



Life Drama of Digital News Daily Workers on YouTube Kompas.com; Fuch's Political Economy Perspective

Khairun Alfisyahri. MJ, Aryo Subarkah Eddyono

Program Studi Magister Ilmu Komunikasi Universitas Bakrie

Program Studi Magister Ilmu Komunikasi Universitas Bakrie

alfimjofficial@gmail.com, aryo.subarkah@bakrie.ac.id

Submitted at 2024-06-26
Revised at 2025-02-27
Accepted at 25-05-05

Abstract. In the digital era, a number of media, both television and online, use YouTube to distribute their content in order to obtain alternative income. Kompas.com does it. Its digital workforce is geared towards these targets. This research aims to find out the practices of daily digital news workers on YouTube Kompas.com. Fuchs' views on digital workers were used as the basis for the research. The research is qualitative research with data collection in the form of in-depth interviews, observations and documentation studies. Interviews were conducted with managing editors, lead video producers, producers, video journalists, and content creators. The results of this research show that digital worker practices include coercion, alienation and appropriation. In the realm of coercion, it can be seen that the work received by workers is not free from pressure and is not commensurate with the wages received. In isolation, workers feel proud to work at Kompas.com even though the salary is not commensurate with the work they carry out and their personal lives are taken away. Appropriation, content that has high views and traffic generated by digital workers will be sold by the company, but the profits obtained are only for the company.

Keywords: digital workers, Christian Fuchs, media political economy, YouTube, Kompas.com

*Correspondent Author
University/Institution and Address
Mobile Phone of Correspondent Author

: Khairun Alfisyahri. MJ
: Program Studi Magister Ilmu Komunikasi Universitas Bakrie
:

INTRODUCTION

In the digital era, the presence of the internet provides a very important aspect for human life. The internet is here to provide convenience in everything, one of which is information. Where via the internet everything is easy to obtain or access. Based on WeAreSocial 2023 data, more than half of the world's population already uses the internet. In Indonesia alone, internet users reached 212.9 million people out of a total population of 276.4 million people, this is equivalent to 77% of the population. The presence of technology seems to be able to help all community activities quickly in terms of getting information and making work, assignments and so on easier. The important role of technology is what brings people's culture into the digital era. In the digital world, various groups of people use their free time to use social media such as YouTube, Instagram, Twitter, TikTok, Facebook and many others. There are two sides, someone as a social media user who produces content and consumers who enjoy content. Social media users seem to carry out their activities with pleasure and joy, such as playing while creating content, but they do not know that their data is being sold by corporations (Faucher, 2018).

Society's dependence on using communication technology is an important part, where previously individuals received information through mass media such as newspapers, radio and television. At that time, the era of conventional media had a significant impact on the information conveyed to the public in various fields including journalism or broadcasting. Current technological developments are changing the journalism system by presenting reporting or news via online platforms, where this affects news media organizations, audience income and very epistemic media practices because they contribute to content creation for digital platforms or social media such as Twitter, Facebook, YouTube and other social media Ekstrom and Westlund, 2019 (in Eldridge et al, 2019:397). It can be seen from WeAreSocial data as of January 2023, around 167 million Indonesians actively use social media, or around 60.4% of the population of 276.4 million people.

As is known, the target of using social media is the millennial generation to be more aware of information or news in online media. Based on data from APJII June 2022, the 19-34 age group is the generation that consumes most social media. Hundreds of millions of internet users in Indonesia use popular social media such as Instagram, YouTube, Facebook and many others. This makes conventional media managers take various adaptation steps in accordance with current technological developments.



Figure 1.1 Data on internet and social media users in Indonesia, 2023

Source: We are social Hootsuite

Social media is media that is equipped with the internet or can be accessed via the internet which makes it easier for users to have the opportunity to present themselves and interact, either immediately or directly or delayed, with a wide audience or not in order to encourage the value of user generated content and the perceptions that are formed with people. others (Caleb T. Carr et al, 2015). The rapid development of technology means that social media is currently growing rapidly, social media has influenced all fields, including journalism. The field of journalism has changed a lot to online journalism. Internet news portals are a product of the development of internet technology in the world of journalism. The emergence of new media is part of the evolution of an increasingly dynamic audience in seeking information in the media. The population of internet information portals in Indonesia continues to grow, which makes competition in the online news portal sector increasingly tight (Arifin, 2013). Based on data from the Press Council, there are 1,647 registered online news portals spread throughout Indonesia. Of the existing total, only 85 media have been factually verified and 169 have been administratively verified (Press Council, 2020).

New media technology has the opportunity for the emergence of media convergence towards new media which influences the newsroom. Where reporters or journalists are required to obtain information and report it quickly to meet the content needs of various existing media platforms. Journalists are also required to be faster in order to compete with other media. This demand is a manifestation of a new capitalist culture that makes a person achieve success and get paid by thinking short term, having personal potential and not regretting whatever happens (Sennett, 2006: 7).

The Reuters Institute recently released the Digital News Report 2022 regarding the mass media landscape in June 2022, Indonesia is also included in the report. The report shows that the majority of Indonesian people use online media as a source of information with a percentage of 88%. Media literacy is a perspective that is actively used to open ourselves or receive media to interpret the meaning of a message that we encounter or receive (Potter, 2004). Apart from that, Potter also said that media literacy is a perspective that is used actively when an individual seeks or accesses information from a media with the aim of obtaining and interpreting the content of the message obtained.

There are five online media that are most read by audiences every day based on a survey by Ipang Wahid Stratejik (IPSW) entitled "Netizens' Choice of Media References" including Kompascom, Detik.com, Tribunnews, Kumparan, CNN Indonesia. Kompas.com is an online media that is in first place and is the oldest media. Seen from this position, Kompas.com has the ability to adapt to technological developments in today's times. This adaptability is what makes Kompas.com able to continue to provide interesting content to retain its readers. In achieving this goal of retaining readers, of course a media cannot be separated from what is called media production management. Media production management is the management of the arrangement of attributes so that they can be differentiated from others so that they can answer the needs of consumers or readers and achieve market targets well, Reca (in Albarran 2006: 182).

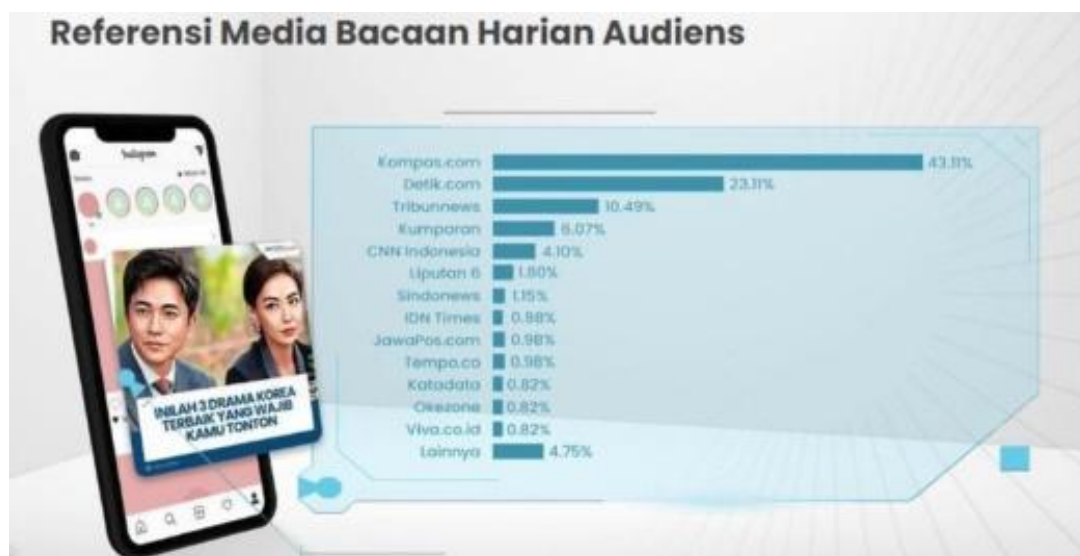


Figure 1.2. Data on the online media most read by audiences in 2023

Source: Ipang Wahid Strategic Survey (IPSW)

Currently, various mass media in Indonesia are intensively using social media for various purposes, including the interests of media capitalists to chase traffic, which has been done by Indonesiana and Kompasiana (Eddyono, 2019). Not only that, Tirto.id also uses Twitter social media to distribute news and see responses from various communities obtained from the social media team which then becomes new learning for the editorial team (Pramastri et al, 2019). Apart from that, Suara.com also uses social media Facebook to distribute news and pursue traffic from readers (Soesanto, 2019).

It cannot be denied that a number of media have created channels specifically to present issues that are currently viral on social media. Channels are a classification of news based on similar topics. It doesn't stop there, recently the term fact-checking journalism or data-checking journalism has emerged because of the opportunity for traffic from correcting wrong information or hoaxes circulating on social media (Nurlatifah et al, 2019). It's as if the media that play on social media don't want to miss the traffic and are flocking to publish news that comes from social media.

Indeed, several issues that are currently busy on social media are then packaged in such a way in the main online-based media, capable of increasing large traffic, and can even beat the direct news traffic received by journalists or reporters in the field.

Traffic is a term that is often used in online culture to illustrate content in order to get the number and interaction of readers. This traffic will end up in advertisements. So, the higher the traffic generated for content (news), the greater the opportunity to get advertising. When the advertising you get is large, you will get money (profit). According to (Margianto and Syaefullah, 2012) traffic is a commodity that is likened to radio listeners, newspaper circulation and television viewers.

Several mass media have taken part in utilizing social media, especially YouTube, to gain profits through advertising on this platform, including conventional media in the form of television, namely TVOne, SCTV, RCTI, Inews and others, while for online media, these include Kompas.com, Suara. com, Liputan6.com, Kumparan.com and so on (Eddyono, 2014), even at the local media level, social media is not spared from being used to disseminate information and increase traffic, such as Kuningan Mas media (Eddyono, 2021). Not only using social media to

increase traffic, the media also applies SEO so that their content appears in search engines (Eddyono, 2022).

In order to adapt to today's technological advances, Kompas.com is present through various platforms to reach all its readers via social media, one of which is YouTube. Where in 1998 Kompas Online changed to Kompas.com or rebranded. Focusing on content, marketing strategies and new designs. Kompas.com began its steps to become a trusted news portal in Indonesia (Kompas.com, 2012). With the tagline "Clearly Seeing the World" Kompas.com presents news with reliable data and information through several channels such as National, Politics, Money, Regional, Megapolitan and many others.

With technological developments, Kompas.com continues to carry out digital transformation. Kompas.com presents content visualization in the form of a product that presents multimedia reporting called VIK (Visual Interactive Kompas), first formed in 2016, where this innovation was the first pioneer in Indonesia, with a system that combines news text, graphics, visuals, audio to animation, through this Kompas.com presents content in depth. However, the process of creating VIK takes a long time to create content, so Kompas.com created a semi-multimedia product called JEO. This product was launched in 2018. Some of the content produced by JEO is only in the form of writing and photos.



Figure 1.3 Interactive Visual Kompas/VIK

Sorce: Kompas.com

With existing technological developments, Kompas.com itself continues to be required to present information from various platforms, one of which is social media. Some of the social media platforms used by Kompas.com to attract readers and viewers are Facebook, Instagram, Twitter, TikTok and YouTube. What started as online media which only presented information in written form, now Kompas.com continues to transform by targeting the digital market (social media).

Kompas.com is present on broadcasting media platforms such as YouTube. The results of the Populix survey in 2022 show that YouTube is still in first place as the most widely used social media with the most respondents, namely 94%. Through its YouTube channel, Kompas.com already has 2.8 million subscribers and more than 50 thousand types of video content that have been uploaded with various existing playlists. Kompas.com is here with the latest, accurate and reliable news. This account was formed on April 1 2013, but it doesn't seem very active in

managing the video content on this account. With the development of this technology, it requires all media to actively create content on various existing social media platforms. In the last two years, Kompas.com has become active again in managing their YouTube account. Kompas.com formed a special editorial team that manages news content called "News Video Production". This team consists of the Chief Editor, Managing Editor News Video, Deputy Managing Editor News Video, Lead News Video, Producer, Video Journalist, Content Creator and Video Editor. With this team, every day YouTube Kompas.com can produce hundreds of video content which is broadcast directly on their YouTube account.

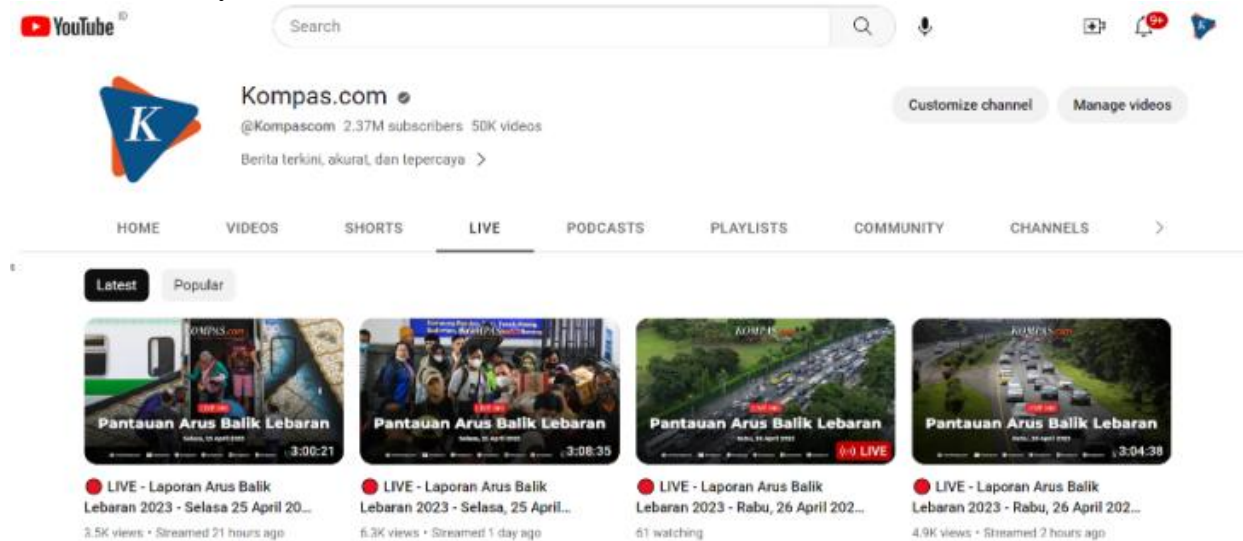


Figure 1.4 YouTube Kompas.com

Source: Kompas.com

YouTube Kompas.com also actively carries out live streaming to attract people who don't want the hassle of getting information, broadcast live through the News Updates program, Kompas.com can stream for 1 to 2 hours non-stop every day, presenting the latest issues by presenting trusted sources as well as direct reports from video journalists spread throughout Indonesia. Not only News Update, there are still many superior programs presented by Kompas.com, such as News Daily which always updates news from the national, political, regional, megapolitan, international and many others, Oh I see, a program that reviews an issue with a more in-depth discussion, Beginu, a program that presents exclusive interviews with quite serious discussions in accordance with the issues that were developing at that time, and many other innovative programs that are presented on the Kompas.com YouTube channel.

With the presence of technology and various social media platforms, mass media continues to compete to present content on all platforms, this has an impact on increasing the number of workers needed. However, workers involved in media companies have a big responsibility in carrying out their work. Starting from thinking about show ideas, producing, broadcasting to evaluating until broadcast. Apart from that, workers are also asked to be able to work outside the specified time (over time), and to be willing to work under pressure. The work given often does not match the salary or wages obtained. This then has an impact on the level of worker or employee turnover, which is considered normal by management. Media owners only think about revenue or

profit. Therefore, the suitability of a show is only assessed based on the ratings and advertisements that want to collaborate with the media (Yovantra & Wisnu, 2015: 69).

There are a lot of exploitative practices that are found against workers, including online media workers or digital workers, coupled with the emergence of a variety of social media which means the production team has to rack their brains to create more varied content. However, with developments in today's times, the practice of commodification is considered to be normal for media employees. For example, workers have a big responsibility and work beyond the specified time limit, but the wages received by workers are not commensurate with what they have done. However, media workers still accept this. According to observations made by the author, several practices of digital workers on YouTube Kompas.com can be seen, including working hours that are not appropriate, job desk work that is done more than it should be and wages received that are not in accordance with the workload faced.

The concept of commodification refers to the views of Karl Marx (Eddyono, 2020:75). Mosco said commodification is a process of changing use value into exchange value or profit (Retnowati, 2015). Mosco divides 3 forms of commodification, namely, commodification of content, audiences and workers. Commodification of workers is related to the tasks of workers in producing content or programs and then producing media products to the wider community, where workers' energy and thoughts are utilized optimally, but not in accordance with the wages they receive. Media owners only make workers into commodities (Mosco, 1996: 158). Basically, workers are not a commodity, they are professional workers, and have high education, creativity and are productive in doing things (Yovantra & Vishnu, 2015:69)

Mass media is only part of capitalist interests. Capitalists are seen as thirsting for wealth and only thinking about profit. In Mosco's book, commodification is the process of changing something that has a function/use value into a product that has sales value and brings change. Basically, commodification is the method used by the media, both managers and their subordinates, to attribute the functional value of events to the media, which is converted into commodity value.

Not only Mosco, Fuch discusses Marx's views regarding new media, in Marx's work entitled *Grundrisse*, "Marx describes a global information network where everyone tries to inform themselves about other people and the relationships they introduce" (Fuchs, 2014: 12) . Fuch considers that Marx not only anticipated the concept of the internet, but Fuch believes that Marx's thinking is relevant to media or communication studies and the internet and social media. Social media is created, created, developed and changed to suit its users so that it continues to be used voluntarily where users feel the need to use social media and those interested in it still benefit.

Social media users who give up their free time to use social media without knowing the time and without realizing it are called playbours by Fuchs. Social media users feel that they can express themselves freely, create content freely, and do whatever they want on social media, but they don't realize that they are working voluntarily on social media without being paid. Fuchs said there are three modes of exploitation that occur among social media users or digital workers, including coercion, alienation and appropriation.

As we know, the media creates content in such a way that it not only has an educational, informative or persuasive function, but also the media requires significant resources to keep the wheels of the economy turning. Mass media generally requires funding, including providing advertising space for commercial products. However, it would be a shame if the media became a commercial space that prioritizes capitalist interests. They no longer create quality products but media products that sell well on the market, even though the press system in Indonesia is socially responsible. This shows that the media opens up as much space as possible for advertising compared to the event itself. There was even a time when the media no longer sold advertisements but sold full time product space which of course only contained advertisements for commercial products with various branded packaging.

In the midst of increasingly fast and digital competition like today, researchers see that there are increasingly greater demands placed on media workers both in the newsroom and in the field (news gathering) in carrying out their respective duties. This increasing demand is aimed at the interests of capital owners in order to pursue maximum profits. In this research, researchers see the practices of digital workers in terms of content, workers and audiences in the process of distributing information published on the social media YouTube Kompas.com, both news production teams and reporters or journalists in the field, which places them like a driving machine. production with the aim of gaining large profits.

Based on the explanation above, with current technological developments and various demands in the content creation process which involve not many human resources, which results in the practice of digital workers in the production process, the author in this research wants to examine the Digital News Daily Worker's Life Drama on YouTube Kompas.com (Christian Fuch's Perspective). Evanalia et al (2023) discussed "Commodification of Workers and its Impact on the Quality of News on YouTube KompasTV". In the digital era, conventional media is transforming into the digital era by using social media, one of which is YouTube. This research aims to find out the practice of commodification of workers on YouTube KompasTV and see what impact it has on the quality of reporting. Apart from studies regarding commodification that occur among KompasTV YouTube digital workers, studies regarding commodification also occur in online media. Quoting Iskandar's journal (2022) entitled "Commodification of the Liputan6.Com Fact Check Channel through a Media Political Economy Perspective".

The aim of this research is to examine the practice of commodifying content, audiences and workers on the fact-checking channel Liputan6.com from a media policy perspective. Moving on to further research, the author dissects the work of Shandi et al (2020) regarding "Commodification of Freelancers in the Online Media Industry: Utilization of Community Writers by Idntimes.com" in 2016, Idntimes.com started a writing community called Community Writer. This community is given a platform to write on Idntimes.com.

Next, the author reviews similar research regarding "Content and Audience Commodification Related to the Ferdy Sambo Case in the Perspectives of Media Political Economy: Review of News Coverage on KompasTV and iNewsTV" by Wahzudin et al (2023). This research concluded that there were several forms of commodification on both KompasTV and iNewsTV in the content that broadcast the murder case of Brigadier Yoshua and the defendant Ferdy Sambo, including: 1) Commodification of content on KompasTV related to the Sambo case can be seen from the editorial policy when using the Sambo case as the main broadcast . The

duration of the event is quite long. This is every day during the trial until the end in the form of Breaking News Programs and regular news. 2) Commodification of content on KompasTV is also found in broadcasts that explore elements of sadness and grief by presenting the families of victims in the form of talk show programs. 3) To attract viewers' interest, news related to the Ferdy Sambo case is broadcast continuously. It is packaged in many formats, such as inviting many sources. Almost every day KompasTV invites many sources to discuss developments in the Sambo case, such as legal experts, criminology, forensic psychology, and so on. get a high share rating, so many advertisers deal with them. 5) Commodification of the content of the Sambo case on iNews TV also occurred when the editorial board issued a policy of monitoring and broadcasting the Sambo case until it was resolved. The duration given for the Sambo edition is very large. Even using other news sections. Turning to research by Maulana et al (2021) which discusses "Commodification of Television Media Workers (Study of Sports Reporters at Television Station X)". From this research, several conclusions can be drawn, the practice of commodification of media workers, especially sports reporters on one of the X television stations, where as is known, sports reporters have quite a heavy workload, starting from having to look for news information in the field, conducting direct interviews with sources, make in-depth reports and seek credible information from trusted sources. Not to mention that a reporter is also required to do live reports directly for the audience so they can immediately get the latest information. It is true that the practice of commodification still exists on TV X channel, but indirectly the team under the auspices of Television X is not aware of this practice. A false consciousness develops, where a journalist assumes that working for TV channel X is their ideal and passion. They must assume and fulfill all duties and responsibilities in creating content. The weight of work faced by media workers, especially at TV.

Next, the author conducted a search for Sudarsono's (2018) paper entitled "Commodification of Media Workers in the Television Entertainment Industry". This study reviews the practice of commodifying workers in the world of television entertainment, which is currently used as a production and distribution machine. Maximum utilization of workers' energy and thoughts even with unreasonable wages. There are three things related to commodification: media content, audience size and advertising and workers. Therefore, creative media minds today must use characters to attract audiences to attend or watch the event. In this research, Ananda Omesh's character is seen as a media worker who is used as a subject of commodification by the mass media to continue the existence of the Family 100 program he is presenting.

Next, the author reviews research from Aprianti (2013), "The Political Economy of Media Commodification of Workers in the Indonesian Entertainment Media Industry". This research discusses the process of commodification of workers, working in the media industry based on three things, namely: separate, concentrate, and reconstitute. Commodification of workers is likely to occur because individuals who are considered "potential" will continue to manifest their existence and even control the majority of the media market as moderators, both directly and behind the scenes. The process of indirect hegemony is accompanied by certain conceptions in society due to media domination.

Moving on to further research, the author also dissects research from Adi et al (2021) regarding "Commodification via the New Media: Content, Audience, and Labor in GoJek's GoFood service". The GoPay payment method is part of the transaction process within the GoJek environment which has been commodified into products that can be exchanged/sold. Various benefits of using this payment method include discounts, bundling promos, and free shipping. These benefits have become the norm regarding digital transactions to meet basic daily needs for groceries, food and drinks. GoPay has also formed a new set of habits in society where people are more inclined to use non-cash transactions in everyday life.

Next is research on "Commodification of Viral Information in the New Media Era (Case Study on Fact Check Page of Tempo.Co)" written by Indo et al (2022). The existence of the Fact Check site at Tempo.co is one way to promote media name branding. The explanation presented shows that the content of the news in Check Facts is not solely for public information but also to be bought and sold for profit, namely brand media. Every day there is always news published on the Fact Check channel. Based on direct monitoring on the Fact Check channel, there are between 1 and 3 news stories every day.

It doesn't stop there, the author also reviews other academic research entitled "The Commodification, Spatialization and Structuration of Social Media in the Indonesian Cyber Media News" (Muslikhin et al, 2021). This research concludes that Tribunnews.com has exploited social media by turning it into a commodity, content distribution channel or spatialization, and by involving all parts or agents of Tribunnews.com in its use of social media or structures. Commodification of content is carried out by making information available on social media as an initial source for producing news or content uploaded to Tribunnews.com. As much as 30% of the content on Tribunnews.com originally came from social media. In the use of social media by Tribunnews.com, journalists are exploited by online media companies and social media companies because their work is distributed to other online media in the Kompas Gramedia Group media group without giving them any compensation. Different from previous studies as described above which tend to link exploitative practices using Vincent Mosco's theory in several conventional media such as television and online media (Evanalia et al, 2023) on television, (Iskandar, 2022) in the online channel Cek Kunci, media television (Maulana et al, 2021) and others, so this research focuses more on the practice of exploiting digital workers in the online media YouTube Kompas.com. Because of this, the novelty of this research lies in the theoretical focus used, namely Christian Fuchs, who examines exploitation practices, especially digital workers.

RESEARCH METHOD

This study uses a qualitative method. Qualitative research is a method for discovering and understanding the meaning that certain individuals or groups of people attribute to social or humanitarian problems. The qualitative research process involves considerable effort, such as asking questions or processes, collecting specific data from participants, analyzing data inductively from specific topics to subjects, and analyzing data inductively, according to general themes and interpreting their meaning (Creswell, 2010).

Qualitative analysis focuses on the explicit (visible and overt) material or content of media messages and cannot be used to identify implicit or latent communication content (Ruslan, 2008). Qualitative research is interpretive research in which the researcher participates in an ongoing experience. This involvement raises a series of strategic, ethical, and personal questions in Locke et al.'s qualitative research (in Creswell, 2010). Apart from interpretation, qualitative research can also involve various methods for examining research problems. The use of a method commonly known as cross-examination is intended to help researchers gain a comprehensive understanding of the phenomenon being studied (Mulyana, 2013).

Data collection was carried out using interview, observation and documentation study methods. Researchers interviewed nine sources regarding YouTube account management on Kompas.com. consisting of, Managing Editor (Johanes Heru Margianto and Laksono Hari Wiwoho), Lead Video Producer (Sherly Puspita), Producer (Elizabeth Prilli Carvalo, Bunga-pseudonym and Sadeli), Video Journalist (Sarah-pseudonym and Nissi Elizabeth) and Content Creator (pseudonym). This research was conducted from December 2023 to April 2024, in Solo and Jakarta. In this research, the author's data analysis process relates it to Christian Fuchs' theory, starting from managing interview data from various existing sources, starting from sorting and managing the data obtained. In this research, researchers also used technical triangulation by combining three data techniques, namely interviews, document study and observation.

RESULTS

A. Coercion

This coercion or coercion may not be clearly visible because the company provides services for employees or internet users with things that feel fun which makes them forget about this coercion, they will continue to use social media because it is considered only for entertainment but with competition from other users or trends created on social media make them forced to follow them so as not to be left behind (Fuchs, 2013).

In the process of creating content on YouTube Kompas.com, digital workers go through pre-production, production and post-production processes. The team, which consists of producers, video journalists and content creators, has different job desks. Starting from daily editorial meetings with the team, which consists of 1 producer, 2 content creators and 2 video journalists. The team is divided into 3 shifts, starting from morning, afternoon and evening. Each shift will carry out a pre-production process starting from an editorial meeting. Each existing team will provide a proposed theme or issue that will be worked on that day. A producer will lead editorial meetings and share information with content creators and plan coverage from a video journalist. After that, entering the production process, a producer will edit the script that has been worked on by video journalists and content creators. After checking the script and deeming it to be in accordance with journalistic rules, the content creator and video journalist will begin the dubbing and video editing process, which will take approximately 1 hour. After completing video editing, the content creator and video journalist will send the editing results back to the producer for review, whether there are errors or not, and after everything has been checked for correctness, a producer will upload the content to YouTube Kompas.com. After the entire production process is complete, the producer and team will evaluate the post-production process of the content in terms of views, titles and many others.

In the process of creating content on YouTube Kompas.com, producers, video journalists and content creators have their own targets. Where a producer has a target of 10 pieces of content

per day that must be uploaded to YouTube Kompas.com. Meanwhile, video journalists and content creators have a target of 5 pieces of content per day. With this target, YouTube Kompas.com can produce around 150 content per day with a shift system which has been divided into 3 teams, namely morning, afternoon and evening, in one team consisting of one producer, two video journalists and two content creators. Video journalists on duty are around 7 people per day, Producers on duty are 4 people per day plus video content uploaded with various different types of content ranging from Original & Long Format Content, Social Media, and soft news videos. This content increases the quantity of videos uploaded. Producers, video journalists and content creators are also required to have Key Performance Indicators or KPIs starting from the number of viewers and the amount of content produced that must meet the daily quota.

Coercion, which is a practice of digital workers as stated by Christian Fuchs, is excessive use by capitalists of workers for economic interests without thinking about welfare. Where in this condition workers are made like a 'content factory' which means that workers work based on quantity, because they are targeted for uploading video content and lots of views. In the content creation process, Producer Prillia Carvallo experienced excessive use, where Prilli created more than 20 pieces of content a day, which according to the KPI, Prilli should only need to create 10 pieces of content per day.

"Well, during Eid al-Fitr, I handled up to 20 packages, yes, these 20 packages because there were quite a lot of people, I forgot how many people, but almost 20, eh, 20 content per day. Well, that's quite difficult because we have to pay attention to each piece of content, well, the script for the video is detailed, whereas, for example, one child has been given the script and the other one is in the video, right? We have to try to get the content up as quickly as possible, right? Maybe it will be too fast, I'm afraid there will be a lot of typos, a lot of mistakes, a lot of misses that we'll miss, and at the same time, because there were very few people at that time who came during Eid al-Fitr, I also asked you to be a live presenter. going home, then what really happens in the morning, then in the afternoon, continues with the producer who, per day, can produce 20 pieces of content like that" (Interview with Prillia Carvallo, Producer – 28 January 2024).

From the observations made by the author, Prilli works on 15 pieces of content with the team per day. Indeed, if we compare it with the quota or target from the company, it is actually only 10 pieces of content per day. At that time Prilli exceeded the target of 5 contents than it should have.

With the large amount of content produced, Prilli admitted that it was less effective, because he did not have enough time to carry out maximum checks starting from editing the script, whether there were errors or typos from the journalist's video to the content creator as well as the video preview which was not optimal because he was also required to be fast. to distribute this content to the Kompas.com YouTube account, so you don't miss any moments from other media. At the same time, Prilli was also asked to host the homecoming live, which ultimately resulted in overtime working time. Apart from that, Prilli also said that she had exceeded the target every day when one of the producers was unable to attend at that time, like it or not, Prilli had to back up the producer's work or team.

Prilli assesses that Kompas.com, especially the news video production team, still lacks human resources, so they have to back up each other and this results in work outside the job desk that should not be done simultaneously. This shortage of human resources also has an impact on working hours that exceed the established working hours or what is often called overtime.

In line with Prillia Carvallo, another producer Bunga also feels the same way, where Bungat said that every day producers are required to produce around 10 video content, but Bunga said that it is not uncommon for each day to produce more content than the predetermined target, especially if breaking news occurs. Bunga admitted that almost every day he creates more content than the set quota, because the editorial room cannot predict what news is currently running and there must always be updates related to that news, especially if breaking news occurs which means Bunga has to be on standby longer to work on it. This content creates overtime work time.

Not only producers, in interviews the author conducted with the news video production team, content creators and video journalists also experienced similar things, namely exploitation and coercion in the content creation process. Content creator Citra Putri said that she often works on more content than her quota, especially now that content creators are also required to hold one of the in-depth programs with the producer. Again, Citra assesses that she often works beyond existing targets due to a lack of human resources and backup for co-workers when they are unable to attend. Citra admits that she works on around 8-10 pieces of content per day. Moreover, if there is one big moment at that time, such as the 2024 Presidential Candidate Debate, Citra can create even more than 12 content per day, even though it is only clear content or SOT snippets from each of the presidential candidates. Citra admitted that she often experienced overtime when working at Kompas.com.

When she first joined Kompas.com, Citra thought it would be no problem to work past the predetermined targets, because she thought about learning and developing herself to be better in the future. However, after carrying out this job as a content creator for several months, Citra started to think about why she was doing more and more work here and outside the job desk that had been mentioned when she first joined. Citra admitted that she was exploited by the amount of work, starting from video targets that exceeded her daily quota, job desks that were not supposed to be accepted to Citra experiencing frequent overtime almost every day.

Citra admits that she doesn't only hold daily news at the moment. Citra said that currently she also holds a special in-depth program which requires longer and deeper research. Where Citra admits that she often spends her time on research related to the special program she is working on, starting from research and contacting sources which is quite time consuming, to having to work outside of working hours and even having to continue researching during her holiday schedule.

Citra even admits that she cannot divide her time well regarding work and her personal life. Citra feels stressed because of the lack of rest time, reduced quality time and me-time that she should get during her holiday schedule. As a result of a lot of work with a deadline that must be published soon, Citra admits that she often lacks sleep and eats irregularly, which causes Citra to become sick and tired. Citra even mentioned not having time for lunch when Breaking News happened. Citra considers things like this to be a normal thing to do, whether she likes it or not, Citra has to keep working and completing her urgent work to immediately appear on YouTube Kompas.com.

In line with Citra, a video journalist on behalf of Sarah also complained about the same thing, namely that the job desk she held was increasing day by day. In fact, Sarah creates more than 10 videos per day, where as we know, video journalists are only required to create 5 content per day. Sarah admits that she goes reporting from morning until night and produces as much content as possible. Sarah admitted that when she got home around 12 at night she was still working. Because she pushed too hard, Sarah finally fell ill.

With this incident, Sarah said there was a positive response from her superiors, where Sarah and other video journalists were asked to take a break if they felt tired while working. When

working and producing content, Sarah is also required to do live reports on the YouTube and Facebook platforms. Sarah added that currently, there is no detailed quota that the video journalist team must work on while in the field. Sarah also admitted that she also works on her days off.

On the other hand, Sarah admitted that when she was on holiday, she didn't work too hard, she only helped communicate the schedule or agenda for the coverage she got from the field, and when she was on leave or changing holiday schedules, Sarah was given the ease to take her rights and didn't make things difficult. Currently, Sarah is also required to produce written articles in the form of articles which will also be displayed on the Kompas.com portal, which, as previously known, is one of the jobs outside the agreed jobdesk. Because Sarah feels that she is a video journalist, not a written or digital journalist. At this moment Sarah felt forced to do work outside her job desk.

Sarah said, with so many work demands that go beyond these limits, she often experiences exhaustion because of coverage from morning to night until one agenda is completed until the end without any backup from other teams, considering that the number of human resources is still very limited at Kompas.com, especially at Kompas.com. news video production team. On the other hand, producers, content creators and video journalists are of the opinion that the wages or salaries they receive are not commensurate with the workload they are currently carrying out, even though the salaries paid by the company are in line with up to more than Jakarta's UMR. One of Journalist Sarah's videos says that the salary she receives does not match the amount of work she does. Sarah admitted that while working at Kompas.com for almost 2 years, there was no salary increase at all.

Kompas.com does not implement a reimbursement system, which means Sarah has to spend her own money to get to the coverage location, especially since she has to spend quite a lot of money in a day, because the coverage location changes. Reimbursement itself means that a person must first pay for a necessity that should be borne by the company, then this process can be claimed or reimbursed by the company where they work (Gadzali et al, 2023)

Sarah admitted that the absence of this reimbursement system ultimately meant that the salary she received was used up just for coverage costs, and the company also provided internet money of IDR 100 thousand per month. However, Sarah felt that the internet money provided by the office was not sufficient for the many activities ranging from live reports, rendering videos, uploading videos that would be sent to the office via drive, and like it or not, when the internet quota ran out, Sarah had to spend her personal money. to buy the next internet package.

In line with Sarah, Prillia Carvallo as producer also admitted that the salary she received was not commensurate with the amount of work she had to do and was not in accordance with the contractual agreement when she first joined. Prilli hopes that the salary she receives can be adjusted to the job desk she is working on in the future. Prilli said that for now she is working according to the wages she receives and as much as she can. Citra as a content creator also provides opinions regarding the salary or wages she receives. Citra admitted that she was very lacking in the demands of the work she was doing.

Citra admits that she has never experienced an increase in salary or benefits at all. Citra even feels that Kompas.com only demands a lot of work without thinking about the welfare of its employees. Citra hopes that in the future Kompas.com can pay attention to this, so that the wages they receive are in accordance with what they are currently doing. Citra admits that she is still staying at Kompas.com because she received a promise regarding the status of employees who would switch to permanent employees, because Citra is currently still a contract worker. Not only that, Citra also feels a false sense of awareness about her work, namely whether she likes it or not

because she is used to doing similar things, so Citra continues to work in that condition. Because this kind of work pattern has been formed and must be followed.

B. Alienation

Christian Fuchs, in the concept of the stages of digital worker practice after experiencing coercion, states that workers will experience alienation (Fuchs, 2013). According to Fuchs, alienation is a form of worker alienation from his own work after experiencing exploitation of his abilities. Workers feel isolated when working on content because they have to focus on writing articles or descriptions about videos and chasing upload speeds to YouTube to get lots of views. In fact, workers often don't have time to eat lunch with fellow co-workers and still work at home when they get home from work. It doesn't stop there, the level of creativity of workers also decreases because they only pursue targets from the video quota per day which must be achieved according to predetermined targets. This process of alienation is also felt by producers, content creators and video journalists who have to make news videos by determining news angles, researching, creating scripts, previewing video content that has been edited by video editors, revising, and creating articles or descriptions to be uploaded to YouTube.

Additionally, alienation can also be reflected in the lack of control or autonomy that workers have over their time and work processes. In an environment filled with pressure to produce content quickly and continuously, Kompas.com YouTube digital workers are alienated from the ability to set their own work rhythm and schedule. Kompas.com YouTube digital workers actually have 9 hours of work time per day including breaks. Where this working time is actually divided into four shifts per day. Even workers admit that they often work outside the working hours determined by the company.

"Still (working from home) that's right, come back, the remaining 8 hours of work, the remaining 16 hours, it's a shame if you waste 16 hours, still looking for content, thinking about what other content I have to work on, like that, half an hour, 1 hour or so, right? I also play on the internet, right, on social media and every day I also open social media when there's something busy, I'll discuss it tomorrow,"
(Interview with Sadeli, Producer - 9 January 2024).

Sadeli admits that he still works at home because he doesn't want to waste time and maximizes the time he has, when he is at home he thinks about what content to work on the next day. Sadeli is still working and trying to find an interesting issue to work on the next day. However, Sadeli admitted that with the demands of this job, Sadeli felt happy because the work environment at Kompas.com made Sadeli comfortable to work.

Sadeli said that the comfortable environment when working at Kompas.com made the work he received light, supported by a team that helped each other. Without realizing it, Sadeli experienced what is called false consciousness from the process of digital worker practice as stated by Fuchs. Even though Sadeli faces a lot of work and often has overtime, Sadeli feels comfortable in the office environment and has a team that helps each other, so Sadeli feels happy when working even with many targets. Sadeli said that the comfortable environment when working at Kompas.com made the work he received light, supported by a team that helped each other. Without realizing it, Sadeli experienced what is called false consciousness from the process of digital worker practice as stated by Fuchs. Even though Sadeli faces a lot of work and often has overtime, Sadeli feels comfortable in the office environment and has a team that helps each other, so Sadeli feels happy when working even with many targets.

Without hesitation, without realizing it, Citra was still working while she was sick. This is because he cannot refuse, which makes him have to keep working and complete his work under whatever conditions. Prilli also feels this work pattern of having to be on guard at all times. Prilli explained that sometimes she still has to do urgent work while at home. Although not routinely, there are situations where tasks that require quick completion must be handled outside of official working hours. This shows that working time flexibility does not always mean a clear separation between work time and rest time, especially in work environments that are constantly running and require instant responses.

Prilli admitted that she couldn't help but follow the existing pattern, because it had been formed that way. Prilli also said that she often felt not optimal because she had to handle quite a lot of team members so work piled up. It didn't stop there, the team of digital workers at Kompas.com also admitted that with this much work demand, their creativity had decreased. They only think about how to get their daily quota or content target completed quickly. Prilli admitted that the creative ideas that came to her mind could not be realized because of the daily work that had piled up, plus her superiors were often reluctant to accept the ideas she conveyed. Plus, human resources are lacking, so they have to do their own work. In line with Prilli, Citra also admitted that while working at Kompas.com her level of creativity was not very developed. Again, this is because the job demands are very high.

Citra said that the targets and pressure put on her by the company made her unable to think creatively, adding that she thought that working in the media, especially news, did not require a lot of creativity, which was different from working in the creative field. However, with the isolation they feel in the form of continuing to work while still at home and even taking holidays, Kompas.com digital workers think that they are proud to work at Kompas.com because it is a news media that has been around for a long time and is well known to the wider community.

Prilli felt proud and had more value when she joined Kompas.com because Kompas is one of the largest online media and is well known by the public. However, Prilli regretted joining Kompas.com because she did not have proper preparation to develop this digital team "YouTube Kompas.com". Until now, Prilli still thinks that the Kompas.com digital team is still trying to follow existing trends. In line with Prilli, Nissi also thinks that when she worked at Kompas.com it was easy for her to conduct interviews with every informant in the field.

C. Appropriation

Apart from that, things will be done to obtain profit or economic goals by companies by exploiting data or data appropriation which is understood as the use of the data subject's identity to fulfill the goals and interests of other people Solove (in Fuch, 2013). When using social media, a user will provide important data so that the account can be used. If the media company has succeeded in obtaining this data, the company will turn it into something that can be bought and sold. Not only administrative data but also how long users spend using social media, what kind of content users are most interested in. The company will later sell this data to brands who might want to advertise on the company's platform.

Starting from a team of only around 5 people, the Kompas.com digital team has continued to grow to more than 100 people today. This massive recruitment was carried out so that the content creation process was more extensive and optimal. Until now there are around 100 pieces of content produced every day for YouTube Kompas.com. This number does not include program content on YouTube, such as News Update, Oh Beginu, Sobot Cuan and many others. In mid-2023, Kompas.com management feels that the expenditure achieved is not commensurate with the income received by the company. Therefore, management decided to lay off workers or layoffs on

a large scale and look for new workers who will be focused on the second office in Solo. This is done to improve the efficiency of the budget that is issued every month to pay the wages of workers in Jakarta, where the wages they receive are quite large for each individual.

"In the past, I couldn't get any revenue, eee. So, if you want to get into commodification, that was one of the reasons we used to look for people in Solo, considering commodification, eh, but it's not very difficult to find people if, for example, in the end, we recruit more people in Jakarta for YouTube, including this, your first batch. That's the case, most of the time when traveling, it turns out that the revenue doesn't cover the costs and doesn't cover the costs, so what's done is that many of those in Jakarta who were laid off were appointed, so we moved here. "We moved here to find balance, because the whole journey was bloody in Jakarta at the cost of Jakarta and then we came here" (Interview with Heru Margianto, Managing Editor - 9 January 2024).

Then management again opened up massive recruitment to fill the available positions but the placements were allocated to Solo by following the UMR in that region. After implementing this efficiency, the company will gain significant profits, and there will be no need to pay employees large amounts. Even after carrying out this efficiency, Kompas.com, especially in digital, saw revenue grow by up to 7% at a time when other media in Indonesia were shaken.

"For this year's total, yes, that was the meeting just now, yes, in 2023 we will grow 7% traffic from traffic from total revenue from all over, but if I'm not mistaken, our social media contribution is in the range of 10%, so the goal is to increase revenue in the media. "Social is because in one team we won't be able to rely on the web anymore, when the audience all moves, the energy source, for example, and even though it was 7%, that's the increase, right?" (Interview with Heru Margianto, Managing Editor - 9 January 2024).

With income that can be said to be encouraging, Kompas.com is still working to ensure that the revenue they get continues to increase amidst the battle between technology and news media which also follows social media trends. Again, with the tightening carried out by companies, the wages workers receive are not commensurate with the work they do. It doesn't stop there, Kompas.com's YouTube digital team continues to innovate by presenting interesting content and programs that can attract clients and advertising in the future. There are lots of paid programs on Kompas.com, such as Oh Beginu, Sobat Cuan and Nusaraya. Oh Beginu is a program that presents exclusive interviews with government officials such as ministers, regional officials and others. This program is guided directly by the editor-in-chief of Kompas.com, namely Wisnu Nugroho or often called Mas Inu.

Meanwhile, the Nusaraya program presents narratives from every province and region in Indonesia, and this is a paid program. Apart from the daily program with the amount of traffic and views it gets, Kompas.com's YouTube income is also supported by this paid program. Mbonk even said that from 1 episode shown on one of the paid programs on YouTube Kompas.com, the revenue obtained can cover existing costs.

Even with the large number of advertisements coming in, Kompas.com can be confident in future digital developments. Additionally, this digital phenomenon is increasingly being used massively in Indonesia. Apart from these paid programs, the Kompas.com YouTube daily news team also continues to provide interesting content that can gain large revenues and views. There is content or issues that are popular with subscribers of YouTube Kompas.com, such as breaking news content where people wait for the latest and most updated information on hot issues and

content about the military. And when issues related to the military and international were very popular among YouTube subscribers Kompas.com, the news video production team took advantage of this moment to create special military and international programs to gain even more revenue.

One of the episodes that got the most views and revenue was "Iran's Military Strength That Can Make the United States Worried" in this Brigade episode, it got views of 352 thousand times, this illustrates that the content that gets a lot of viewers is in the form of related issues. military. That's all, international related issues also have very high views and revenue on YouTube Kompas.com. This is one of the international contents that received the most views, namely 4.2 million viewers. Quoted from Suara.com, 1,000 views will get revenue of IDR 76,000. If we apply it to the content above, Kompas.com can generate revenue of around IDR 304 million for just one content.

DISCUSSION

In Fuchs' view, there are 3 modes of exploitation that researchers use to analyze how this exploitation is felt, namely coercion, alienation, and appropriation. The first mode of exploitation in Fuchs' explanation is coercion. Fuchs (2014) explains that coercion refers to adjustments made involuntarily due to pressure or coercion from a stronger party. From the findings obtained, digital workers managing Kompas.com YouTube accounts do not seem to realize that they are being exploited. Digital workers often do not realize that they are being exploited because they are influenced by the ideology of consumption and commodification built by companies (Fuchs and Sevignani, 2013).

Furthermore, Fuchs calls this phenomenon false consciousness, namely when digital workers think that digital work is something fun, creative and useful, when in fact they are only a means of production for digital capitalists. In the capitalist system, there is a false consciousness that makes workers never realize how much time, energy and resources they give (Hasbuyanti, 2021). Thus, it can be said that digital work has experienced coercion indirectly in the context of false consciousness proposed by Fuchs. Digital workers like Adisty, Prilli, Dariz, Sadeli, Nissi and Claudia do not realize that they are trapped in a digital capitalist logic that ignores social, ethical and humanist values.

Moreover, findings of coercion among digital workers on YouTube Kompas.com highlight exploitation in the process of creating content that exceeds the target, plus the wages they receive do not correspond to the work they carry out. Not only that, with the many demands, the level of creativity of each worker decreases. This shows that digital workers feel limitations in expressing their creativity because of the pressure to always follow popular trends.

They feel bound by the need to stay relevant with what is popular on social media platforms. Workers are unconsciously coerced because they are forced to follow the standards set by the company to produce products. This ultimately weakens the abilities and creativity possessed by workers (Faucher, 2018). Next, the second mode of exploitation is alienation. Alienation refers to digital workers' feelings of alienation from the results of their work, work tools, and the production process as a whole (Fuchs, 2014). Alienation can occur due to a variety of factors, such as a lack of respect, control, or equality in the workplace. Alienation can have a negative impact on worker motivation, engagement and well-being.

The form of alienation felt by digital workers on YouTube Kompas.com is their inability to manage their working time. Even though they should have 8 hours of working time at the office plus 2 hours of rest, it is not uncommon for them to have to sacrifice time at home or time with

their family to complete urgent office work. This kind of condition is in line with Fuchs' view that capitalism often causes digital workers to be trapped in fulfilling work targets by force, with rubber working hours, and minimum wages (Fuchs, 2014). Marxism sees this phenomenon as part of the dynamic of exploitation inherent in the structure of capitalism which aims to achieve as much surplus as possible, even if that means depriving workers of their personal time.

Moreover, the working time rule of 9 hours per day actually violates the stipulation of work regulations based on Law Number 11 of 2020 concerning Job Creation (Job Creation Law), which states that working hours in Indonesia can be regulated to 7 working hours a day for companies that implement 6 working days and 8 hours of work a day for companies that implement a 5 day work week. Furthermore, industrial companies that have business sectors that require more working hours according to the Decree of the Minister of Manpower and Transmigration Number KEP-233/MEN/2003 of 2002 concerning the Type and Nature of Work that is Carried Out Continuously, such as the mass media can divide working hours in shifts consisting of 7-8 hours in one shift. This finding also supports research by Jeharu (2021) which states that these conditions result in digital workers experiencing productive work, where they continue to work without clear time limits. This shows the pressure and uncertainty experienced by digital workers in achieving work targets set by digital capitalism at the expense of their personal lives and time.

Then, the third mode of exploitation, namely appropriation. Apart from that, things will be done to obtain profits or economic goals by companies by exploiting data or appropriating data which is understood as the use of the data subject's identity to fulfill the goals and interests of other people (Solove in Fuch, 2013). When using social media, a user will provide important data so that the account can be used. If the media company has succeeded in obtaining this data, the company will turn it into something that can be bought and sold. Not only administrative data but also how long users spend using social media, what kind of content users are most interested in. The company will later sell this data to brands who might want to advertise on the company's platform.

Kompas.com's YouTube digital team continues to innovate by presenting interesting content and programs that can attract clients and advertising in the future. There are lots of paid programs on Kompas.com, such as Oh Beginu, Sobat Cuan and Nusaraya. Oh Beginu is a program that presents exclusive interviews with government officials such as ministers, regional officials and others. This program is guided directly by the editor-in-chief of Kompas.com, namely Wisnu Nugroho or often called Mas Inu. Meanwhile, the Nusaraya program presents narratives from every province and region in Indonesia, and this is a paid program.

Apart from the daily program with the amount of traffic and views it gets, Kompas.com's YouTube income is also supported by this paid program. Mbonk even said that from 1 episode shown on one of the paid programs on YouTube Kompas.com, the revenue obtained can cover existing costs. Capitalists have an interest in ensuring that workers can work as long as possible for little pay and work as hard as possible to gain maximum benefit from unpaid work time (Fuchs, 2014).

Moreover, when compared with the profits of YouTube Kompas.com which has quite high traffic, it is not comparable to the salaries of digital workers, especially workers at YouTube Kompas.com within it. Traffic is a term used to measure the number of visits or access to a website (Margianto and Syaefullah, 2012). Traffic can show how popular, relevant and interesting a website is for internet users. Traffic can also be an indicator of a website's revenue potential, especially if the website relies on advertising or sponsorships as a source of income.

From the results of observations made by the author, it is true that the income from YouTube Kompas.com for the 1 month period from December 2023 to January 2024, YouTube Kompas.com managed to get a profit of IDR 272 million. Meanwhile, for revenue in the last 1 year, Kompas.com made a profit of IDR 3.3 billion. This shows that companies gain much greater profits from digital workers who are the main resource in the production of social media content. Digital workers do not get a fair share of the profits generated by the company, but only get fixed wages that are not commensurate with their workload.

CONCLUSION

Research related to digital worker practices by the News Daily YouTube Kompas.com team has several conclusions. Kompas.com uses social media, especially YouTube, in distributing news because YouTube can help companies increase website traffic and as a promotional tool to gain additional income from various monetization models. Specifically, YouTube Kompas.com is used to create the best possible content to attract advertisers and sponsors to collaborate with Kompas.com. With this collaboration, Kompas.com can get indirect revenue.

The practices of digital workers in managing YouTube Kompas.com reflect exploitation in three forms, namely: coercion, alienation and appropriation according to Christian Fuchs' explanation. Coercion occurs because workers do not realize that they are being exploited and are influenced by false consciousness. Kompas.com YouTube digital workers often consider the work they receive to exceed predetermined targets. They tend to experience exploitation in the content creation process. They also tend to follow directions from superiors or clients without asking too many questions or refusing. If they refuse, they have to negotiate with their superiors and ultimately have to agree to these targets at a later date. This can happen because superiors also try to instill false awareness. In their work, making digital workers feel that every demand or direction is part of the responsibility that must be carried out. The false consciousness instilled by superiors makes them believe that completing these tasks is the key to success and achievement, even though it is actually part of the pressure and exploitation they face. Negotiations with superiors are often just a form of formality, because in the end, digital workers still have to agree to the targets set by superiors. This false consciousness creates an environment where workers feel bound to always achieve targets and doesn't leave much room for creative expression outside the boundaries set by the company. Then, alienation occurs because workers are tied to uncertain working hours. Even though they are outside their work shift, they still have to stand by, if there are urgent things that need to be done, such as checking and updating content. In this case they sacrifice their rest time and end up alienated from their personal life. Lastly, appropriation occurs because worker-generated content can be monetized without equal recognition or reward. Digital workers on YouTube Kompas.com produce content that has economic value for Kompas.com. but they do not get their fair share of the content revenue generated. Then, workers also have no rights to the content they create, so they cannot claim or protect their work from theft or misuse. Apart from that, they also do not get additional compensation for excess work time when they have to stand by even outside their work shift.

From research that has been carried out regarding the exploitation of digital workers in news video production on YouTube Kompas.com, especially in daily news, it can be seen that digital workers in the media experience exploitation in three modes, namely coercion, alienation and appropriation. Researchers suggest that further studies conducted by future researchers could deepen the exploitation of digital workers in other media in Indonesia. This is useful for broadening understanding of work practices in the sector and identifying possible patterns across media

institutions. In this way, more appropriate policy recommendations and more effective solutions can be formulated to improve the welfare of digital workers in the media industry as a whole. In addition, comparing work practices across media institutions can also help in identifying best practices and developing better industry standards in terms of labor protection and worker welfare in this digital era.

REFERENCES

- Adi, Kun Muhammad, Sujoko, Anang, & Antoni. (2021). Commodification via the News Media: Content, Audience, and Labour in Gojek's GoFood service. *Lentera: Jurnal Ilmu Dakwah dan Komunikasi*, 5(1).
- Adila, Isma. (2011). Spasialisasi dalam Ekonomi Politik Komunikasi (Studi Kasus MRA Media). *Jurnal Ilmu Komunikasi*, 1(1), 93–108.
- Albarran, A. B. (2006). *Handbook of Media Management and Economics*. London: Lawrence Erlbaum Associates.
- Aprianti, Reza. (2013). Ekonomi Politik Media Komodifikasi Pekerja dalam Industri Media Hiburan Indonesia. *Jurnal Wardah*, No. XXVI.
- Arifin, P. (2013). Persaingan Tujuh Portal Berita Online Indonesia berdasarkan Analisis Uses and Gratifications. *Jurnal Ilmu Komunikasi*, 10(2). <https://doi.org/10.24002/JIK.V10I2.353>
- Brewer, Anthony. (1999). *Kajian Kritis Das Kapital Karl Marx*. Yogyakarta: Templok Press.
- Carr, C. T., & Hayes, R. A. (2015). *Social Media: Defining, Developing, and Divining*. *Atlantic Journal of Communication*, 23(1).
- Creswell, J. W. (2010). *Research Design: Pendekatan Kualitatif, Kuantitatif, dan Mixed*. Yogyakarta: Pustaka Pelajar.
- Eddyono, A. S. (2014). Twitter: Kawan Sekaligus Lawan Bagi Redaksi Berita. *Communication Spectrum*, 3(1). <https://www.researchgate.net/publication/334963006>
- Eddyono, A. S. (2019). Siasat Kompasiana dan Indonesiana dalam Memanfaatkan Raksasa Media Sosial Demi Traffic. *Jurnal Komunikasi*, 14(1), 75–92. <https://doi.org/10.20885/komunikasi.vol14.iss1.art5>
- Eddyono, A. S. (2020). *Jurnalisme Warga, Hegemoni, dan Rusaknya Keragaman Informasi*. Jakarta: UBakrie Press. <https://play.google.com/books/reader?id=DarvDwAAQBAJ&pg=GBS.PA75>
- Eddyono, A. S. (2021). Pemanfaatan Media Sosial Instagram oleh Redaksi Kuninganmass. *Expose: Jurnal Ilmu Komunikasi*, 4(1), 73–85. <https://www.researchgate.net/publication/354046646>
- Eddyono, A. S. (2022). Media Siber dan Search Engine Optimization (SEO): Melacak Motif, Adaptasi untuk Cari Untung, dan Upaya Menjaga Kualitas Jurnalisme. *Expose: Jurnal Ilmu Komunikasi*, 5(2), 173–186. <http://e-journal.president.ac.id/presunivojs/index.php/EXPOSE/article/download/4346/1458>

- Eldridge, S. A., Hess, K., Tandoc, E. C., & Westlund, O. (2019). Navigating the Scholarly Terrain: Introducing the Digital Journalism Studies Compass. *Digital Journalism*, 7(3), 386–403. <https://doi.org/10.1080/21670811.2019.1599724>
- Evanalia, S., Rochim, A., & Fatimah, S. (2023). Komodifikasi Pekerja dan Dampaknya pada Kualitas Pemberitaan di YouTube KompasTV. *Jurnal Ilmiah Ilmu Komunikasi*, 69–81.
- Faucher, K. X. (2018). *Social Capital Online: Alienation and Accumulation*. London: University of Westminster Press.
- Fuchs, C. (2014). *Digital Labour and Karl Marx*. New York: Routledge.
- Fuchs, C., & Seignani, S. (2013). What is Digital Labour? What is Digital Work? What's their Difference? And Why Do These Questions Matter for Understanding Social Media? *TripleC: Communication, Capitalism & Critique*, 273–293.
- Indo, B., & Sujoko, A. (2022). Commodification of Viral Information in the New Media Era (Case Study on Cek Fakta Page of Tempo.co). *Advances in Social Sciences Research Journal*, 9(12).
- Iskandar, H. M. (2022). Komodifikasi Kanal Cek Fakta Liputan6.com Melalui Perspektif Ekonomi Politik Media. *Jurnal Dinamika Ilmu Komunikasi*, 8(1), 37–46.
- Johnson, D. P. (1994). *Teori Sosiologi Klasik dan Modern Jilid I*. Jakarta: Gramedia.
- Margianto, J. H., & Syaefullah, A. (2012). *Media Online: Antara Pembaca, Laba, dan Etika*. Jakarta: Aliansi Jurnalis Independen (AJI) Indonesia & Ford Foundation.
- Maulana, M. P., & Astagini, N. (2021). Komodifikasi Pekerja Media Televisi (Studi pada Reporter Olahraga di Stasiun Televisi X). *Komunikologi: Jurnal Ilmiah Ilmu Komunikasi*, 18(1).
- Mosco, V. (1996). *The Political Economy of Communication*. London: Sage Publications.
- Mosco, V. (2009). *The Political Economy of Communication (2nd ed.)*. London: Sage Publications.
- Mulyana, D., & Solatun. (2013). *Metode Penelitian Komunikasi: Contoh-Contoh Penelitian Kualitatif dengan Pendekatan Praktis*. Bandung: Remaja Rosdakarya.
- Muslikhin, M., Mulyana, D., Rahmat, D., & Utari, P. (2021). The Commodification, Spatialization and Structuration of Social Media in the Indonesia Cyber Media News. *Media and Communication Journal*, 9(2).
- Nurlatifah, M., & Irwansyah. (2019). Fact-Checking Journalism sebagai Platform Kolaborasi Human and Machine pada Jurnalisme Digital. *Jurnal Komunikasi*, 13(2), 121–134. <https://journal.uui.ac.id/jurnalkomunikasi/article/view/13044>
- Paramastri, N. A., & Gumilar, G. (2019). Penggunaan Twitter sebagai Medium Distribusi Berita dan News Gathering oleh Tirto.id. *Jurnal Kajian Jurnalisme*, 3(1), 18. <https://doi.org/10.24198/jkj.v3i1.22450>
- Profil Kompas.com. (2024, March 20). Diakses dari www.kompas.com
- Retnowati, Y. (2015). Love Scammer: Komodifikasi Citra dan Kesenian di Dunia Maya. *Jurnal Komunikologi*, 12(2).
- Ruslan, R. (2008). *Metode Penelitian: Public Relations & Komunikasi*. Jakarta: PT RajaGrafindo Persada.
- Shandy, R., Jhannatan, M., & Wenats, A. G. E. (2020). Komodifikasi Pekerja Lepas di Industri Media Online: Pemanfaatan Community Writer oleh Idntimes.com. *Jurnal Ilmu Komunikasi dan Bisnis*, 6(1).
- Soesanto, R. (2019). Kebijakan Redaksional Media Online Suara.com dalam Pendistribusian Berita melalui Media Sosial. *FIKOM UMN*.
- Sudardsono, A. B. (2018). Komodifikasi Pekerja Media dalam Industri Hiburan Televisi. *Jurnal Orato Directa*, 1(2).

- Sumartono. (2016). Komodifikasi Media dan Budaya Kohe. *Jurnal The Messenger*, 3(2), 43–51.
- Utomo, Y. P., & Arief, W. (2015). *Orde Media: Kajian Televisi dan Media di Indonesia Pasca-Orde Baru*. Yogyakarta: InsistPress & Remotivi.
- Wahzudin, E., Haditama, & Setianingrum, V. M. (2023). Content and Audience Commodification Related to the Ferdy Sambo Case in the Perspective of Media Political Economy: Review of News Coverage on KompasTV and iNewsTV. *The Journal of Society and Media*, 7(1

