

The meaning of universality in the Indonesian Idol television program format

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Abstract

Competition between television in Indonesia encourages the existence of a television program planning strategy, mainly to buy the concept of a television format that has been successful in other countries by adopting its success. Of course, the adoption that is carried out requires adaptation to the culture that exists in a country, in this case, through research on the Indonesian Idol event. When adaptation occurs and there are local factors such as the cultural, psychological, and physical factors of the audience, it is at that point that it is questionable whether it is about the meaning of the universality of an adopted show program. With case study methods and constructivism paradigms, as well as data collection through interviews with key informants from Freemantle, RCTI, and the audience. From the data processing, it was found that the meaning of universality is divided into three categories, namely, competition, narrative, and participation, and the meaning of emotion has two categories, namely, as a response and as an effect of contagion.

Introduction

Competition between television stations (TV) in Indonesia began when the Government allowed the first private television broadcast, Rajawali Citra Televisi Indonesia (RCTI), to air in Indonesia in 1989, and by 2023, there were already 678 TV stations that broadcast digitally terrestrial (Mediana, 2023; NN, 2020). Because the number is increasing, it encourages the creation of competition through the programs it produces. The competition ultimately impacts getting a rating, program shares, and incoming advertising, as Permana, et.al. (Chalaby, 2011) said, the more audience, the more advertisements that come in, and the more profits TV achieves. On the other hand, when talking about advertising, Perdana (2017) said about ratings, "When a show experiences an increase in ratings, then other TVs will adapt it and make similar programs to attract viewers' interest so that the rating increases." One of the successful programs is American Idol, as Hill (Misbah, 2016) says that Idol programs like American Idol can achieve up to 50% market share, meaning that

almost half of the American population watches this American Idol Program. Based on this situation, TV managers, especially the programming department, try to find ways to make the TV programs they produce liked by many TV viewers and get a high rating.

One of the strategies of the TV station programming section is to adopt television programs that have been successful in other countries and buy a license for the concept of a TV program, produce it, and broadcast it in Indonesia; this is called the TV program format. TV program format adoption has become a way to achieve high ratings and minimize the risk of producing new programs that have never been successful. Altmeppen (2007) says that with the uncertain chances of success in the entertainment industry, a well-tested TV format can reduce the risk of failure compared to producing an entirely new program.

According to the Format Recognition and Protection Association (FRAPA), as quoted in Chalaby (2011), since its inception in the 1950s, the global TV format industry has become a trade worth 3.1 billion Euros per year. Although the format of the TV program may not have attracted much public attention, today, the format represents a significant percentage of the prime-time broadcast schedule in Europe. Hundreds of TV formats are traded in all genres, reach almost every region, and do not stop airing in the country, but can be adapted and traded for other countries.

Through the commodification of formats, a TV program can become a global commodity that generates huge revenue for local production houses and television stations in a country. Choi (2019) explained that there are three broad categories of value in the TV format: the production value of the TV format, the exchange rate, which is the value of copyright, and the value of distribution to other countries. At the same time, he explained three different aspects of the commodity of the TV format in the global community format: copyright, Bible format, and creative projects. One example of a successful format is the Idol format, which in Indonesia is famous as Indonesian Idol.

Talking about what a TV format is defined as a set of variable elements in a TV program in the form of episodes produced, then the format functions like a cooking recipe or a kind of template where the rules of the TV program are packaged to reproduce (2016; 2009; Oren & Shahaf, 2013). While Keane & Moran and then Schmitt (Altmeppen et al., 2007) say that a good format creates and organizes storylines in the same way as scripted entertainment, with ups and downs, tension and conflict, twists, and drama. Also, a television format is a program or concept of a program with different elements that can be exported and licensed to production houses or broadcasters outside their home country for local adaptation.

Then, Altmeppen et al. (2007) described a TV format that, if it is successful in the local market of a country, will be brought by the format distributor and offered to the global market. International format trade is an iterative process consisting of stages of making, distributing (selling and buying), producing, reproducing (adapting), and broadcasting entertainment programs. When a television station buys a TV format, the distributor will provide a Production Bible and consulting during the local production of the format. Esser (2013) said that the production license is the Production Bible, a compilation of production information such as technical requirements, rules of the game, filming schedule, and crew list.

When we talk about TV formats, we will talk about starting from the planning process to airing, but also an important factor to fill it in, namely, a message created to get ratings and advertising revenue for television stations. Vane-Gross (Morissan, 2008, p. 361) explained that the characteristics of a format are (a) must have dominance, both in the form of format and stars, and (b) in the form of dominance in the form of event concepts, while (c) the presence of star players is the players chosen to fulfill the core of the story to be built. The idea of dominance of formats, then the concept of the show, is the key to

success because it is the beginning of the planning of a TV program before the program is produced. One of the successful TV programs is entertainment programs, as said by Setiawan et.al (2022), showing that the biggest motivation of viewers to watch TV is due to entertainment motivation, or 82.9%. Various studies on TV formats have been conducted before, such as Chalaby (2011), Moran & Malbon (2020), and Sylkina (2020), which look at TV formats from an economic perspective, such as franchising and commerce, in which there is also intellectual property and copyright to a format.

However, others, such as Moran (2009) and Keikonen (2016), do not associate the TV format with its purpose but rather associate the TV format with a process when produced locally in a country, with some of the factors that determine the process, such as cultural adaptation and negotiation. As Keulen & Krijnen (2014) said, "because format is essentially open, they cannot be seen simply as transmission belts for Western values." Meanwhile, according to Moran (2009), cultural adaptation in TV format talks about adapting and producing a program format as an interactive process involving the format licensee located in the center and the licensee company in the area where the television station is located. Format licensees have extensive knowledge of formats and production experience, as well as a cultural and intuitive understanding of local audiences in a country. Therefore, it is important to emphasize the adaptation and negotiation factors to produce the best impressions for viewers in the country. Keikonen (1991), related to cultural negotiation in TV format, can be applied by analyzing various levels of television culture and the format industry. 'Culture' in cultural negotiation refers to the various processes of meaning-making in production, text, and reception, and includes both material and symbolic aspects.

A TV program format that is adopted and then adapted gives a clear picture of the nature of the same value standard globally, and this is called universality. The adoption process is not carried out on the entire element, but on some parts such as the event theme, event elements, and rules of the game. When adopted into a universal part, it must eventually adapt to the culture in which the program is adopted so that it can be liked and accepted. The understanding of the meaning of universality itself is always related to common things, things that are the same in rules, and things that can be adapted. One of them is Brown (1991) thought which tries to provide an overview of universality from the human side (human universal), namely human universality is seen from the side of culture, society, language, behavior, and soul inherent in human beings, and one of the elements of human universality is cultural universality. Moreau (1995), in his statement on universality from the human side, says that people of all races and ethnic identities share facts and experiences as human beings. The universality contained in each culture includes language, thought, the process of enculturation, mythical frameworks, authority structures, and various institutions necessary for the survival of human society (for example, kinship, economy, education, politics, recreation, various types of associations, health, transportation, and others).

The statement shows that the understanding of diversity contained in each culture includes language, thought, the process of enculturation, mythical frameworks, authority structures, and various institutions necessary for the survival of human society, such as kinship, economy, education, politics, recreation, various types of associations, health, transportation). Payne & Gay (1997) draw attention to cultural universality by saying, "These cultural universals can be identified as simple elements of people's life that are universal in their appearance, regardless of where or how society lives." While Wiredu (1995) argues that cultural universality with intercultural communication is like two concepts in the same currency, as stated, "if there is no cultural universality, then intercultural communication is impossible, and vice versa.

Another explanation of universals or universality in human beings, said by Brown (1991), describes the characteristics of human universals such as culture, society, language, behavior, and the universal soul, which are common to all humans. There is a large list of items that are suggested as something universal in all humans. One of the human universals is cultural universals, as explained by Moreau (1995), that:

People of all races and ethnic identities share the facts and experiences of being human. Universals found in every culture include, among other things, language, thought, the process of enculturation, myth frameworks, authority structures, and the many institutions necessary for the survival of human societies (e.g., kinship, economics, education politics, recreation, various types of association, health, transportation, etc.)

From this description, the understanding of universality contained in each culture includes language, thought, the process of enculturation, mythical frameworks, authority structures, and many institutions necessary for the survival of human society (for example, family, economy, education, politics, recreation, various types of associations, health, transportation).

Looking at this and related to the format of TV Programs, which emphasizes the standardization of the same values, but because there are cultural and psychological factors from the audience, it can be understood that there will be different acceptance of the same program in other countries. Why was this created? As Payne & Gay (1997) argue, "Culture is distinguished and defined by traits or differences that are unique to a group of people". This uniqueness then encourages a meaning that should be universal, becoming a universal meaning that is local. This is also reinforced by the statement from Blumer (1969, p. 5) that meaning is a social product that is created from and through interaction and occurs between human beings. Then, West & Turner (Payne & Gay, 1997) say that meaning is the result of human construction. So, if meaning is a social product through interaction between humans, of course, meaning does not just happen; many factors affect the creation of meaning, and it will certainly be different. Likewise, when talking about the universal TV program format, there must be no same content standard because cultural, emotional, or psychological factors will significantly influence it.

Therefore, when a program becomes a global commodity, as Cleveland & Danfelter (Payne & Gay, 1997) argue, singing is universal, applies the same or universally applicable standards, and succeeds, it is necessary to find out the meaning of universality itself. Gemzoe (2020) uses the terms transnational, adaptation, and cultural negotiation when a TV format is produced locally in another country. Then, what is the big question of this condition? That universal meaning cannot be separated from the knowledge and references of the audience who interpret it. Therefore, it can be stated whether universality applies in all countries and has the same meaning among countries that adopt the Indonesian Idol Program, even though each country has different cultural characteristics.

Method

In answering the problem of the meaning of Universality, this article uses a constructivist paradigm. According to Batubara (2017), the goal of constructivists is to build an understanding that rests as much as possible on the views of the participants about a given situation. The case study method is important in understanding a phenomenon holistically, especially when viewed from an understanding of universality in adopting a successful TV format in one country to another country in a different cultural context, using a holistic single-unit analysis design. While the selection of informants as the main

data source is carried out purposively with the criteria are individuals who understand the history of the success of the Idols format in various countries, understand the idol's content, know the reasons and background for the acquisition of the Idols format in Indonesia, understand the rating and share of idols formats in Indonesia, and understand how to develop creative content of the Idols format in Indonesia. Therefore, the key informants include Fremantle Media as distributors and holders of the Idols format license, namely the Managing and Co-Managing Director of Fremantle Indonesia and the Executive Producer of Fremantle Indonesia, because they are figures who clearly understand the program of the event. Meanwhile, another informant from the local scope, as a TV Program licensee, is the Head of Research and Development from the 3 TV MNC Group, and the last informant is the Indonesian Idol audience. Ethical approval was obtained from the Institutional Research Committee of Pelita Harapan University for all facets of this study.

The main data collection came from semi-structured interviews conducted in person and using Zoom, which were conducted from August 29, 2022, to September 5, 2022, with an average duration of 38 minutes, after obtaining approval and scheduling according to the time of each informant, and it is confidential in mentioning the name of the informant. At the end of the face-to-face meeting, the researcher will use a recording device to document the interview results. Meanwhile, when an interview uses Zoom, it will be recorded directly to the computer. The data analysis carried out is by reducing data through the coding process of interviews conducted with informants. From the results of the coding carried out, it will get a grouping of data and themes related to the problem to be studied, namely the meaning of universality. Secondary data was collected through documentation studies, especially documents about the Format of an Indonesian Idol TV Program. Regarding the validity of research using theory triangulation, as stated by Neuman (2014, p. 167), theory triangulation uses various theoretical perspectives, including cultural, psychological, and communication perspectives.

Results and Discussion

Through the data processing process where the raw data from the interview is made in the form of transcripts and notes from the researcher's observations in the field will be stored and documented. After that, the raw data will be organized based on data sources, data types, data descriptions, and data characteristics. After that, the researcher will read all the collected data to find out what data has been obtained. Then, the researcher will be able to choose or reduce which data is important, which is new, which is unique, and which data is related to the research question. Furthermore, the researcher will sort, clarify, and categorize the collected data by creating themes for the data. In the next stage, the researcher will code or give marks to the data that has been grouped. Groups of similar data are given the same code. Through this coding, researchers can produce categorizations or themes. These themes are research findings.

After the coding process, the researcher will create a description and systematize it and become clearer. Then, the researcher will look for a relationship between one theme and another. From here, researchers will provide interpretation and meaning to the themes and relationships between one theme and another to form a comprehensive data analysis. Based on the data analysis, 2 (two) categories were obtained regarding the meaning of universality, namely, universality in the cultural context and universality in the emotional context, with various indicators that strengthen the two categories in interpreting universality. Here is the explanation of the result:

A. Universality in Cultural Context

Universality in cultural contexts emphasizes the similarity of language, thought, enculturation processes, mythical frameworks, and authority structures. As Payne & Gay (1997) says universal meaning is something that must be transferable, without any cultural barriers - "It should be transferable, with no cultural barriers" and have several lists as culturally universal, and one of them is the art, play, and recreation elements in which there are forms of art, play and recreation, folk art and fine art, standards of beauty and taste. Therefore, the findings in the category Meaning of Universality in Cultural Context will shed light on competition, narrative, and participation.

Meaning of Competition

If we talk about the meaning of competition itself, then there is a universal meaning that can be described, namely, a condition of competition, fighting, and the desire to achieve a goal carried out by an individual through struggle according to their abilities. But interestingly, in this article, the meaning of competition can also be interpreted as a friendship, or it can be said to be a close bond of relationship, not only to defeat other individuals but as a victory together in a process. This meaning can be seen from several statements made by informants regarding the meaning of friendship,

".. An opportunity to be better than the others, that they are indeed competing with all the participants, but they also help each other" (Informant 1, Co-Managing Director Fremantle)

"So, it's true that people who come from the bottom are nobodies and then enter Idols, they can become famous people like that, and it seems like the concept is from zero to hero (Informant 3, Executive Producer Fremantle)

This statement gives an understanding that competition is not just fighting and achieving goals, but also understood as friendship because they live together in a singing room. As expressed by Leclair (2018), expressing his opinion about cultural universals, "The idea of cultural universals implies that mankind and its multiple cultures are interconnected by patterns of fulfilling human needs that occur on a global scale."

Waisbord (2004) states, "television formats are conceived with flexible formulations, with their templates can be produced worldwide and turned into programs with characteristically 'local flavor'. This statement indicates that the meaning of competition can be produced with the same standards, such as competition, position grabbing, and victory. Still, the context of local taste becomes a spice in interpreting a reality show in Indonesia, namely Idol, where a sense of friendship, loss of colors, competition, and the desire to continue together.

An understanding of an interconnected world illustrates that a culture of universality must be connected to cultures elsewhere and demonstrate the same value. An example that shows how an unconnected program format is expressed in an interview is Farmer Wants a Wife, a dating show. The event was a success in Western countries, but did not take place in Indonesia because it did not fit with the Indonesian culture. So, Indonesian Idols, as a TV show, interprets a competition as universal, or in other words, the value of competition describes similarities and can be applied in any part of the world.

The Meaning of Narrative

Narratives in this category show that there are similar patterns, similar life journey structures, and narratives of togetherness with the audience, which are being adopted from one culture to another, from one country to another. Narrative as a story emphasizes a process, a change in conditions, or a change in status inherent in the individual. As a

story, it can be said that the meaning is different between individuals; some show a picture of a sad story, but some get a brilliant story in the sense of an unknown person becoming a known person. It is this story that the program organizers adopt and produce according to the local social and cultural factors inherent in a country. For example, in Indonesia, the narrative about the status of a participant is raised to give a story of the struggle carried out; there is a sense of fatigue, anger, disappointment, fatigue, or ups and downs on the way to the peak of glory. As some informants have also said about the meaning of this narrative,

".. because of that, their journey follows from the beginning, they have hopes for this person to become someone, because maybe they represent the same group, whether from the same region, whether from the same religion or from uh a similar condition or situation that, 'Wow if I were him, I have to support him', yeah these are emotional things like that..." (Informant 1, Co-Managing Director Fremantle)

"So, this is not scripted or anything, but uh, when we make a kind of reality show, we create a situation, then uh, those who are involved on camera, we expect a reaction, so we create the situation first and then we record their reaction" (Informant 2, Co-Managing Director Fremantle2)

"... from a nobody from the beginning, they met in which city until finally he became a superstar, like that" (Informant 3, Executive Producer Fremantle)

So, the nature of the narrative shows a desire that comes out of oneself to change one's life, which is illustrated both by the characteristics of self-identity but also by the format developed. The narratives of the struggle stories of the contestants are what the Idols television audience likes, as Fisher (Griffin, 2019) said when telling his thoughts on the Narrative Paradigm that humans are narrative creatures who experience and understand life as a continuous series of narratives, as conflicts, characters, beginnings, middles, and ends because humans are storytellers. Therefore, any form of human communication related to beliefs, attitudes, or actions needs to be seen fundamentally as a story. As narrative creatures, television viewers like the narrative in the form of the struggle story of the Idol contestants which gives a picture of attachment from one episode to *another and then retells* a struggle that is built as a reality about the *journey from zero to hero* side by side with the thick friendship between the contestants to give an idea of the truth (fidelity) of the narrative that is built. This construction will give rise to a rational and logical story about a contestant, and that rationality is then identified with the audience.

Meaning of Participation

A third finding regarding the meaning of universality in cultural contexts is participation. Participation itself in this paper focuses on the participation and involvement of the audience in the activities of an event. In audience participation, researchers see the audience's willingness or desire to participate in voting even though it is in the voting system provided by television stations, both through social media, such as providing *Comments* and *likes*, or paid voting, for example, through Short Message Services (SMS). The picture of this participation can be seen from the informant's statement as follows:

"So, the public also determines the journey or process, not just watching the judges choose and then train, but in the end, who decides? It's in the hands of the audience because they have the right to vote, so they are, eh, eh, what, authentic is what is meant by authentic, right?" (Informant 1, Co-Managing Director Fremantle)

"...Wow, this finalist is from Papua, we as Papuans must support" (Informant 2, Co-Managing Director Fremantle2)

"And another advantage is that they eh what is it called, attracting the masses, the audience votes like that, well that's something new, eh in Indonesia it's never happened before, there was Asia Bagus at that time but it used judges, right, for live singing like that, only for Idol they take advantage of the large audience" (Informant 3, Executive Producer Fremantle)

This participation from the audience is realized by voting activities via SMS or other forms of digital voting, to provide votes that determine the victory of a contestant. In its development, audience participation in the Idols format is an active audience through social media because Indonesian Idol is realized by providing comments and likes; this activity can show increased audience engagement and involvement to vote and faithfully watch Idols. As Cha, Greer & Ferguson, Lee & Andrejevic, as quoted from Lin Et al. (2018), said, "Evolving alongside social media communication, broadcasters have utilized social TV strategies to attract and maintain viewers, hoping to increase viewership and advertising revenue".

B. Universality in the Context of the Emotional Bond

The emotional element is interpreted as a feeling of bonding with others using the medium of a program on television. Matsumoto & Assar say in Efenbein & Ambady (2003) that emotional universality is the study of how people communicate emotions across cultures, or in other words, a characteristic of emotions that can apply equally in various places. When thinking about Universality in the context of Emotions, Moreau (1995) said that emotions are related to the point of view of psychology, which emphasizes that humans are the reality of emotions found in every culture.

Emotional realities may be experienced and expressed differently, but they are common human phenomena Wierzbicka (2009) about emotional universals that nothing is more persistent in studying human emotions than the belief that they can all be reduced to a small number of universal and innate emotions found in all humans ("normal"), and, that these supposedly innate and universal emotions can be identified as fear, anger, or sadness. Asri & Chusniah (2021), "This form of emotion is called universal emotion, which is an emotion experienced by all people in the same way as the same antecedent of emotion across cultures.

Referring to interviews with key informants and several other informants, researchers found that there is a universal emotional aspect in the Idols format, namely the same emotions felt by Idols' viewers, even though they are in different countries. These universal emotions are caused by the standard rules in the Idol format that were deliberately created so that the concept of the Idol format can become a global commodity. As Chalaby (2011) said, "An international format is geared up to hit specific points throughout the narrative and constructed to take viewers through a succession of emotional states."

The emotions that arise because of these conditioned rules build a Conditioned Emotional Response in the audience in all countries that adopt Idols. The rules are standardized to equalize the emotions felt by audiences in different countries that adopt idols. In addition, these standard rules build Emotion Contagion, which is an emotional transmission where the audience feels the same emotions as the emotions felt by the contestants.

Conditioned Emotional Response

The meaning of Conditioned Emotional Response refers to a situation in which humans will respond with certain emotions due to conditioned situations and circumstances. This condition means a certain situation, whether intentional or not, that makes humans, every time they are in that situation will respond with the same emotions. In the Idol format, contestants are in situations that are conditioned by the rules of Idols so that they will respond with certain emotions. Because these rules are standard, when applied in any country, contestants from that country will respond with the same emotions as contestants in other countries. As the informant said,

“...the element that makes this event complete so that it can be followed in various countries is that it has a very high emotional side, the emotional attachment between the audience and the contestant is very high, and because of that, they follow the journey from the beginning, then added “Well, this judges audition is to present contestants who are filtered from the mass audition or big audition” (Informant 1, Co-Managing Director Fremantle)

“To achieve success, there are many formulas, but if I see one key, there are 2 things that we must hold on to, the first is that there are several format points that have become standard” (Informant 2, Co-Managing Director Fremantle2)

“Well, that is actually what is used in this idol format where this foreign format can then be localized with the culture that is running in Indonesia outside of the Nielsen market, then added “Eh in general, what I know is that the format already has a bible, there are already provisions that what can be done is this, what cannot be done is that” (Informant 4, Head of R&D 3 TV MNC Group)

The results of the study explain that from a conditioned emotional response, researchers found in this study that this standard point format conditions contestants in situations that can construct certain emotions in themselves. As Shrestha (2017) says, “Conditioned emotional response can be referred to as learned emotional reaction or response to a certain conditioned stimulus.” The emotions felt by these contestants also construct the emotions of the audience who watch television. This condition is due to Emotion Contagion, which is the transmission of emotions from contestants to the audience.

Emotional Contagion

Emotional contagion can be said to be an automatic imitation and adjustment from the contestants who perform, be it in the form of expressions, vocalizations, movements, or even life similarities displayed in a narrative. As Hatfield puts it, et.al (n.d.) when talking about, ‘emotional contagion’ is a tendency and capture the emotions of others as a reciprocal consequence of facial expressions, vocals, and posture. Emotional contagion talks about other people connected to it so that they can feel the same emotions. If it is focused on the Idols’ audience, it explains how the Idols’ television audience can feel the same emotions felt by the contestants as they go through the stages of Idols. The audience will go through a process of being identified with the contestants and then a process of emotional transmission from the contestants to the idol’s audience. Several important elements show this emotional contagion, such as the identification process - the audience can feel the same emotions as the contestants. As the informant said as follows,

“That this will attract the interest or feelings or emotions of the audience, well, the emotions were all kinds of things, yes, because, ‘Wow, your voice is really good, the quality is like that’, or, ‘This person is not good’, that’s also an emotion, right, what annoys the audience or they even laugh, even though in terms of quality, that person or contestant, eh, their singing is not

good, right - added later because maybe they represent the same group, whether from the same region, whether from the same religion or from eh, the same condition or situation that, 'Wow, if I were him, I have to support him', yes, these are emotional things like that..." (Informant 1, Co-Managing Director Fremantle)

"Oh yeah, maybe if you're sad if your champion is eliminated, that's it, maybe that's the difference, so when the announcement turns out that the champion that you support is eliminated, then you're sad, you feel sad, so there are many moments" (Informant 3, Executive Fremantle Producer)

"Well, in one result segment alone, there can be a lot of emotions at play, from the tension earlier, sadness for sure because when the results are announced, there will be crying or other things" (Informant 4, Head of R&D, 3 TV MNC Group)

"Sad or tense at the time, what's it called, elimination, right? Ya, the elimination time. Meanwhile, if we support that person, it turns out, he loses just based on SMS it seems pathetic. I mean, even though he can do better than they got" (Informant 6, Indonesia Idol audience)

The process of being identified with the contestants shows an emotional attachment between the two, the participant and the audience, partly because the contestants represent the same group, the same region, the same religion, or the same situation. Even the performance of participants creates a strong relationship between the two, for example, there is a feeling of the same conditions and situations as experienced by the audience, there is pity, and even other feelings that bind the two. As quoted from Chory-Assad & Cicchirillo (2005), said, "... group identification (ID) is defined as the process through which TV viewers recognize their friends and family in TV characters and become involved with those characters because they share certain salient characteristics with the viewer's friends and family." This opinion explains that the identification of audience groups is related to the involvement between the audience and the characters on television.

Rosengren et.al (McQuail, 1997) strengthen this argument by stating that one of the main dimensions of TV viewers' relationship with the media is the variable degree of identification, namely the TV viewer's involvement with several media personalities. Another thought conveyed by Coplan et.al (2006) quoting Carroll about the role of *emotional contagion* in audience psychology,

"Carroll also addresses the role of emotional contagion in spectator psychology. There are many ways in which spectators relate to characters, though most spectator emotions can be explained by one of two processes. The first is sympathy, the dominant relationship that emerges between spectators and characters, with the spectators feeling care, concern, or a pro-attitude toward the character..."

There are many ways the audience connects with the character, one of which is sympathy, which is the dominant relationship that arises between the audience and the character, where the audience feels care, concern, or a pro attitude towards the character. Then Stiff, Dillard, Somera, Kim, and Sleight (Chory-Assad & Cicchirillo, 2005) mention that "...the affective dimension of emotional contagion is experiencing emotions that correspond to those of the other person (i.e., "feeling with"). So, emotional contagion is experiencing emotions that correspond to others, in this case, feeling the same thing as the character that the audience feels identified with. This indicates, as Setyo Bono et.al. (2022), that the media has the power to arouse emotions from the audience, such as news packed with sadness will touch the conscience, just as news about the victory of a football team that is packaged festively will evoke euphoria of victory.

Conclusion

Interpreting Universality in Idols is a standardized element of culture and emotion. Understanding standards when associated with global commodities, then it is done through standard rules so that they can be accepted in all countries. Although it can apply globally, there is a uniqueness that must be adjusted to the conditions of the audience, so that an intimacy can be built between the singer and his audience. And it is very noticeable that culture, references, and knowledge influence the meaning that is formed. The meaning of universality, which emphasizes equality in general, does not apply to audiences in Indonesia; some peculiarities arise because of the factors mentioned above. So, there is a special meaning of universality itself, competition being friendship, participation as engagement. While in the meaning of emotional universality, it is explained as the audience's response to the conditions created in the event, and emotional universality is a tendency to imitate and adjust automatically to what it gets. The meaning of universality in the Indonesian Idol Program shows uniqueness due to cultural factors inherent in individuals in Indonesia, namely Eastern culture that emphasizes the family side.

The media in its capacity is not only a conveyor of informative messages, but also a medium that can influence the perception, values, and behavior of society globally. Critically, it can be said that the adoption of the Television format can strengthen and even perpetuate the cultural dominance of the adopted TV format, so that it will affect the awareness and sense of ownership of one's own culture to be eroded. Of course, what must be encouraged is that media managers, when they are going to adopt a program format, must ensure that adaptations can be made according to the culture of each country because often the adoption of a program is decided based on the power structure of the producer from the country that has the format. Of course, the media, as Marshall McLuhan said, will become a global village through the adoption of the TV format, not only as long as it has been thought to occur in the scope of the digital arena. The concept of universality is relevant to be used as a benchmark for this unification, but with different differentiations based on the culture and psychology of the adopting country. The big question is, does the audience, while watching music shows, have anything in common with watching other genres? If it is described the same, then it can be said that the meaning of the universality of the adopted Event Program is not influenced by factors other than culture, references, and knowledge of the event.

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