

## **BANGKITNYA PODCAST DI INDONESIA**

### **Perkembangan Podcast New Media Sebagai Budaya Populer Generasi Muda Di Indonesia**

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#### **ABSTRAK**

Podcast sebagai media baru tumbuh pesat dalam lima tahun terakhir. Pertumbuhan podcast juga terjadi di Indonesia yang didukung oleh teknologi, industri, kreator, dan masyarakat. Podcast telah menjadi budaya populer di kalangan generasi muda Indonesia, khususnya di perkotaan. Kedepannya podcast diharapkan terus berkembang baik secara global maupun di Indonesia. Kemajuan teknologi internet dan smartphone akan menjadi aspek kunci dalam kemajuan podcast di masa depan.

**Kata Kunci:** Podcast, Media Baru, Budaya Populer, Media Audio.

## ***THE RISE OF PODCAST IN INDONESIA***

### ***The Development Of New Media Podcast As Popular Culture Of Young Generation In Indonesia***

#### **ABSTRACT**

Podcasts as a new media have grew rapidly in the last five years. Podcast growth also occurs in Indonesia supported by technology, industry, creators and society. Podcasts have become a popular culture among Indonesia's young generation, especially in urban areas. In the future, podcast is expected to continue to grow both globally and in Indonesia. Advances in internet and smartphone technology will be the key aspect in the future progress of podcasts.

**Keywords:** Podcast, New Media, Popular Culture, Audio Media.

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## INTRODUCTION

The presence of the Internet has changed human life. Therefore it is not wrong if many people claim, the greatest invention in the modern age is the Internet. All aspects of human life have changed after the presence of the internet, including the media. All conventional media have converged with the presence of the Internet, including voice-based media. One of the voice-based media that has grown rapidly, especially in the last five years, is podcast.

Since it was known 16 years ago, podcasts have developed into a popular voice media. Its resemblance to conventional radio media immediately led to a discussion about podcast vs radio. Richard Berry, a senior lecturer at the University of Sunderland, through his writing entitled *Will the iPod Kill the Radio Star?* brought up the discussion. In the journal that gained extensive attention, Berry compared Podcasts to Radio. Berry raises the question whether podcasts are a new medium that will threaten the radio industry?

This threat is due to the fact that podcasting is very cheap when compared to radio. Radio broadcasts are delivered through a variety of infrastructures ranging from transmitting antennas to recording needs in the studio. While podcasts are produced only with makeshift recordings, and with the sophistication of the internet, they can be broadcast easily. Because it's so easy, Twist says, for many podcasters, or podcast creators, they do what's on the radio using the powerful and easy technology that's now available. It is a convergence of technologies that many people already have (Barry 2016). Due to the vast differences in the cost of production between radio and podcasts, Berry even said that podcasting is effectively a free technology.

16 years since its existence, podcasts have not replaced radio. Podcasts are growing, and radio is still around. The research of Ferguson et al shows that radio listeners from portable devices do not stop listening to the radio altogether. Even Shaw explains, for radio listeners, listening to podcasts is like simply shifting from hearing linear radio to hearing non-linear radio. Simply put, podcasts are an option for them if they want to hear broadcasts according to their needs, compared to scheduled programs such as radio services (Barry, 2016).

A number of studies have shown that the average age of podcast listeners is younger audiences compared to radio listeners. Thus, podcasts are considered to actually expand the reach of voice-based media listeners. This is in accordance with the opinion of McQuail and Livingstone which states that the presence of the internet which creates new media is a supplementary and it is not a substitute for conventional media (McQuail, 2011).

In the beginning, podcasts were seen by many as only from a technical perspective, namely "independence" in producing and distributing sound contents, even for non-professionals. However, podcasts are then adopted by companies, traditional media such as television, newspapers and even radio, to

government institutions. This makes podcast creators divided into two, namely amateurs for nonprofit purposes, and commercial groups for profit (Bonini, 2015).

This makes podcasts fit into the mainstream of 'gaming'. Podcasts are no longer considered merely to convey a passion for speaking, but have become digital media. Bonini stated, with the tremendous growth and development of its business model, podcasts should be seen as digital mass media, not just as an alternative to broadcasting. Podcasts have the appeal and power of media.

The podcast wave is also sweeping Indonesia. A year after its birth, podcasts entered Indonesia in 2005 through the presence of Apa Saja Podcast. The development has been increasing rapidly in the last five years. From the creator's point of view, the number of podcasts continues to increase and become more varied. Meanwhile, from the listener side, the increase in podcast listeners has increased significantly. "Podcasts in Indonesia are arguably one of the most interesting in the world today, the number of users searching and listening to podcasts continues to grow," said Head of Spotify Studios for Southeast Asia, Carl Zuzarte at the end of May 2020 in a virtual press conference with mass media.

Zuzarte even revealed that 20 percent of users in Indonesia listen to podcasts every month. That figure is higher than the global average percentage. The magnitude of this number even makes Spotify hired a number of podcasters to provide exclusive podcast for Spotify. This is because the increase is not only on the creator and listener side, the platform for listening to podcasts has also increased. Media Indonesia group created Podme, while Mahaka Media created Noice. Not to mention that a number of Podcasts also air on the audio visual channel, such as YouTube.

The presence of Podme and Noice is certainly a concern for themselves. Moreover, it is added to the fact that as a media group, they have many sources and creators to create podcasts, and some of the content that is played is exclusive only to their platform. Judging from these various facts, this paper is intended to see the development of podcasts in Indonesia from the beginning to the present and predict the future development of podcasts.

## **RESEARCH METHODS**

The method used in this research is qualitative with an exploratory study. Qualitative research is research that seeks to see and construct social reality and find its meaning (Neuman, 2003). Thus, qualitative research pays close attention to the process, events and authenticity of the research object. Hence, in qualitative research, the researcher is involved in interactions with the reality he is researching. Because podcasts are something new in Indonesia and there are not many scientific references related to it, this research uses exploratory studies. An exploratory study is research that seeks to explore the causes that influence the occurrence of something and to explore new knowledge in order to find out these problems (Arikunto, 2010).

Because podcasts are an emerging medium, there are not many academic studies on this issue, especially in the Indonesian context. Bonini stated that podcast as an issue for media studies has not received much

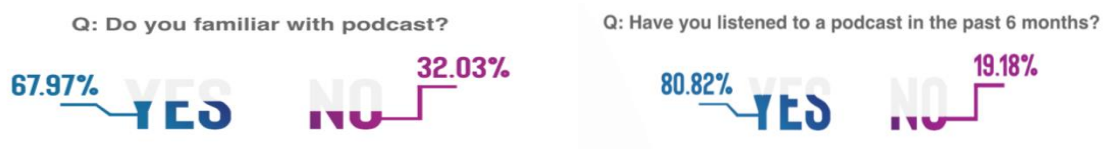
attention from scholars. The Radio Journal, an academic journal that focuses on broadcasting and voice media, only published four articles on podcasts during the period 2004 to 2014. It becomes the reason why the research was conducted using the exploratory study method.

In this study, information was obtained from literature reviews, direct observations and interviews. There are a number of academic journals and mainstream media coverage on podcasts in general and podcast development in Indonesia in particular. Meanwhile, observation is done by observing (listening to) podcasts in Indonesia from the early days to the newest podcasts. Some of the podcasts that were observed are Apa Saja Podcast, Podcast Awal Minggu, Podkesmas, BKR Brothers, Whose DESTA ?, Podcast Raditya Dika, Podcast Deddy Corbuzier, Box2Box Football Podcast, Makna Talk and Keluarga Baru.

Meanwhile, the interviews were conducted with two sources. The first is Iyas Lawrence, who presents the Makna Talk podcast belonging to the Makna Creative agency. The second source was Yonathan, a former broadcaster for iRadio Medan who recently launched Keluarga Baru podcast channel with his wife.

## RESULTS AND DISCUSSIONS

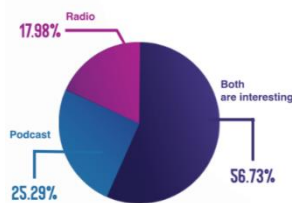
Indonesia is a country that is fast in accepting technological developments, including new media. Although the quality of the internet across the country has not been evenly distributed, the areas where the Internet has become accessible shows significant development of new media, including podcasts. A survey conducted by the Daily Social in 2018 showed that 68 percent of respondents knew about podcasts and of that number, 81 percent had listened to podcasts. From the research, it is found that a number of important things that played a role in the revival of podcasts in Indonesia.



### The Unique of Podcast

Despite the resemblance to radio broadcasting, a number of podcasters refuse to equate podcasts with radio. "I think podcasts are not a substitute for radio, nor are they complementary, we are two different things. It just so happens that both voice-based media, but in my opinion it is different," said Iyas Lawrence. Iyas' view is based on the idea that radio listeners who do not leave the radio to listen to podcasts, but they listen to radio and podcasts according to their needs. And this is in accordance with the results of a survey conducted by Daily Social on Indonesian respondents in 2018, where the majority of respondents chose to listen to both media.

Q: Do you prefer listening to podcast or radio?



56% of respondents rated both radio and podcast as interesting audio content. But if you look at the comparison, respondents who prefer podcast only (25%) are more than those who prefer radio only (18%). This preference shows a serious shifting in digital audio-based content trend. (n=1041)

From the research conducted, podcasts are unique in terms of both the creators and listeners of the podcast. From the creator's point of view, there are a number of unique podcasts that make them interested in making podcasts. First is freedom of speech. "We don't have a boss. We don't have the same restrictive rules as on radio. We can do what we want and put it on the podcast, and then people can hear it whenever they want," said Gervais (BBC News, 2006).

A Markman survey of podcasters conducted in 2012 shows that desire to do what's on the radio, is the main reason people start making podcasts, but with the bonuses are ease of access and freedom of speech. It cannot be denied that as conventional media, radio has many rules and limitations. Both from regulations and other limitations, for example political conditions, economic conditions, etc. Whereas in the podcast, anyone is free to speak and the responsibility for what is discussed is entirely personal, not institutional as in the mass media.

The next reason is ease of access. Anyone can do that, as long as you have internet, computer and microphone (Barker and Goldsmith, 2014). However, these comments are no longer valid at this time. Due to the sophistication of telecommunications technology today, the minimal requirement to make a podcast is only one: a smartphone which connected to the internet.

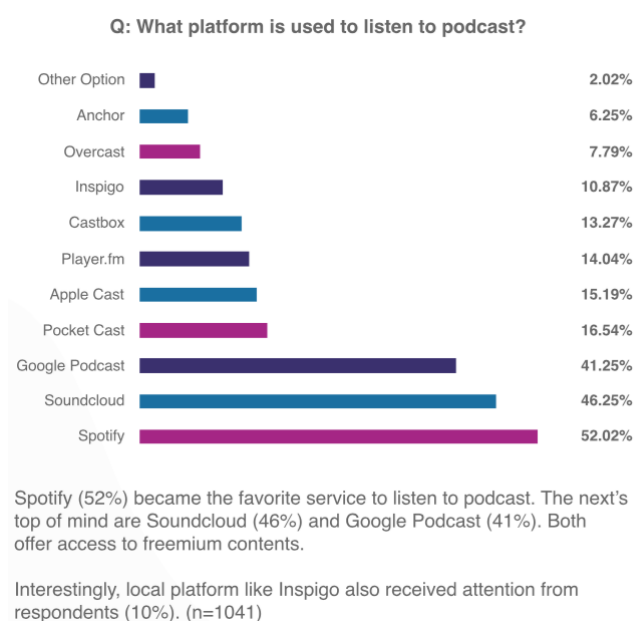
That's why Yonathan launched the New Family podcast on the Spotify platform. "I just got married, my new wife is pregnant, and I miss broadcasting freely, so we finally made a podcast using only my cellphone," explained Yonatan. The option to create a YouTube channel was considered, but as an audio-visual medium, the visual aspect certainly needs attention. "For Youtube, of course, the visuals must also be good, but if the podcast has enough sound, the important thing is that it is clear, enough," he said.

The presence of Anchor and Spotify for Podcaster has made it easier for many people to produce podcasts. Anchor, for example, has editing features that are easy to use and equipped with many things such as background music, sound effects which are certainly not problematic under license. Coupled with the sophistication of smartphones accompanied by competitive prices, making podcasts is very possible for anyone. The new family channel produced by Jonathan and his wife only uses a mobile phone with the Anchor application.

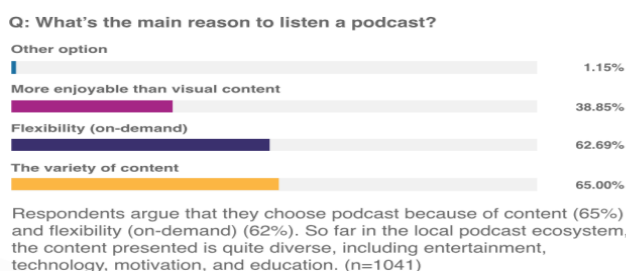
Due to this convenience, Makna Creative also launched Makna Talk. Iyas submitted a proposal to Ernanda Putra and Kenan Pearce with a capital of only IDR 5 million for production equipment. This value is certainly not large for a company, and in the end Makna gave Iyas the green light to produce Makna Talk.

Meanwhile, from the listener's point of view, there are a number of unique pocasts that make them listen and even subscribe to podcasts. The first reason is convenience. Having podcasts in the sound player application makes it easier for people to listen to podcasts. Spotify's move to make a special podcast channel one of the keys to increasing podcasts in Indonesia. Previously, podcasts could only be heard on SoundCloud or Apple Podcast, which was only available on Apple-owned devices. Spotify, which is also available on Android, has played a role in making podcasts increasingly popular in Indonesia.

Proven by the 2018 Daily Social survey, where Spotify is the least widely used platform for listening to podcasts. Another interesting finding is that local platforms like Inspigo get a fairly large percentage, which is over 10 percent. If the survey is conducted at this time, the possibility of local platforms will increase considering that currently PodMe and NOICE are supported by major media groups.



The second reason is the variety of contents on podcasts. The growth of Indonesian-language podcasts has made listeners have many choices to listen to podcasts compared to 5 years ago which were dominated by foreign language podcasts. In the Daily Social survey, 65 percent of listeners hear podcasts due to variations in content. If you look at the Spotify Indonesia podcast chart, you can see a variety of content, even though it is dominated by entertainment genres. This has prompted Box2Box Media Network to develop a variety of podcasts, which by now they have hosted 18 podcasts and will continue to grow.



Makna Talk realized this. "Podcasts are growing because people are getting bored with the same media, they are delivered just like that, the content is also the same. In the podcast, all podcasters are free to say

anything, so that it can become another perspective for listeners," explained Iyas. Despite presenting weighty content, Iyas admitted, Makna still pays attention to the entertainment aspect. "We present qualified sources, but there must be an entertainment side to attract listeners," he said.

The third uniqueness is that podcasting has on demand characteristic. Unlike conventional radio which is linear, podcasts can be played at any time by listeners and are free to choose podcast content. Crofts et al (2005) stated that podcasts shifted mass broadcasts to personalized media on demand. Based on the Daily Social survey, there are 63 percent of respondents who listen to podcasts because of this flexibility. This figure shows how asynchronous one of the podcasts becomes as a new medium that enters listeners.

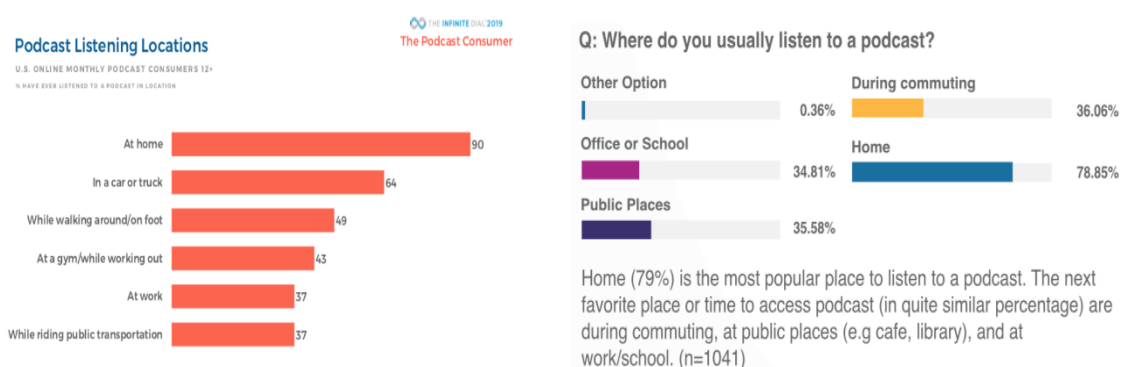
The fourth uniqueness is personal characteristic. According to Meduni, the unique experience when listening to podcasts is that listeners are more personally familiar because they see them as individuals and not as currents when they hear the radio. So even though many podcasters are radio broadcasters, listeners perceive differently when they hear them broadcast on the radio and when they appear on the podcast. Something similar is found in Denmark where there is a new dimension to listening to podcasts, which are more personal.

### Podcast as Popular Culture

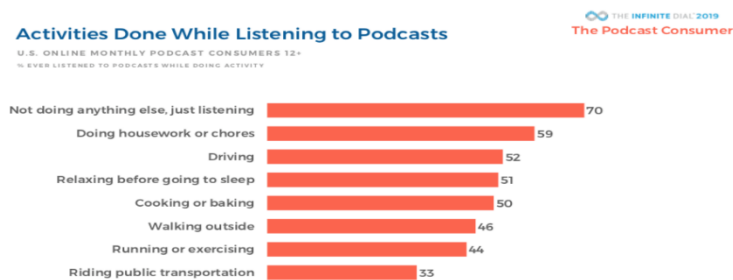
Many people think that the growth of podcasts is driven by urban transportation patterns, so that they can listen to podcasts while doing activities such as driving, commuting, or other activities. However, research conducted by Edison Research in 2019 in America and Daily Social in Indonesia in 2018 shows surprising facts.

In the United States, only 64 percent of podcast listeners listen to a podcast while driving, or 49 percent of those who listen to a podcast while traveling. Meanwhile, only 37 percent listened while on public transportation. Meanwhile, the largest number is who listens to podcasts at home, which is 90 percent. The same finding occurred in Indonesia. Only 36 percent of listeners consume podcasts on commuters, the same percentage as those who listen in public. The majority, which is 79 percent, heard it at home.

This is the same as Box2Box Media Network's insight which reveals that the most ideal time for podcast listeners is in the range of 21.00 to 00.00, then followed at 18.00 to 21.00 Western Indonesian Time (Beritasatu.com, 2020). Where at that hour, people are most likely already at home.



Edison's survey revealed an even more interesting fact, that the majority of podcast listeners are not "sideline listeners" but "special listeners" who prepare their time just to listen to the podcast. 70 percent of respondents do not do other activities while listening to podcasts. This figure is far above those of listeners who are doing their homework (59%), while driving (52%) or who are going to sleep (51%).



A 2019 Reuters Institute survey with the University of Oxford revealed that more than a third of people of all ages in 38 countries now listen to podcasts. Interestingly, when looking at age categories, among those who are younger than 35 years old, more than half of them "couldn't live" without a podcast. Daily Social data shows that 42 percent of podcast listeners in Indonesia are aged 20-25 years, followed by ages 26-29 years (25.52%) and ages 25-30 years (15.96%).

Apart from revealing that Indonesian listeners are the biggest podcast listeners in Southeast Asia, Spotify also cited findings that the number of hours spent listening to podcasts has increased 10-fold in the past year. If this growth is maintained and even increases, it is not wrong to say that podcasts have become popular culture for Indonesia's younger generation.

From the research results, it appears that as a new media podcast has grown into a popular culture among Indonesia's young generation. Going forward, podcasts and a variety of new media will continue to grow supported by mobile technology that has influenced society. The formation of a mobile society will make podcasts grow more and bigger, because even though currently podcasts are mostly enjoyed at home, the pattern of people who are mobile and cannot stay in one place will keep podcasts growing. This statement is supported by Madsen's opinion that podcasts will develop because of two characteristics, namely freedom of time and flexibility (Madsen, 2009).

However, from the profit side, podcasts have not grown significantly as happened in the United States. In Uncle Sam's country, podcasts have been seen by brands and companies as a promotional medium to be reckoned with. According to the Wall Street Journal, in 2016 advertisers in the United States disbursed \$ 35 million in funding to advertise on podcasts, a two percent increase over the realization in 2015. A year later, according to the Interactive Advertising Bureau (IAB), podcast advertising revenue in the United States grew by 85 percent from 2016.

This number may not be comparable to other media. However, considering the small cost of producing podcasts, this figure is quite promising. CPM or cost per "M" achieved by podcasts is much greater than TV, radio and websites. For example, if the CPM price is Rp50,000, that is, 1,000 impressions or clicks are priced


















at IDR 50,000. According to New York Magazine, podcast CPMs are \$ 20 to \$ 45, radio CPMs are \$ 1 to \$ 18, TV are \$ 5 to \$ 20, and websites are \$ 1 to \$ 20.

The Global Entertainment and Media Outlook 2019-2023 report released by PWC revealed that podcast advertising revenue globally will exceed US\$ 1 billion and is estimated to increase 23.1 percent to US \$ 1.4 billion by 2023. Even in 2022, revenue from podcast advertising predicted to pass the benefits of digital newspapers.

In Indonesia, a number of podcasters have received product and advertising support, but the number is still limited, both the number of advertisers and the number of podcasters. Do You See What I See? of Rizky Adi Nugroho has earned revenue from his podcasts as a result of a consistency that has made his pocast a regular top ten of the Spotify podcast chart.

#### Spotify — Indonesia — Top Podcasts

1		Podkesmas Asia Network <b>PODKESMAS (PODCAST KESEHATAN MASYARAKAT)</b>
2		Rintiksedu <b>Rintik Sedu</b>
3		Cerita Horor True Story <b>Do You See What I See?</b>
4		Lawless Jakarta <b>UNFAEDAH PODCAST</b>
5		Podcast dariTaDi <b>Podcast DariTaDi Yu Ya Yukk</b>
6		BKR Brothers <b>BKR Brothers</b>
7		Ramadhanu Rizkinuriza <b>Podcast Malam Kliwon</b>
8		Kinos Gina <b>KinosGina</b>
9		Deddy Mahendra Desta <b>DESTAny Siapa?</b>
10		Dera Firmansyah <b>Teman Tidur</b>
11		Kajian Hanan Attaki
12		RezaAnkaRadhiniAbigail Potkes <b>Rapot</b>
13		Podcast Raditya Dika
14		Deddy Corbuzier <b>Podcast Deddy Corbuzier</b>
15		Box2BoxID <b>Box2Box Football Podcast</b>
16		helobagas <b>Kita dan Waktu</b>
17		Motivasi Kebaikan <b>Hanan Attaki Podcast</b>

In the industrial matter, more business potential is coming from the platform. Iyas Lawrence analogizes a podcaster like a football team and a platform like a league. "They see that there are already a lot of football teams, but there are still a few leagues. There are only international platforms such as Spotify, Apple Podcast, Anchor and because of that they emerged and engaged many local podcasters. And it cannot be denied that most of the money is on the platform," said Iyas responding to the emergence of local platforms.

This was admitted by Mahaka Group, owner of the NOICE platform. "Competition for audio content globally is inevitable. We have a different approach that presents local content as Noice's approach to listeners. In addition, Noice has a live chat streaming radio feature that other audio platforms don't have," said Adrian Syarkawie, President Director of Mahaka Radio (SWA, 2020). Moreover, Mahaka also collaborated with PT Quatro Kreasi Indonesia, which is a consolidation of four record companies, namely Trinity Optima, My Music Record, Aquarius, and Musica.

For podcast content, Mahaka created two strategies, namely Noice as only a platform for content produced by podcasters and content created with Noice and podcaster, namely exclusive content. Partnerships are made with celebrities to create exclusive podcasts. Ongoing collaborations include Coki and Muslim who

worked on the Podcast of Enemies for the People, Uus and Dicky (Udik), Inez Kristanti and Melisa Karim (Sex & J City), Dery Firmansyah (Sleeping Friends), Ronal Bedu and Bayu Oktara (Male Chat) , and Risa Saraswati (The Podcast).

Spotify as a global player certainly doesn't want to be left behind. Moreover, Indonesian listeners are the largest market for podcast listeners in Southeast Asia. Last February, Spotify took Raditya Dika, Do You See What I See ?, Rapot, Podkesmas, and Suara Puan as exclusive podcasts. The second wave, Spotify added to its exclusive podcast lineup with Rintik Sedu, BKR Brothers, Meaning Talks, DESTAny Siapa?, DariTaDi Yu Ya Yukk, Podcast Malam Kliwon, Teman Tidur, Kinosgina, ang Thirty Days of Lunch..

Iyas realized that compared to podcasts in America, Indonesian podcasts are still small. However, Spotify's exclusive contracts with a number of local podcasters, he argues, show that podcasts are a promising industry and it can be a way of life. "They see a potential and for that potential to grow they need trust from the platform, and Spotify gives trust and promises to always support us. This is what we need as creators so that this can be a life choice," he said.

Another thing that requires further discussion is about podcasts as a medium, where there is an element of public trust in it. Some podcasts have indeed become a reference for mainstream media news, such as Corbuzier Podcast. However, not all podcasters are aware of their role as media. This disturbed Iyas. "It is true that on podcasts we are free to talk, but remember to be responsible and careful about our opinions from harm others," he said.

Iyas believes that the speed of creating and broadcasting content is an advantage of new media, as well as a disaster. He saw that regulators must start to show their role but not to damage the industry and threaten freedom of opinion. "The government must find the best formula. Because freedom of speech is important as a democracy, but there is also the fact that not everyone is ready to speak freely," said Iyas. Apart from the government, Iyas also hopes that society will be more critical. With so much information on the internet, people should not easily trust it and must keep checking all information again.

## CONCLUSION

Podcaster industry players believe that the revival of podcasts in Indonesia will continue, following developments in the United States. In audio-visual media, the development of Youtube in Indonesia has proven it. Now it's just waiting for the revival of Indonesian podcasts to start the glory of podcasts in the future? Pangeran Siahaan of Box2Box Podcast stated, "I feel like one day we are going that way." Hopefully.

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- Suarane Podcast edisi Boy Avianto eps 16 2018.