisi* or JTV is the biggest local TV station in Indonesia, because JTV reaches regional broadcast coverage in East Java (JTV company profile). In the content it airs, JTV carries the dynamics of the culture of East Java as its specialty. It emphasizes the locality of East Java in general and Surabaya in particular through its regular programs as well as other in-house productions. Besides TV programs, JTV also produces TV commercials and Public Service Announcements (PSAs). Since May 2011, JTV has been producing PSAs routinely.

According to Kasali:
> PSA is a media announcement for which no charge is made and which promotes programs, activities, or services of federal, state or local government or the programs, activities or services of nonprofit organizations, including other such announcements regarded as serving community interests. As far as non-governmental matters are concerned, PSAs are messages regarding public interest disseminated by the media without charge (Kasali, 2007, p.201)

JTV produces PSAs with the intention to serve community interest and to commemorate national, religious holidays, and other major holidays. To the researcher's knowledge, there are no other local TV stations in East Java that produce PSAs besides JTV. It is as well confirmed by Wahyu Nahdianto – JTV's PSA producer – stated, "JTV is the only local station that produces PSAs besides regular programs in its production activities" (Nahdianto, October 4th 2012, personal communication). The PSAs produced have certain set format, which consists of scenes set in a fictional storyline, similar to that of a short film.

JTV's PSAs may embed certain level of stereotype to audience minds about East Java. In example, the dominant images highlighted are agrarian environment of East Java, or women are frequently depicted as housewife or stay-at-home mother. Out of the environment portrayed, it shows the traditional and rural characteristics of East Java. From the women's portrayal, it unintentionally shows the patriarchy trait of Javanese people. Those are the examples of early indication of stereotype portrayed in JTV's PSAs. The phenomena shown are not deliberately to form a shared reality within a community. However, they already form part of the generalized common ground about East Javanese culture.

The researcher's focus on JTV derives from the consideration that smaller local TV stations in East Java's regencies (*kabupaten*) and cities are limited by their broadcast coverage. Hence, it is hard to spread the local culture values to a wider range. The creator of JTV's PSAs is JTV Marketing Communications division, familiarly called Marcomm JTV. According to Marcomm's producer (2012), PSAs are produced in form of short stories because it is one of the favorable ways to promote the company. Also it is significant to draw public attention and sympathy. JTV wants to present itself as a media who represents its target audience. Moreover, the function of Marcomm division is conveying the messages correspond with the needs and wants of audience.

The previous studies associated with this subject are found in several researches. Firstly is the research by Ramasubramanian (2005), "A Content Analysis of The Portrayal of India in Films Produced in The West", that has been mentioned earlier. This research focuses on significant inter-group differences in depictions of Indian versus non-Indian scenes and characters. It discussed about the stereotypical portrayal of India in Western movies. An example of the portrayal of Indonesia on international TV show is The Amazing Race. There were several cultural depictions of Indonesia taken in Yogyakarta on The Amazing Race season 19. First, the competitors had to ride old-style bikes in Dutch-era uniforms. They had to go to Salakmalang village and performed daily farming tasks; planting rice paddy (*beras*). One time, one team's taxi broke down, that they had to jog for the rest of the way. Later, one competitor fell over on Indonesian farms because the paths were too narrow to walk through. Also, there was a brief shot of an overcrowded commuter train at Gambir railway station in Jakarta. There were passengers almost spilled out of the railway coach door and many sat down on top of the train. Indonesia was portrayed traditionally from many aspects of environment (Chris, 2011).

Another reality show called "Ultimate Traveler" which was broadcasted by National Geographic channel also had one of their series located in Indonesia. Six young Britain were competing to become the ultimate traveler. The participants were portrayed doing various activities, especially typical traditional activities. For examples, they learned to draw batik and play *wayang*, visited Borobudur Temple. Also, they were told to complete some challenges along the way. Several other participants had to teach at a local school, which was portrayed as impoverished and inadequate as a school. Traditional transportations were depicted poorly also. In an episode, the participants were deceived by a bus driver. Subsequently, there was a scene where they had to live and blend in with the local people in a rural area. One interesting thing, after they experienced living with the locals, a participant said that she was having a good time there and did not want to come back to the civilization. It implies that rural life was considered as "primitiveness".

These related research and occasions describe how portrayals of particular social groups – India, Indonesia, other Asian countries – are conveyed by media from a media industry from another social group – Western media, which is assumed to

have "superiority" in the world, both in terms of production quantity as well as audience reach. In the case of JTV, the opposite happens where a local media portrays its own local culture.

However, these facts make JTV PSAs phenomenon more interesting, seeing that they are produced by East Java people, not external group. Therefore, it is interesting to examine how the PSAs made by local media may construct portrayals about the local culture. Through this study, the researcher wants to see how is the portrayal of East Java in PSAs produced by JTV?

Literature Review

Media Portrayal
Media is a tool of socialization in which viewers behave in a manner consistent with models they view on media – in this case the PSAs broadcasted on television. Media portrayals are posited to affect a wide variety of judgments, including perceptions of what others have and do (descriptive norms), judgments about what others should have and do (injunctive norms), and the development of attitudes and values that form viewers' belief systems (Shrum, 2008).

Research has provided supportive evidence that the messages portrayed in television programs may be related to viewer attitudes. For example, television viewing has been shown to correlate positively with more permissive attitudes toward sex and be related to attitudes toward criminal justice that are consistent with television portrayals (Shrum, 2008).

Portrayal of Culture in Media
Certainly the media tends to represent the culture of groups of people in ways that are largely consistent with the broader society's view of those groups. As such the media may represent a public face to the biases, concerns and worries of the general social group from whom the media expects to extract its funding (Ferguson, 2008, p.6).

Stereotype in Media
"The media work to construct a certain definition and meaning of social groups through their imagery and narrative. They are inclined to highlight differences between groups and by doing this may evoke prejudice either within or towards certain groups" (Noviani, 2010, p.29). Stereotyping has been a key concept in media studies. Mistakes are easily made in using the term. In the process of its circulation to public, media plays its role. It contributes in making stereotype or assumption about other groups known to people.

This theoretical perspective and related information help the writer to understand the motivations that might lead media doers to make certain images within their narratives. Especially this research uniqueness is the communicator which portrays East Java is not an out-group, but people of East Java itself.

Method

Content analysis was used to examine 141 scenes and 86 characters from 20 PSAs. Neuendorf (2002) describes content analysis as "the primary message-centered methodology".

Coding Categories

In order to facilitate the research analysis, categorizations are needed. These categorizations are derived from the components of portrayal of culture by prior research (Ramasubramanian, 2005, p.250-251). Ramasubramanian divided 2 levels of categorizations, which are scene level and character level. However, not all components defined by Ramasubramanian are applied in this study. The researcher adjusted the components according to East Java social contexture.

Scene Level Coding Category

Scene level consists of environmental and socio-cultural variables. Environmental variable consists of (1) Pollution, which consists of three indicators: Polluted area, unpolluted area, and no portrayals of pollution. Polluted area was defined as places within scenes that show presence of dirty streets, unclean water, spoiled food, noisy locales, and overcrowded place. This is a stereotypical indicator. Unpolluted area was defined as places within scenes that show presence of clean streets, clear water, quite locales, and other similar characteristics. This is a non-stereotypical indicator. No portrayal is defined when there were no portrayals of pollution. (2) Scene locales, which consists of two indicators: Traditional and modern locales. Traditional locales were defined as presence of rural areas, natural environment, such as: jungles; fields; farms; ranches; mountains, huts, markets, and places of similar characteristics. This is a stereotypical indicator. Modern locales coded for the presence of urban areas, offices, houses, schools, restaurants, hospitals, and places of similar characteristics. This is a non-stereotypical indicator. No portrayals of scene locales is defined when there were no portrayals of scene locales. (3) Modes of transportation, which consists of two indicators: Public/mass transportation and private transportation. Scenes in public/mass transportation indicator were coded for the presence of pedicabs, bicycles, public transportation, such as: *angkot,* buses, plus motorcycles, and other transportation with similar characteristics. This is a stereotypical indicator. Private transportation is coded for the presence of cars and other transportation with similar characteristics. This is a non-stereotypical indicator. No portrayal is defined when there were no portrayals of transportation.

Socio-cultural variable consists of (1) Leisure activities, which consists of: Traditional activities, modern activities, and no portrayals of leisure activities. Leisure activities are determined by the absence or presences of depictions about *cangkruk/jagongan/kongkow* at *warung* (activities when people gather together without making prior arrangements) (Makruf, 2010), traditional games, and other similar activities. This is a stereotypical indicator. Modern activities were coded for the presence of clubbing, sports like soccer, and other similar activities. This is a non-stereotypical indicator. No portrayals of leisure activities is defined when there were no portrayals of leisure activities. (2) Status of women, which consists

of: domestic, public, and no portrayals. Domestic is a stereotypical indicator. Public is a non-stereotypical indicator. No portrayals of status of women is defined when there were no portrayals of status of women.

Character Level Coding Category

The character level consists of 5 categories. (1) Gender, which has two indicators: Male and female. In male indicator, scenes were coded for the presence of male characters. This is a stereotypical indicator. Female scenes were coded for the presence of female characters. This is a non-stereotypical indicator. (2) Occupation, which consists of two indicators: Unskilled and skilled labors. Unskilled labors is characters depicted in stereotypical occupations such as unemployed, pedicab drivers, street singers or pengamen, cleaner, petty vendors, ganster, beggars, farmers, homemakers, thief or burglars, trade labors, and similar occupations. This is a stereotypical indicator. Skilled labors is characters depicted as teachers, barbers, tailors, policemen, sportsmen, artists, military, court judge, religious leaders, and similar occupations. This is a non-stereotypical indicator. No portrayals of occupation is defined when there were no portrayals of occupation. (3) Class, which consists of three indicators: Poor, rich, and no portrayals of class. Poor is characters depicted with ragged and tattered clothes, shabby appearances, lived in huts and similar places. This is a stereotypical indicator. Rich is characters depicted in casual and expensive clothes, could afford luxuries, lived in houses and similar places. This is a non-stereotypical indicator. No portrayals of class is defined when there were no portrayals of class. (4) Place of residence, which consists of three indicators: Village/rural (a stereotypical indicator), Residency (Urban area) (a non-stereotypical indicator), and no portrayals of place of residence, which is defined when there were no portrayals of place of residence within the characters. (5) Language, which consists of three indicators: Local/national language (Javanese/Indonesian) (a stereotypical indicator), international language (English or Chinese) (a non-stereotypical indicator), and no portrayals of language, that is defined when there were no portrayals of language.

Research Subject

The population consisted of Public Service Announcements (PSAs) produced by JTV. The database is from JTV documentations. The total population is about 20 identified PSAs, within time period of May 2011 until February 2013. All PSAs released have been included for analysis. The sample has the total of 20 PSAs from May 2011 until February 2013. List of released PSAs so far: National Children's Day 2011 PSA, *Buka Puasa* PSA, Indonesia's 66th Independence's Day PSA, Eid Mubarak 1432H PSA, Eid Al-Adha 1432H PSA, Youth Pledge's (*Sumpah Pemuda*) Day 2011 PSA, Heroes' Day 2011 PSA (version 1 and 2), Mother's Day 2011 PSA, Christmas 2011 PSA, New Year's Day 2012 PSA, Chinese New Year's Day 2012 PSA, Indonesia's 67th Independence's Day PSA, Eid Mubarak 1433H PSA, Eid Al-Adha 1433H PSA, Youth Pledge's Day 2012 PSA, Heroes' Day 2012 PSA, Moslem New Year 1434H PSA, Christmas 2012 PSA, and Chinese New Year's Day 2013 PSA.

The sampling technique is Total Population Sampling. Total Population Sampling is a type of purposive sampling technique that involves examining the entire population (i.e. the total population) that have a particular set of characteristics. Total sampling is carried out because high accuracy is required for the result.

The PSAs are examined at two levels (units of analysis) — scene and character. A scene was defined as a division of the feature film that presented continuous action in one place or a single unit of dialogue that depicts portrayals of East Java. Character was defined as a person portrayed in the PSAs. There were a total of 141 scenes and 86 characters.

Data Analysis

The entire data obtained and collected will be analyzed according to related theories. Eventually, the data will be described and interpreted that result as a descriptive discussion. Data described as descriptive statistics, with frequency distributions and mean. It is used to display data and the basic statistics used to describe a data set, such as the mean.

Data Findings and Analysis

After going through the process of coding and frequency quantification of 141 scenes and 86 characters, the following results were found (Table 1 and Table 2):

Table 1 Frequency Table of Scene Level Categories

Categories	Brief Description	Total (%, n)
Pollution	Polluted area (Dirty streets, unclean water, spoiled food, noisy locales, overcrowded place)	17.7%, 25
	Unpolluted area (Clean streets, clear water, quite locales)	8.5%, 12
	No portrayals of pollution	73.8%, 104
Scene Locales	Traditional locales (Rural areas, natural environment, such as: jungles; fields; farms; ranches; mountains, huts, markets)	30.5%, 43
	Modern locales (Urban areas, offices, houses, schools, restaurants, hospitals)	17.0%, 24
	No portrayals of scene locales	52.5%, 74
Modes of Transportation	Public/mass or traditional transportation (bicycles, pedicabs, angkot, buses + motorcycles)	19.1%, 27
	Private transportation (cars)	9.2%, 13

	No portrayals of modes of transportation	71.7%, 101
Leisure Activities	Traditional activities (Traditional games, *cangkruk*)	2.8%, 4
	Modern activities (Clubbing and similar activities)	2.8%, 4
	No portrayals of leisure activities	94.4%, 137
Status of Women	Domestic	9.9%, 14
	Public	2.8%, 4
	No portrayals of status of women	87.3%, 123

Scene Level Analysis

The research question addressed in this study revolves around the scene level of scenes in the PSAs. The researcher had enumerated and came across a total of 141 scenes to be examined. Qualitative exemplifications are provided to enrich the analysis of the findings. The data findings of this level are presented below.

Pollution

Based on table 1, in this sense, the PSAs showed a total of 25 scenes (17.7%) portrayed as polluted area and 12 scenes (8.5%) as unpolluted area. Dirty streets, overcrowded place, and noisy locales were common to find between the scenes. Noisy locales were found in the streets, highways, villages, and traditional markets. The statement supports the depictions of polluted areas as a dominant delineation of JTV PSAs allied to stereotypical portrayals. For example in the Heroes Day (2011) PSA, a group of high school students almost fought. They were screaming, running, making noises. Moreover, the background was an overcrowded highway, with the sound of motor vehicles and noise.

Scene Locales

The data found from the numeration for this indicator is as following: traditional locales 30.5% (n=43) and modern locales 17.0% (n=24) were being portrayed. It also indicates as the highest frequency rate included in the scene level. It asserts that the construct of rural environments is barely detached from East Java depictions. The prominent data of environmental areas found was also complemented by the depictions of rural areas. The urban areas were more often described as overcrowded, noisy surroundings, dirty streets if associated with pollution items.

Modes of Transportation

Based on Table 1, one was bigger in number out of two categories. Public/mass transportation – which represents bicycles, pedicabs, *angkot*, buses, and motorcycles – was found 19.1% (n=27), whereas private transportation – which represents cars – was 9.2% (n=13). It is observable that the scenes contain pedicabs and bicycles were depicted in natural environments, rural areas, and some crowded urban area. The appeal of public/mass transportation is higher than private transportation.

Leisure Activities

From the total frequency in Table 1, this item only portrayed 4 scenes of leisure activities (2.8%). It was depicted in Heroes Day version 1 (2011) PSA, when a group of people were seen eating at a food stall and listening to the radio together. Proportionately, the traditional and modern leisure activities have the same number. According to this, the stereotypical traits did not count in this category, however it still showed the presence of stereotypical tendency.

Status of Women

From Table 1 it shows that this category apparently showed a proportion of domestic 9.9% (n=14) and public 2.8% (n=4). The role of women was ampler shown in domestic field, which is homemaker. The example of the lied items, Independence Day (2012) PSA delineated a scene where a conversation of a mother and a child took place. The mother was portrayed doing cooking activity. By all means, JTV PSAs are much greater likely to portray women to be engaged in the domestic field rather than public field.

Table 2 Frequency Table of Character Level Categories

Categories	Brief Description	Total (%, n)
Gender	Male	54.7%, 47
	Female	45.3%, 39
Occupation	Unskilled labors (Unemployed, pedicab drivers, street singers or *pengamen*, cleaner, petty vendors, ganster, beggars, farmers, homemakers, thief or burglars, trade labors)	61.6%, 59
	Skilled labors (Teachers, barbers, tailors, policemen, sportsmen, artists, military, court judge, religious leaders)	17.4%, 15
	No portrayals of occupation	21%, 12
Class	Poor (Ragged and tattered clothes, shabby appearances)	15.1%, 13
	Rich (Expensive clothes)	4.7%, 4
	No portrayals of class	80.2%, 69
Place of Residence	Village / Rural	10.5%, 9
	Residency (Urban area)	4.7%, 4
	No portrayals of place of residence	84.8%, 73
Language	Local / National (Javanese/Indonesian)	30.2%, 26
	International (English & Chinese)	2.3%, 2
	No portrayals of language	67.5%, 58

Character Level Analysis

The second level focused on the character level assessment of the videos. There were 86 characters examined in this study. The data findings are presented below.

Gender

From Table 2, there were 47 male characters (54.7%) and 39 female characters (45.3%). Here are a few examples, *Buka Puasa* (2011) PSA indicated two male characters within the scenes, an adult man and a boy. As the researcher stated before, women are often engaged in domestic stereotypes. This category also makes gender issues or interpretations more salient in East Java.

Occupation

The data found from the numeration for this indicator is as following: 61.6% (n=59) of unskilled labors and 17.4% (n=15) of skilled labors were being portrayed. The findings suggest that stereotypical occupations – unskilled labors – were portrayed in a greater proportion. This indicator has the largest frequency of all components.

Class

As can be seen on Table 2, the researcher found 13 characters who were depicted as poor (15.1%) and 4 who were depicted rich (4.7%) – casual and expensive clothes, could afford luxuries, and lived in houses. For example, the Moslem New Year (2012) PSA showed a woman holding a baby. She lived in a hut which was surrounded by natural environment, trees, grass field, some kind of a swamp or lake, with foggy surroundings.

Place of Residence

The findings on Table 2 suggest that there were 9 (10.5%) characters depicted living in stereotypical residence. People living in residency (urban area) is found 4.7% (n=4). Nonetheless, the number 10.5% depicts the tendency of stereotypical place of residence in East Java. Most people portrayed to be living in a rural area, villages.

Language

The findings on Table 2 show local/national (Javanese/Indonesian) 30.2% (n=26) and international – English and Chinese were found – 2.3% (n=2). Some videos were silent videos without conversations came about, however each PSA always has Indonesian greetings shown in the end of the video. Several videos portrayed characters speak a dialect of East Javanese, mostly *Suroboyoan* (native language of Surabaya). This language, however, tends to be seen negatively as of it concerns its equality and directness in speech.

Interpretation

It is clearly apparent that almost all components of culture in JTV PSAs were found to have the tendency of stereotypical traits. The portrayals of East Java culture were shown with consistency that created substantial results of stereotype tendency. The frequencies depicted may not reflect already existing reality, but

rather it organizes and constructs certain understanding of East Java culture reality. The results may have displayed hegemony process through the imagery shown.

According to Gramsci:

> Hegemony is a view of life and a way of thinking that is dominant, in which a concept of reality is disseminated in society – institutional and individual – dictate a certain ideology, moral customs, religious principles and political, as well as all social relations, especially in the intellectual and moral meaning (Lears, 1985, p.572).

JTV can be seen as the dominance party, as a leading media institution that is trusted by the society. However, if associated with the components of stereotypical culture, JTV point of view can be categorized as traditional, in terms of modernization concept. JTV is positioned as a modernization agent that depicted stereotypical traditional values more than modern. JTV, in this sense, unconsciously stresses the distinct elements of stereotype and non-stereotype traits. By that, JTV merely imposes the PSAs to display East Java distinct cultural values stereotypically.

Conclusion

Overall, JTV PSAs mostly depicted the traditional locales, agrarian, unspecialized working people, and poor class people/. The consistency shown can make the portrayals stable across time. This media portrayal represents how local audience act and start believe the cultural portrayal as a social reality.

It is observable that the content tends to demonstrate the perceived imagery as a reality. It simply overlooked the general portrayal of East Java culture. The frequency results may have seemed to be hegemonic. The number of results gives a strong foundation that it likely displays hegemony process by JTV through the imagery shown in its PSAs. JTV was perceived as a dominance that disseminated construction about East Java with very limited representation within the stereotypical elements. It highlights the tendency of traditional value when associated with modernism concept. The portrayals of East Java were appropriated with the discourse of "traditional" and "modern" distinctions, which more likely show the traditional value of East Java.

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