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The Political Economy of Embedded Marketing in the Television Quiz Show Family 100: A Qualitative Study

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Abstract

Background: The television quiz show *Family 100*, broadcast on MNCTV, demonstrates the integration of commercial interests into family entertainment programming through prize-based promotional practices.
Objective: This study aimed to examine the commodification of prizes as a form of embedded advertising and its implications for media economics and consumer culture.
Methods: This qualitative study employed semi-structured interviews with producers, members of MNCTV's creative team, and sponsors. The data were analyzed through data reduction, data display, and conclusion drawing and verification. The validity of the findings was established through source, methodological, and theoretical triangulation.
Results: The findings revealed three forms of commodification: content commodification through the integration of sponsored prizes into program narratives; labor commodification through creative processes shaped by commercial interests; and audience commodification through the transformation of viewers' attention into a marketable asset for advertisers.
Conclusion: The *Family 100* program functioned not only as a form of entertainment but also as an economic space that reflected media capitalism through the symbolism of prizes and family-oriented narratives. The study underscores the importance of transparent disclosure of sponsored content by media practitioners and the establishment of clearer regulations governing embedded advertising by broadcasting authorities. Future research should examine audience reception, compare commodification practices across television genres, and investigate their transformation amid the convergence of television and digital media platforms.

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INTRODUCTION

Despite the social media disruption, the television industry remains capital-intensive. People's television viewing habits have shifted across Indonesian culture. This is mostly due to the fact that mobile devices now include a number of capabilities that facilitate access to television content, such as cameras, radios, video/MP3 players, video recorders, games, phones, instant messaging, and internet connectivity. Under these conditions, media market disruption is actually creating new opportunities as media business models evolve as a result of media convergence and divergence (Rohali & Oktari, 2020). Nonetheless, since its origin, television has played an important part in modern society's social and cultural life, not just as a source of entertainment but also as an ideological and economic force that spreads certain ideals, lifestyles, and consumption habits (Perdana, 2024).

Television game shows have a special place in Indonesia as a type of entertainment that is both enjoyable and informative, allowing viewers to interact while also delivering appealing prizes (Halim, 2023). Quiz programs like *Family 100*, which airs on MNCTV, leverage on the appeal of inter-family competition, spiced with humor and a sense of togetherness, to make them reasonably safe, fun family entertainment for people of all ages. However, beneath its seemingly neutral entertainment value lurks a complex media-political economy in which the interests of businesses and advertisers are woven into the program's framework. The prizes awarded at this event are not just tokens of appreciation or symbols of recognition, but rather part of a planned and measured promotional strategy meant to boost a specific brand's image in the eyes of spectators (Halim, 2023).

This occurrence is referred to as embedded advertising or product placement, an advertising approach in which a product or brand is interwoven into a program's storyline without the use of traditional advertising forms (Özbay, 2023). Sponsored items are frequently mentioned during award presentations in the *Family 100* show, with branding displayed on-screen or on studio props and spoken references by the presenter. This method blurs the border between entertainment and advertising by presenting commercial messages in a natural manner, as if they were part of the program's content (Powell, 2025). This is a specific example of prize commercialization, in which the symbolic element of acknowledgment or delight is turned into an economic instrument that benefits both sponsors and television stations.

Family 100 is a quiz show sensation that continues to be relevant in the television market despite severe competition because it engages viewers with a simple, competitive family game style that audiences of all ages can understand. This program's popularity stems not just from its quiz format, but also from how the questions are presented, the show's tempo, and the production team's creative strategy in generating questions that stay engaging and pertinent to viewers' everyday lives. The research findings also reveal that the broadcast of "*Family 100*" on MNCTV impacts viewers' viewing preferences, implying that this program is not just ordinary entertainment but has the potential to retain the audience's attention among a myriad of media options (Kodrat, 2025). "*Family 100*" displays how television game shows have maintained their popularity by mixing aspects of entertainment, emotional family engagement, and production tactics aimed to keep viewers interested.

The monetization of prizes on television game shows such as *Family 100* exemplifies how media capitalism works by changing means of entertainment and social interaction into economic exchange mechanisms. The rewards granted to participants are no longer just focused on social or moral worth, but rather on market value and promotional potential. In this scenario, both the audience and the participants are part of the media economy. Participants act as promotional vehicles by getting branded goods, while the audience is the primary target of subtle commercial messaging (Nachtwey & Schaupp, 2024). This dynamic means that television is no longer only a means of communication, but also a medium for shaping public opinion based on commercial interests and profit-driven goals.

From a sociological standpoint, this practice of commercialization has repercussions for how society views gifts, competitiveness, and success. In a popular society driven by consumerism, the social value of presents has shifted to the symbolic worth of brands (Nachtwey & Schaupp, 2024). People are rapidly growing accustomed to seeing success and happiness in the form of commercial images connected with triumphant moments on television. As a result, the *Family 100* program not only entertains but also instills a consumerist mentality that normalizes the relationship between family happiness and the purchase of branded items. This method reveals how the media quietly affects social behavior and ideals by wrapping consumerism in stories of community and constructive competition (Lis-Clarke & Walsh, 2024).

From a media economics standpoint, embedded advertising has become a strategic answer for the television business under strong competition and the falling efficacy of traditional advertising (Nachtwey & Schaupp, 2024; Ogidi & Anthony, 2016). This style enables marketers to break through viewer weariness with overt advertising while simultaneously giving financial benefits to television stations through sponsorship agreements. MNCTV, a commercial broadcaster under economic and ratings pressures, uses the integration of advertising into programs like the *Family 100* quiz show to adapt to shifting media consumption patterns. In this sense, the commercialization of incentives becomes an effective and sustainable economic practice, even if it frequently blurs the distinction between editorial content and commercial interests.

However, from an ethical and media regulatory perspective, the practice of embedding advertising in entertainment shows like *Family 100* presents severe difficulties. The distinction between knowledge, entertainment, and advertising gets blurred, compromising the audience's vital capacity to comprehend media signals. Furthermore, the program's major audience is made up of families, especially youngsters, who are susceptible to the symbolic effect of commercial objects depicted positively in the show. This phenomena highlights concerns about broadcast media's social responsibility and the need for tougher rules on concealed advertising to avoid viewers from being misled or exploited (Hanifah, 2025).

Although previous studies have highlighted the issues of commodification and covert advertising practices, most have focused on the digital context, sports, or the broader economic structure of the media, rather than on the phenomenon of family entertainment on national television. Nachtwey (2024) and Clarke (2024) found that commercialization is now moving into the symbolic world via social exchange and commercial entertainment, however both studies focus more on the setting of the internet economy and global sports. Meanwhile, Powell (2025) reveals the exploitation of athletes' bodies within the system of celebrating capitalism, but does not go into detail about how the same logic functions in daily entertainment media like television game shows. Similarly, Purwidyasmara (2022) have outlined embedded advertising strategies in national broadcasts, but their focus remains on the effectiveness of the advertisements, rather than on how prize elements are used as economic instruments and symbols of commodities within the discourse of entertainment.

The research gap in this study is due to the lack of scholarly attention dedicated to the practice of native advertising in Indonesian media contexts. To present, media studies in Indonesia have mostly concentrated on the subject of media democratization during the Reformasi era, with very little talks of media methods for generating revenue through native advertising (Prawira et al., 2024). Indeed, this approach affects not only the media's economic demands but also changes in journalistic standards, media independence, partnerships with advertisers, and the media's position as a watchdog (Prawira et al., 2024). Furthermore, this study is confined to online news media, leaving potential for future research to analyze comparable activities in other mainstream media and social media, allowing a more thorough understanding of Indonesia's shifting journalism environment.

There is a substantial research gap: no study has particularly investigated the monetization of prizes as a physical type of embedded advertising in the context of family game shows on Indonesian television. Previous research has not adequately investigated how rewards, which symbolically reflect social ideals such as unity, competitiveness, and appreciation, are reinterpreted as a way of capitalizing on economic value through covert advertising methods (Rohali & Oktari, 2020). This study seeks to address that vacuum by investigating how the *Family 100* program constitutes a novel type of commodification in which entertainment, advertising, and consumption are delicately linked within the framework of a family game show (Muslikhin et al., 2021). This study not only broadens the discourse on media's political economy, but it also enriches our knowledge of how television develops a consumerist worldview through the symbol of presents and imbedded advertising mechanisms that go unobserved by viewers (Purwidyasmara & Widhihatmini, 2022).

Based on the above debate, further study into “The Commercialization of Prizes in TV Game Shows: Embedded Advertising on MNCTV’s “*Family 100*” is required. This research is important not just for understanding marketing communication techniques in the entertainment media, but also for discovering the economic and political processes underlying the Indonesian television sector. This study attempts to give a deeper understanding of how television develops consumer values through award symbolism in the face of competition from new media by conducting a critical examination of prize commercialization. This research also demonstrates how commodification extends beyond traditional television and continues to adapt to advancements in the digital environment, with entertainment, marketing, and commercial logic increasingly interwoven into how programs are packaged and disseminated.

The novelty of this study lies in its specific focus on prize commodification as a tangible form of embedded advertising within the context of Indonesian family television quiz shows, an area that has received minimal scholarly attention. While prior studies have examined embedded advertising in digital media Prawira (2024), sports entertainment Powell (2025), and the broader political economy of media capitalism Nachtwey (2024), no existing research has specifically investigated how prizes (which symbolically represent social values of togetherness, achievement, and familial joy) are simultaneously reinterpreted as instruments of commercial value through covert advertising mechanisms in Indonesian television. This study addresses this gap by applying a critical political economy framework to analyze the three dimensions of commodification (content, labor, and audience) within a single entertainment program, thereby extending the commodification discourse from digital and sports contexts to the domain of family-oriented broadcast entertainment.

METHOD

This study employed a qualitative approach and focused on the practice of prize commodification as a form of embedded advertising in MNCTV's *Family 100* quiz program. The study involved three key informants selected through purposive sampling based on their direct involvement in the production and marketing of the *Family 100* program. The informant profiles were as follows: NR1 was the Program Producer of *Family 100* at MNCTV, responsible for overall program design, content strategy, and sponsor coordination, with eight years of production experience; NR2 was a Creative Production staff member responsible for scriptwriting, segment planning, and brand integration execution, with five years of experience in the creative team; and NR3 was a Creative Marketing representative responsible for sponsor relationship management, commercial partnership development, and inventory management, with six years of experience in media marketing. All informants were interviewed between March and May 2025 at the MNCTV studio complex in Jakarta. The participants in this study were individuals directly involved in the creation and promotion of the *Family 100* program, specifically program producers, members of MNCTV's creative team, and sponsors or advertisers who supplied the prizes.

The data for this study were collected through semi-structured interviews with individuals directly involved in the production and marketing of the *Family 100* program. After all data had been collected, the author analyzed the data using the qualitative analysis methodology proposed by (Miles et al., 2014). This analytical framework consisted of three major components: data reduction, data display, and conclusion drawing and verification. The validity of the data was established through triangulation, which included three approaches: source triangulation, methodological triangulation, and theoretical triangulation.

RESULTS AND DISCUSSION

Results

The Commercialization of Content in the *Family 100* Program

This section covers how programming for the *Family 100* show is created and handled as a commodity within a television industry structure dominated by commercial interests. According to the research findings, the production team views the content as more than just entertainment, but also as an economic asset with market worth for advertisers. The commodification process begins with idea preparation, then progresses to script creation, brand negotiations, on-site implementation, and lastly redistribution via social media. Each division has a unique job, but they all follow the same logic: approach content as a venue for the interchange of audience attention and business interests.

The producer underlined that the material should benefit both the audience and the advertisers. He stated,

"Konten harus dikemas agar menarik bagi penonton sekaligus relevan untuk kepentingan sponsor" (NR 1*,* Produser).

This comment suggests that, from the beginning, the producers of *Family 100* did not distinguish between entertainment and economic goals. The production crew planned the game flow, segment selection, and prize-giving moments with both dramatic appeal and brand visibility in mind. The producer also described the concept of brand integration using a built-in format, which entails effortlessly adding brands into the program's structure without disrupting the quiz flow with separate commercial breaks. Logos, vocal comments, and even prize visuals are strategically positioned at the game's climax moments to catch the most attention (Hermayani et al., 2025). This strategy indicates that content is not only a venue for family fun, but also a medium that is purposefully created to provide additional value for advertisers. The creative process takes place within a framework of negotiation between audience wants and commercial interests, resulting in the production of both entertainment and economic value within a single show.

“Namanya built-in… lewat dialog hostnya, scriptnya, propertinya, terus alur… jadi enggak ada jeda iklan” (NR 1, Produser).

Brand integration in *Family 100* is done structurally, rather than as a distinct aspect from the content. Brands are integrated into the host's discourse, adjusted to the script, placed within the studio set, and timed to match the flow of the game, ensuring that the promotion integrates smoothly with the dynamics of the quiz. With this method, programming continues to flow without being interrupted by traditional ad breaks, yet commercial messages are conveyed constantly. He also notes that the distinction between journalistic and commercial material is frequently blurred owing to advertising demands, thus creative decisions are impacted by sponsorship obligations rather than being totally independent. This situation demonstrates that the program's production structure is based on intense negotiations between the creative team and marketing interests, with entertainment, narrative, and promotional elements designed concurrently to strike a balance between audience appeal and commercial objectives.

“Secara konsep memang harus dibedakan, tapi… sering banget… tumpang tindih… editorial kadang disesuaikan… kepentingan iklan” (NR 1, Produser).

This phrase emphasizes the contrast between broadcasting's professional principles, which divide the editorial and commercial worlds, and the realities of commercial television business operations. At the normative level, production teams recognize the need for a clear division between entertaining material and commercial messaging. However, in day-to-day production, the demands of sponsors, partnership agreements, and brand exposure objectives need alterations to the script, dialogue, and segment structure (Rohali & Oktari, 2020). This demonstrates that, in fact, editorial content adapts to the economic structure of the media, with creative decisions based not only on artistic considerations or public interest, but also on financial calculations.

From a creative aspect, the process of commodification is seen in the way the team crafts portions that suit the sponsor's message while maintaining the family quiz structure.

“Brand masuk itu kan lewat naskah, host, property, atau tantangan permainan… host itu menyebutkan sebagai bagian dari obrolan atau aturan main” (NR 2, Creative Production).

This remark implies that the integration of brands into *Family 100* was conceptualized at the scriptwriting and segment planning stages. The design team did not approach the brand as an afterthought, but rather integrated it into the show's framework and the dynamics of the host's interactions with the participants. Brand references are weaved into contextual conversation, graphic elements are positioned based on camera blocking, and game obstacles may be customized to the sponsor's product.

This strategy makes brand exposure look natural and does not interrupt the flow of the entertainment. The creative team serves as a balancing factor between the sponsor's requirements and the quality of the viewing experience. She stated that any integration must preserve the show’s integrity so that it does not feel like a direct advertisement, ensuring that viewers can continue to enjoy the program without feeling pressured to accept promotions. This strategy demonstrates that the creative process operates within a framework of constant negotiation between the appeal of the content and commercial objectives, where a program’s success is measured by its ability to retain its audience while fulfilling its commitments to sponsors.

“Kreatif ini tuh sering adanya di tengah-tengah… pesan sponsornya tetap masuk, tapi acara ini tetap enak ditonton and tidak kehilangan… jati diri program” (NR 2, Creative Production).

This statement underscores the creative team’s strategic role as a mediator between commercial interests and the integrity of the show’s format. The creative team must ensure that the sponsor’s message is effectively integrated without compromising the core essence of *Family 100* as a lighthearted, spontaneous, and interactive family game show. This process requires script adjustments, careful selection of the host’s wording, and careful pacing of segments to ensure that promotions do not feel forced or disrupt the flow of the game.

Creatives serve a dual purpose: maintaining the quality of the programming while meeting the brand exposure targets agreed upon in commercial partnerships. In addition, commodification also increases the creative workload, as each segment must be designed not only for television but also for digital platforms (King, 2024; Kodrat, 2025; Navar-Gill, 2020). Every moment of the show is evaluated for its potential as social media content, so that commercial value and viral appeal are factored into the planning from the very beginning. This situation demonstrates that creative work is no longer limited to linear broadcast production but has been integrated into a multiplatform ecosystem that maximizes audience engagement as a source of economic value.

"1 segmen itu ga cukup dibuat untuk TV aja… harus dipikirkan juga potongannya buat reels… TikTok… Youtube" (NR 2, Creative Production).

This statement indicates that *Family 100*'s content planning is no longer focused solely on linear television broadcasts, but is instead designed from the outset for cross-platform distribution. From the segment development stage onward, the creative team has been identifying moments with viral potential, strong dialogue that can be edited into short clips, and scenes that are effective at driving engagement on social media. As a result, content is produced in a multi-platform format from the very beginning, rather than as an afterthought once the broadcast is complete. This strategy demonstrates that the value of a segment is measured not only by its performance on television, but also by its digital performance, such as views, shares, and interactions (Hanifah, 2025). Within the framework of media capitalism, every piece of content becomes an asset that can extend a brand's exposure cycle and expand its audience reach, so that the production process operates with the logic of optimizing attention across multiple distribution channels simultaneously.

The marketing team explicitly positions content as inventory that can be offered to brands.

"Konten itu adalah aset utama… kami melihat konten sebagai inventory atau bahan jualan yang bisa di offering ke brand" (NR 3, Creative Marketing).

This statement confirms that, from a marketing perspective, *Family 100* content is positioned as a commodity with exchange value in the advertising market. The program is not only produced to meet the public's entertainment needs, but is also managed as a portfolio that can be offered to sponsors in various forms of partnership packages. Every segment, exposure duration, host interaction moment, and even digital distribution potential is counted as part of the commercial inventory that holds both monetary and strategic value. He added that what is being sold is not just airtime, but access to the audience's attention.

In other words, the primary commodity is the concentration of viewers who have already gathered and been segmented. Brands are not merely buying airtime; they are buying the opportunity to be present during moments that command high attention and are relevant to their target market. This perspective clearly illustrates how the logic of media capitalism operates, where public attention is produced, packaged, and negotiated as a source of economic value within the commercial television ecosystem.

"Brand tentu akan ngebeli akses ke perhatian audiens itu… kami tentunya secara tidak langsung memonetisasi perhatian publik" (NR 3, Creative Marketing).

These findings can be theoretically interpreted through Vincent Mosco's (2009) framework of the political economy of communication, which identifies three primary processes of commodification in the media industry: the commodification of content, the commodification of audiences, and the commodification of labor. In Family 100, the commodification of content is evident in how entertainment segments are designed from inception as commercial vehicles, transforming quiz questions, prize presentations, and host dialogues into brand exposure opportunities. The commodification of audiences manifests through the monetization of viewer attention, which is measured, packaged, and sold to sponsors as a quantifiable asset (ratings, engagement metrics). The commodification of labor is reflected in the creative team's dual mandate to simultaneously produce entertaining content and fulfill commercial obligations, effectively subordinating artistic autonomy to market logic.

The implications of these findings extend beyond the media industry: the normalization of embedded advertising in family entertainment programs contributes to the reproduction of consumerist ideology within domestic spaces Clarke (2024), blurring children's and families' capacity to distinguish between entertainment and commercial persuasion. For media regulators, these findings underscore the urgency of strengthening Indonesia's Broadcasting Law provisions regarding the disclosure and labeling of embedded advertising in entertainment programs.

This statement underscores that audience attention is viewed as a source of economic value that can be converted into commercial profit. From a marketing perspective, the audience is not merely a group of viewers, but an asset that holds bargaining power *vis-à-vis* brands (Hermayani et al., 2025). Attention measured through ratings, viewership, and engagement serves as the basis for determining the value of a partnership. Monetization occurs not only through airtime but also through the attention the program successfully garners.

"Negosiasi… membicarakan gimana caranya program itu bisa disisipi… misal… ada tiga pertanyaan… satu… bisa masuk value brand" (NR 3, Creative Marketing).

Brand integration was carried out through systematic planning rather than spontaneous execution. The marketing team identified sponsor requirements, while the production team adjusted the segment structure so that brand values could be contextually embedded within the gameplay. This integration could appear in the form of questions, verbal mentions, or visual elements relevant to the product's characteristics. He also stated that the boundaries between editorial and commercial interests have become increasingly blurred, as long as the integration does not disrupt the program itself. In other words, as long as the entertainment rhythm is maintained and audiences do not feel disturbed, the convergence of creative and commercial interests is considered an acceptable practice. This demonstrates that within the structure of media capitalism, the distinction between content and advertising is flexible and negotiated according to market demands.

At the level of digital distribution, the social media team extended the commercial value of the content through repackaging strategies. Kamu Widyalaksono explained the "story first" approach, in which the brand does not appear dominantly at the beginning of the content:

"Di sosmed itu ada teknik story first… orang nonton dulu… baru… brand di tengah… jadi nggak dominan di awal" (NR 4, Social Media Supervisor).

This statement indicates that digital distribution strategies are designed to secure audience attention before introducing commercial messages. The social media team prioritizes storytelling or engaging moments as triggers for engagement, and only later inserts the brand into the middle section of the content so that it is not immediately perceived as advertising (Rohali & Oktari, 2020). This strategy illustrates that digital promotion is not conducted in a direct or aggressive manner, but instead follows the consumption patterns of social media users, who tend to be sensitive to overt advertising content.

"Kita… sebelum tayang sudah punya… bikin clickbait… linknya bisa nonton ke programnya langsung" (NR 4, Social Media Supervisor).

This effort demonstrates that digital distribution functions as an extension of the television broadcast ecosystem, aiming to redirect traffic back to the main program while simultaneously expanding brand exposure. Nevertheless, he emphasized that the team still adheres to the boundaries established by the brand.

"Brand punya guidelines sendiri… tetep ada batasan, koridor, biar… buat brand gak negatif" (NR 4, Social Media Supervisor).

This means that every piece of digital content is produced within the sponsor's internal regulatory framework, ensuring that the creative process remains within the safe boundaries of brand image management. This finding suggests that digital distribution is not merely an additional promotional activity, but rather part of a measured and controlled commodification system shaped by performance data, brand guidelines, and engagement targets.

At the operational level, the production assistant described the impact of commodification on production rhythms and labor division among the crew. She explained that the stripping system demands a high degree of efficiency in every episode:

"Family100… stripping… kalau ada retake gara-gara… sponsor… langsung tuh nambah jam kerja kru, semua diukur dari efesiensi" (NR 5, Production Assistant).

This quotation demonstrates that sponsor interests can directly influence production duration and the technical workload in the field. Brand integration that does not align properly or requires repetition has immediate consequences for crew working hours and production costs. She also stated that, since the pre-production stage, the team identifies moments with viral potential and ensures that sponsor requirements are captured for digital distribution.

"Di pra produksi ditandain… viral potensialnya… minta kamera ambil angle vertikal… sponsor minta deliverables… asprod koordinasi sama sosmed" (NR 5, Production Assistant).

This statement illustrates that commodification does not occur solely at the conceptual or marketing-strategy level, but is already integrated into technical planning processes such as camera angle selection, vertical formats for social media, and the fulfillment of sponsor deliverables. Consequently, commercialization practices influence the entire production workflow, from planning and execution to cross-platform distribution.

Komodifikasi tidak berhenti pada tayangan Commodification does not stop at television broadcasts, but systematically expands into social media as an extension of the program's commercial ecosystem. The *Family 100* social media team explicitly positions digital platforms as spaces for producing additional value based on data and engagement. Kamu Widyalaksono explained that social media distribution strategies involve more than simply re-uploading clips from the broadcast; rather, they are designed with specific approaches to maintain audience attention before introducing the brand.

"Di sosmed itu ada teknik story first… orang nonton dulu… baru… brand di tengah… jadi nggak dominan di awal" (NR 4, Social Media Supervisor)

This statement shows that audience attention on social media is treated as an asset that must be strategically managed. Brands are not displayed immediately at the beginning of the content because doing so is feared to reduce audience retention. The team first constructs narrative appeal or humorous moments to keep viewers engaged, and only afterward inserts the brand into the middle section of the content. This strategy confirms that digital distribution follows the logic of the attention economy, in which watch duration and engagement become key sources of commercial value.

The commodification of social media is also evident in the way the team converts audience interaction into data that can be sold to sponsors.

"Kita bisa lihat nih secara detail dari data reach, impression, orang nontonnya berapa lama terus komentar, share itu nah ini jadi angka… produk bisa jadi data untuk brand… jadi udah kebayang tuh buat dijual seperti apa." (NR 4, Social Media Supervisor).

This quotation demonstrates that every audience interaction on digital platforms is treated as an economic metric. Reach, impressions, watch duration, comments, and shares are calculated as performance indicators that can be reported to brands. Engagement is no longer understood as a spontaneous audience response, but rather as quantitative data that strengthens the program's bargaining position in commercial negotiations. As a result, social media becomes a space where audience attention is measured, packaged, and offered as added value beyond television ratings.

In addition, the social media team also implements promotional strategies before and during broadcasts in order to redirect traffic back to the main program.

"Kita… sebelum tayang sudah punya… bikin clickbait… linknya bisa nonton ke programnya langsung."
(NR 4, Social Media Supervisor)

This strategy indicates that social media functions both as a distribution tool and as a driver of cross-platform audience attention. Digital content is designed to stimulate curiosity and subsequently redirect audiences back to television broadcasts or streaming platforms. Through this mechanism, audiences are not merely gathered within a single medium, but circulated within an integrated distribution system. However, social media commodification remains under the control of the brand.

"Brand punya guidelines sendiri… tetep ada batasan, koridor, biar… buat brand gak negatif."
(NR 4, Social Media Supervisor)

This statement demonstrates that creative freedom on social media remains constrained by sponsor interests. Every piece of digital content must comply with brand image guidelines, meaning that the creative process operates within commercially predetermined boundaries. This finding confirms that social media is not simply an additional promotional space, but rather part of a structured, measurable, and controlled commodification system.

The research findings indicate that content commodification in *Family 100* operates systematically and in an integrated manner. The marketing division packages audience attention as a commodity to be offered to brands. Producers and the creative team design forms of brand integration through built-in advertising and script adjustments so that sponsors are seamlessly embedded within the quiz flow. The social media team extends the economic value of content through distribution and engagement strategies. Meanwhile, the production assistant ensures that all commercial requirements are technically recorded and executed. This process increasingly blurs the boundaries between editorial and commercial interests, although the team continues to maintain the family quiz format as the program's identity. As a result, the content in *Family 100* functions not only as entertainment, but also as an economic product that is produced, negotiated, and distributed within the framework of the commercial media industry.

Overall, *Family 100* demonstrates how entertainment content can function as a tool of extensive commodification, both through the use of prizes for promotional purposes and through audience involvement as part of marketing strategies. By applying the political economy of media and commodification theory, it can be concluded that the program represents a concrete example of how entertainment media are integrated into the logic of capitalism in order to generate profit. Over time, the practice of embedded advertising in programs such as *Family 100* not only influences the way products are promoted, but also shapes social and cultural values related to consumption.

Commodification of Labor in the Production of *Family 100*

This subsection discusses how labor in the production of *Family 100* is positioned as part of the commodification mechanism within the television industry. The research findings indicate that crew members do not merely perform technical production functions, but also work within a system that demands efficiency, flexibility, and the ability to adapt to sponsor requirements and the intensive broadcast schedule. The program's work structure constructs labor as a resource measured through productivity, speed, and the ability to fulfill commercial targets.

The producer explained that his position lies between the demands of program quality and the business interests of the television station and sponsors. He stated:

"Aku... harus punya posisi ada di tengah-tengah... harus seamless" (NR 1, Produser).

This statement demonstrates that the producer positions himself as a mediator between creative interests and commercial demands. He is responsible not only for the quality of the concept and the smooth flow of the game, but also for ensuring that sponsor integration blends naturally without disrupting the viewing experience. The position of being "in the middle" indicates continuous negotiation between the production and marketing teams so that brand requirements are fulfilled without sacrificing the rhythm of the program. The demand for "seamless" integration reflects professional pressure to ensure that the boundary between entertainment and promotion does not appear overtly on screen. In practice, the producer must manage taping schedules, coordinate crew members, fulfill sponsor deliverables, and maintain consistency in the quiz format (Hermayani et al., 2025). This illustrates that the producer's role is not only creative, but also managerial and economic, as he controls the balance between market interests and the sustainability of program quality under ongoing commercial pressures.

The creative team experiences similar pressures. NR 2 explained that the creative division often occupies a balancing position between sponsor interests and program quality:

"Kreatif ini tuh sering adanya di tengah-tengah... pesan sponsornya tetap masuk, tapi acara ini tetap enak ditonton and tidak kehilangan... jati diri program" (NR 2, Creative Production).

This quotation demonstrates that the creative team faces a professional dilemma similar to that of the producer, namely preserving the program's identity while meeting sponsor expectations. The creative team must design dialogue, determine segment rhythms, and select moments for brand integration so that they feel natural within the context of a family game show. The position of being "in the middle" suggests that the creative division functions both as the guardian of the program's character and as a facilitator of commercial interests. They must ensure that sponsor messages are conveyed while maintaining the light and spontaneous tone that characterizes *Family 100*. This situation reflects how the creative process takes place within an intensive space of negotiation, where entertainment quality and commercial value are simultaneously produced within a single industrial framework (Hermayani et al., 2025).

"1 segmen itu ga cukup dibuat untuk TV aja... harus dipikirkan juga potongannya buat reels... TikTok... Youtube" (NR 2, Creative Production).

This statement indicates that creative labor operates within a multi-platform system that requires cross-channel planning from the earliest stages of production. Each segment is no longer viewed as a single product for television broadcasting, but rather as a source of material that can be fragmented into various digital formats with different characteristics. The creative team must consider which moments have the potential to become short clips, how visual framing remains relevant in vertical formats, and how these content fragments continue to effectively deliver sponsor messages. This condition demonstrates that the workload increases because a single production output generates multiple derivative contents with different distribution and monetization objectives (Bagaskoro, 2022). Labor is no longer focused on producing a single broadcast outcome, but rather on generating a series of contents that possess distinct commercial value across each platform. Consequently, commodification affects not only audiences, but also expands the intensity and complexity of creative labor within the production structure.

From the marketing perspective, labor is directly linked to sales targets and the monetization of audience attention. NR 3 stated that content constitutes the primary asset offered to brands, while the marketing team sells access to audience attention. In this context, marketing labor functions as the connector between production value and economic value. Negotiations conducted with the production team demonstrate that their work is tied to measurable outcomes, such as successful brand integration within particular segments. In other words, the performance of marketing labor is evaluated based on its success in converting content into commercial contracts.

The social media team also works under the pressure of digital performance metrics. NR 4 explained the "story first" strategy designed to maintain watch duration before introducing the brand. He also mentioned that, prior to broadcast, the team prepares clickbait content and links to direct audiences toward the program. This workflow demonstrates that social media labor operates within a metric-driven system based on engagement, views, and audience retention. Furthermore, he emphasized that all content must comply with brand guidelines to avoid negative impacts (Rohali & Oktari, 2020). This places digital labor within a framework of strict commercial control.

The production assistant directly described how work rhythms are influenced by sponsor interests and the stripping broadcast format. NR 5 stated:

"Family100… stripping… kalau ada retake gara-gara… sponsor… langsung tuh nambah jam kerja kru, semua diukur dari efesiensi" (NR 5, Production Assistant).

This quotation demonstrates that the stripping production system demands a rapid and tightly scheduled work rhythm, so that every retake caused by sponsor requirements directly affects the crew's workload. When brand integration does not align visually or technically, the team must conduct retakes, which automatically increase working hours and operational costs. Under these conditions, efficiency becomes the primary parameter, placing the crew under pressure from both time constraints and commercial demands. She also explained that, from the pre-production stage, the team identifies moments with viral potential and ensures that all sponsor deliverables are captured, including vertical camera angles for social media distribution.

This practice indicates that technical production planning has already been integrated with digital distribution needs and brand interests from the outset (Bagaskoro, 2022). Production labor therefore extends beyond technical responsibilities such as camera blocking and segment arrangement, encompassing anticipation of cross-platform commercialization strategies. In this context, commodification does not stop at the conceptual or marketing level, but instead shapes work structures, task distribution, and the intensity of on-site production.

The research findings indicate that labor commodification in the production of *Family 100* occurs through three main mechanisms. First, there is an increase in work intensity due to the stripping format and multi-platform demands. Second, there is an expansion of crew roles, which are no longer rigidly separated but integrated to fulfill sponsor requirements and digital distribution needs. Third, performance is measured according to efficiency, successful brand integration, and content performance outcomes. Within this system, labor does not merely produce entertainment programs, but also generates economic value that can be exchanged for advertising contracts and sponsorship packages. As a result, the production of *Family 100* demonstrates that labor has become an integral part of the commodification process within the commercial television media industry.

Discussion

This discussion demonstrates that labor commodification in the production of *Family 100* illustrates how the media industry, particularly entertainment production, operates within the framework of media capitalism. The creative processes experienced by the production and creative teams reflect a significant transformation in working practices that are increasingly connected to commercial objectives. The pressure to produce content that is not only entertaining but also supportive of sponsor interests indicates that economic value now dominates social and cultural values in media production (Navarro & Prado, 2019). Therefore, although efforts are made to maintain entertainment quality, the commodification of labor in *Family 100* demonstrates that the modern media industry has evolved into an arena in which creative work functions not only to produce entertainment, but also to generate financial profit within an increasingly dominant capitalist system.

Commodification of Audiences in *Family 100*

This subsection analyzes how audiences in *Family 100* are produced, categorized, and managed as commodities within the structure of media capitalism. The research findings indicate that audiences are no longer positioned merely as consumers of entertainment, but as sources of economic value measured through ratings, audience share, demographic segmentation, and digital engagement data. Audience attention, viewing duration, social media interaction, and demographic profiles constitute the basis for constructing the program's commercial value for sponsors. As a result, audiences function as products offered within the advertising market through performance data and engagement metrics.

The marketing team explicitly stated that what is sold to brands is access to public attention:

"Brand tentu akan ngebeli akses ke perhatian audiens itu… kami tentunya secara tidak langsung memonetisasi perhatian publik." (NR 3, Creative Marketing)

This quotation emphasizes that audience attention is positioned as the primary commodity within the program's economic structure. The marketing team does not merely offer broadcast slots, but rather offers concentrated audience attention that has been developed through ratings and viewer loyalty. This attention is measured and packaged in the form of performance data such as ratings, audience share, age segmentation, and digital achievements (Hermayani et al., 2025). The program's economic value lies in its ability to gather and sustain public attention, which can then be accessed by brands through commercial partnerships. The program therefore does not simply sell the quiz-show format as entertainment, but also sells opportunities for exposure to concentrated and relevant audiences that match sponsors' target markets.

From the creative perspective, audiences are also mapped and projected from the content planning stage onward.

"Jadi kalau untuk audiens itu kan diukur and diproyeksikan… kita tuh dapet briefing kayak misalnya target audiensnya itu ke keluarga… usia tertentunya juga kita dapat… yang dijual itu ke pengiklan bukan orangnya satu-satu tapi profil masanya mungkin itu juga bisa kayak misalnya share rating nih, semakin bagus share rating program itu, ya berarti kan akan semakin mudah juga untuk kita menjual program kita ke brand-brand gitu." (NR 2, Creative Production)

This statement demonstrates that audiences are strategically mapped from the earliest stages of content planning. The creative team receives briefings regarding family segmentation and specific age ranges as the basis for designing questions, the host's communication style, and the dynamics of the game. Audiences are understood as masses with measurable characteristics rather than as individual persons. Demographic profiles, share-rating performance, and audience consistency become key instruments in commercial negotiations. The stronger the ratings performance and alignment with the sponsor's target market, the stronger the program's bargaining position in securing partnerships (Rohali & Oktari, 2020). The commodification of audiences is also expanded through digital platforms.

"Kita bisa lihat nih secara detail dari data reach, impression, orang nontonnya berapa lama terus komentar, share itu nah ini jadi angka… produk bisa jadi data untuk brand… jadi udah

kebayang tuh buat dijual seperti apa." (NR 4, Social Media Supervisor)

This quotation indicates that audience commodification extends into digital platforms through a data-driven approach. Every interaction on social media is recorded and analyzed as a quantitative metric that can be presented to sponsors. Views, watch duration, comments, and shares are no longer merely participatory responses, but are transformed into performance indicators with commercial value. These data are used to demonstrate the effectiveness of brand integration and the potential reach of campaigns. Audience attention in the digital sphere is produced, measured, and offered as part of the program's commercial inventory (Hermayani et al., 2025). This practice demonstrates that within media capitalism, audiences function as sources of value systematically calculated through television ratings and digital analytics.

The research findings indicate that audience commodification in *Family 100* operates through three main mechanisms. First, audience attention is measured through ratings, audience share, and demographic segmentation, which form the basis for sponsor offerings. Second, digital engagement is managed through distribution strategies, retention mechanisms, and engagement optimization that generate commercial data. Third, content design is adjusted to maintain audience retention so that brand integration can operate effectively without reducing viewer interest. Within the structure of media capitalism, *Family 100* audiences do not merely consume entertainment, but also generate economic value through viewing activities and digital interaction. Their attention is calculated, packaged, and negotiated as a commodity within the advertising market. Consequently, *Family 100* concretely demonstrates how the logic of the attention economy operates within the commercial television industry, where audiences become an integral part of the media value-production chain.

This discussion demonstrates how *Family 100* illustrates the phenomenon of audience commodification within the framework of media capitalism. Audiences in this program function not only as consumers of entertainment, but also as products marketed through their engagement on social media and other digital platforms. This creates a mutually beneficial relationship between the program, sponsors, and audiences, in which audiences become part of a larger commercialization process. Within the system of media capitalism, audience attention has become a highly valuable commodity that supports the program's commercial objectives and generates profit not only for program organizers, but also for sponsors (Ulin, 2019). This process demonstrates how modern media increasingly focuses on audiences as active agents in the creation of economic value.

CONCLUSION

This research demonstrates that the MNCTV program *Family 100* represents a concrete example of commodification practices within the modern television industry. Through the integration of sponsor prizes into the family quiz-show format, the program illustrates how entertainment, advertising, and media economics are interconnected within a complex system of meaning production. Prizes that appear to function as symbols of appreciation within the game serve as promotional tools that support the interests of sponsors and television stations. The practice of embedded advertising in this program not only reflects an innovative marketing strategy, but also illustrates the political-economic dynamics of media, in which every element of entertainment can be capitalized to generate economic value. These findings confirm that modern television media no longer function merely as spaces for public communication, but also as economic arenas that mediate relationships among industries, advertisers, and audiences within the framework of contemporary media capitalism.

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AUTHOR CONTRIBUTION STATEMENT

The authors contributed collaboratively to the development and completion of this research. The first author was responsible for conceptualization, research methodology, data collection, analysis, and manuscript preparation. The second author contributed to literature review, data interpretation, critical evaluation, and manuscript revision. All authors participated in discussing the research findings, reviewing the final manuscript, approving the submitted version, and taking responsibility for the integrity and accuracy of the research.

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