Unraveling Vincent Mosco's Thoughts on the Commodification of Content, Audience and Workers: A New Phenomenon of the Digital Age in Indonesia

Marsefio Sevyone Luhukay[1] and Udi Rusadi[2]
[1]Communication Science Department of Pelita Harapan University Jakarta
[2]Postgraduate Doctoral Program in Communication Science Sahid University Jakarta

ABSTRACT

This paper in the form of a scientific article discusses Vincent Mosco's thoughts on commodification in three main dimensions, namely content, audience, and workers. The concept of commodification is a subject of debate in the contemporary world, especially in the context of media and communication. This paper presents a critical analysis of Mosco's thinking on how the process of commodification has shaped and changed mindsets and practices in these three important aspects. This critical thinking of Mosco is contained in his book; The Political Economy of Communication in 2009. First, this article reviews the concept of content commodification in the digital age. Mosco highlighted how content, which was initially individual and personal, underwent transformation into a commodity that could be monetized by industry players and social media platforms. This discussion covers the use of content as a means of marketing by companies and influencers, as well as its impact on the quality and integrity of the information presented. Second, this article examines Mosco's views on the commodification of audiences. He argues that audiences have transformed from mere recipients of messages into consumers who are targeted and used by marketing strategies. Mosco identifies how audience profiles are used to enhance advertising effectiveness and how audience engagement is measured within the context of marketing and sales. Third, this paper looks at how Mosco's approach in formulating the commodification of workers, especially in the creative and media sectors. Through literature analysis, this article highlights the workings of labor exploitation in the creative industries, including the role of digital platforms in shaping working conditions and influencing the sharing of economic value among workers. The results of the analysis in this article show how Vincent Mosco's thinking provides deep insight into the complexity and consequences of the process of commodification of content, audiences, and workers in the digital age. Further understanding of these concepts is expected to provide a foundation for academics, media practitioners, and policymakers to address the challenges and

---

Corresponding author :
Marsefio Sevyone Luhukay - email : marsefio.luhukay@gmail.com

potential negative impacts arising from commodification in the world of media and communication.

INTRODUCTION

In the growing digital era, media and communication have undergone a significant transformation. The development of technology and the internet has brought about major changes in the way people consume content, interact with audiences, and work within the creative industries. One of the phenomena of concern in this context is the process of commodification of content, audiences, and workers.

Political economy in the narrow sense is a field of science that studies social relations that focuses on aspects of power in controlling production, distribution, and resource systems, which involve elements of communication (Mosco, 2009: 2). However, in a broader sense, political economy refers to the study of how societies control and organize their social lives according to their wishes.

In the study of political economy, there are three main concepts, namely commodification, spatialization, and structuration. Commodification is the process of converting goods and services into commodities with a higher selling value in the market. Spatialization overcomes the constraints of space and time in social life. While structuration is the determination of the roles and responsibilities of each element in society against other elements (Mosco, 2009: 138).

Mosco divides commodification into three types, namely commodification of content, commodification of audiences, and commodification of workers. Commodification of content / content is related to how to package media content to suit market tastes to increase its selling value. The content of this media includes meanings, symbols, images, information, and other elements that interest the market. Audience commodification focuses on the audience or audience as the main commodity for the media, where a large number of viewers can increase the value of the media in the eyes of advertisers. While the commodification of workers is related to the difference between wages and duties carried out, from production to distribution of media products.

Vincent Mosco himself is an academic and media sociologist, who has made many important contributions in the understanding of the concept of commodification in the world of media and communication. In his thinking, Mosco highlighted how content that was originally individual and personal turned into a commodity that can be bought and sold in the market. This process is influenced by the role of social media platforms and the marketing industry that increasingly relies on the role of digital influencers. In addition, Mosco also analyzes how audiences have turned into consumers directed and manipulated by marketing strategies, as well as how workers in the creative industries experience commodification processes that affect working conditions and economic value sharing.

These changes raise a number of complex issues that need to be understood and studied further. First, how does the process of content commodification impact the quality and integrity of information presented on social media? Second, in the process of audience commodification, how are audience profiles used to improve advertising effectiveness and how does this affect individual rights and privacy? Third, how does the commodification of workers in creative industries impact working conditions, social justice, and economic value sharing?

Vincent Mosco's thoughts on the commodification of content, audiences, and workers become relevant in facing the new challenges faced by the media and communication industry in the digital era in Indonesia. This article aims to elaborate on Mosco's thinking and provide an in-depth understanding of the complexity and consequences of the commodification process, so as to provide a foundation for academics, media practitioners, and policymakers in addressing critical issues that arise in the transformation of contemporary media and communication.

LITERATURE REVIEW

Vincent Mosco's "The Political Economy of Communication" is a seminal work that delves into the complex interplay between communication technologies, capitalism, and social relations. In Chapter 7, titled "Commodification of Content, Audiences, and Labor," Mosco explores the commodification of information and its implications for audiences and workers in the digital era. This literature review critically assesses the key arguments and insights presented in this chapter.

1. Commodification of Content: Mosco effectively demonstrates how the content has shifted from being a means of disseminating information to a valuable commodity. He explains how media conglomerates and tech companies capitalize on user-generated content and personal data to generate profits. This commodification process has implications for the quality and diversity of content available to audiences.

2. Audience as Commodities: Mosco highlights the ways in which audiences themselves have become commodities. He discusses how the attention and engagement of users are bought and sold through targeted advertising and surveillance capitalism. This transformation raises concerns about privacy, consent, and the influence of commercial interests on the content consumed by audiences.

3. Labor in the Digital Age: The chapter critically examines the changing nature of labor in the communication industry. Mosco identifies the rise of gig economy work, freelancing, and automation, which have led to job insecurity and decreased bargaining power for media workers. He also discusses the impact of digital labor platforms on traditional media employment.

METHODOLOGY

Research Approach
The research approach employed in this literature study is qualitative. Qualitative research aims to understand the meanings, perceptions, and interpretations of the phenomenon under investigation. In this context, the research aims to delve deep and comprehend Vincent Mosco's thoughts on the commodification of content, audience, and workers in the digital era in Indonesia.

Research Method
The research method used is a literature study or literature review. A literature study involves analyzing various literary sources, such as books, academic journals, articles, conference papers, and other online sources relevant to the research topic. In this case, the researcher will gather and evaluate diverse literature related to Vincent Mosco's ideas on commodification in Indonesia.

Analysis Technique
The analysis technique used in this research is descriptive analysis. The researcher will describe and analyze the information found in the various literary sources that have been collected. The aim of descriptive analysis is to outline thematic patterns or perspectives that emerge from Vincent Mosco's thoughts on the commodification of content, audience, and workers in the digital era in Indonesia.

Characteristics of Informants or Sample
In this literature study, there are no directly involved informants or samples. Instead, the research will utilize literature written by or about Vincent Mosco and topics relevant to the commodification of content, audience, and workers in Indonesia. The selection of literature will be based on its relevance and quality to ensure the utilized information is of high quality.

Data Collection
Data collection in this literature study is conducted by searching and accessing various literary sources relevant to the research topic. The data collection process will involve searching for literature through academic databases, libraries, online journals, official websites, and other scientifically recognized sources.

RESULTS AND DISCUSSION

Analysis of Content Commodification on Indonesian Social Media

The process of commodification of content refers to the transformation of information into commodity goods that can be traded and marketed. In today's age of social media, content has become a livelihood for many individuals, including companies and influencers. In the context of Indonesia, the rapid growth of social media has had an impact on the quality and integrity of the information presented.

The phenomenon of the spread of social media in Indonesia has caused content on social media to have undergone a significant commodification process in recent years. Commodification of content refers to the conversion or economic value of content, which was originally personal or free into a commodity that can be traded or monetized. This phenomenon has changed how people use social media and how companies see it as a business opportunity.

Some examples of changes in social media that occur in Indonesia, among others;

1. **Increased Digital Influencers and Endorsers:**
   The commodification of content on social media is reflected in the increasing number of digital influencers and endorsers in Indonesia. Many social media users have managed to build a large audience by producing interesting and relevant content. Companies, both local and international, are beginning to realize the potential of the wide-open market on social media and are flocking to find suitable influencers to spread their message. As a result, these influencers can get cooperation and promotion opportunities from various brands, and this becomes one of the sources of income for them. With more and more companies using influencers as a marketing tool, content on social media is becoming a valuable commodity. Quoting from Jurnal Dawatuna: Journal of Communication and Islamic BroadcastingVolume 3 Number 3(2023) 491-495E-ISSN2798-6683P-ISSN2798-690XDOI:10.47476/dawatuna.v3i3.2515491| Volume 3 Number 3 2023, Social Media as a Potential Participatory Democracy by Oratmangun D and Rusadi, it is said that Social media gives people a platform to be creative, and there are some spectacular creative works that have been appreciated by millions online, instead of empowering content creators, is the force that enables commodification "... user attention, activity, and the data they generate. Basically, every time someone contributes something to social media, they create a product that can be sold to advertisers.

2. **Social Media Platform Roles:**
   Social media platforms also play an important role in the process of content commodification in Indonesia. Companies like Facebook, Instagram, Twitter, and TikTok provide various features that allow users to produce creative and interactive content. The more content users create, the greater the potential for the platform to monetize them through ads and other features. Social media platforms are actively

trying to build profitable business models for them and their users. This includes providing financial incentives such as partnership programs with content creators and revenue sharing from advertising. With platforms as intermediaries, user content becomes a valuable item for the social media company itself.

3.   **Changes in Consumer Behavior:**
The commodification of content on social media is also influenced by changes in consumer behavior in Indonesia. Now, people tend to spend more time on social media platforms than on traditional media. Companies realized that by investing in advertising and promotion on social media, they could reach their target audience more effectively. In the face of growing demand from advertisers, social media companies continue to develop more sophisticated and targeted advertising solutions. As a result, the use of social media for marketing and promotion has become a common practice among companies in Indonesia. In this context, content on social media becomes more valuable because it acts as an effective means to reach a wider audience.

Overall, the commodification of content on Indonesian social media has opened up new opportunities for content creators and companies to achieve their marketing goals. This phenomenon also affects behavior and consumption patterns in society, where social media is one of the main channels in marketing products and services.

Changes have occurred in the digital age, where social media platforms have become the center of interaction and consumption of content for society, and the process of audience commodification has changed the way companies perceive audiences and how audiences interact with content. The following are the findings and analyses seen in the phenomenon of content commodification on Indonesian social media:

1.   Profiling and Use of Personal Data: One of the key aspects of audience commodification is the profiling and use of personal data. Social media platforms actively collect data about users, including preferences, interests, online behavior, and location. This data allows companies and advertisers to more accurately recognize potential audiences and deliver more personally relevant content. This commodification of audiences through profiling has led to the emergence of more customized and individualized advertising, which leads to an increase in the efficiency and effectiveness of marketing campaigns. However, on the other hand, this use of personal data also raises concerns about privacy and potential misuse of data.

2.   Influence of Algorithms and Filter Bubbles: The algorithms used by social media platforms play a key role in the process of commodification of audiences. This algorithm filters the content presented to users based on previous preferences and behaviors, thus creating what are called "filter bubbles". Users are often trapped in an information environment limited to existing views or interests, without gaining broad

access to different views. As a result, audiences are becoming increasingly targeted and impressionable by the content presented, which is advantageous from a marketing perspective, but also poses the risk of polarization and diversity in the information accessed.

3. Interactive Relationships and Impact on Engagement: The commodification of audiences has affected the dynamics of interaction between users and content on social media. Companies focus more on measuring engagement than just the number of followers or likes. Audiences that are more engaged and active in interacting with content are considered to have a higher value in the commodification process. Therefore, there are efforts to create content that provokes interaction, such as viral content, challenges, or content that can trigger emotions from netizens or followers. The impact can be an increase in the production and consumption of content aimed at seeking attention and reaction, without always guaranteeing the quality and truth of information.

4. Influence of Social Media Commercialization: Commodification of audiences also leads to commercialization of social media in Indonesia. Digital influencers are a clear example of how audiences become valuable commodities. Influencers with large audiences can sell access to their followers for the purpose of marketing a specific product or brand. Consequently, popularity becomes a major factor in determining the value of an influencer, and this can lead to a focus more on popularity than the quality of the content produced. Apart from the positive impact of influencer marketing, this approach also raises issues about transparency and integrity, as sometimes there are vague or hidden advertisements.

5. Use of Social Media as a Source of News: The role of social media as a source of news is increasing, and the process of audience commodification contributes to this phenomenon. As a medium that can be tailored to individual preferences, social media platforms present news and information relevant to the interests of the audience. However, the role of commodification in attracting the attention of the audience also affects the type of news presented. Sensational, controversial, or emotion-based issues tend to get more exposure, while more substantial or complicated news instead of being overlooked. As a result, the commodification of audiences can lead to polarization of opinion and a decrease in the quality of information consumed by social media users.

Case in point: "Clickbait" and the Spread of Hoax News
Increasing Number of "Clickbait" News: an increasing number of websites and social media accounts in Indonesia are actively using clickbait titles to attract visitors' attention. Clickbait can lead to the spread of misleading and inaccurate information and reduce the quality of information available on social media platforms.

What exactly is "Clikbait"? Clickbait is one of the prime examples of how the process of commodifying content can have a negative impact on the quality and integrity of information on social media in Indonesia. Clickbait refers to titles or snippets that draw attention sensationally and often contain exaggerated or misleading claims. The purpose of clickbait is to attract visitors to a specific website or page, with the goal of garnering potentially revenue-generating traffic and advertising.

In the context of social media in Indonesia, clickbait has become very common because it can increase the number of views and interactions. Some clickbait content can contain unverified claims or fake news that spreads quickly on social media platforms. As a result, the quality and integrity of information is compromised because many users are exposed to information that is untrue, misleading, or inaccurate and confusing.

Example: A Facebook page with a large following that often shares clickbait content titled "*Here's a Hidden Secret About Virus XYZ That the Government Doesn't Want to Know!* Without providing credible sources or clear evidence, this title caught the attention of many people who were concerned about their health. Followers who click on the link are then taken to a web page full of ads and does not provide accurate or useful information about the virus. As a result, such followers experience only discomfort and disappointment.

In addition to examples of the "clickbait" phenomenon, there are also a number of content commodification phenomena that are often seen in our daily lives related to content commodification that is rife in Indonesia:

Endorsements and Hidden Ads:
Many influencers on social media in Indonesia often engage in endorsements or product promotions without clearly disclosing that the content is paid advertising. This can raise information integrity issues because followers may perceive the content as an objective view of the influencer, when in fact it is a paid advertisement. A lack of transparency can decrease an influencer's credibility and reduce followers' trust in the information they share.

Sensational and Controversial Content:
In an effort to attract attention and increase the number of views, some content creators in Indonesia produce content that is sensational or controversial. This kind of content is often not of high quality and only aims to gain popularity (sometimes just for flexing) or have a high view. As a result, the information presented may be inaccurate or may generate tension and conflict among social media followers.

Purchase Followers and Likes:
Some social media accounts in Indonesia may engage in the practice of buying followers and likes to appear more popular and influential. While this may increase views and engagement

in the beginning, these accounts may have low engagement rates and fake followers. As a result, the information they share may not have a significant impact or relevance to the actual audience. This is often seen also on online shopping accounts. Sales stalls of goods that want to show their "credibility" but use a "cheating" method.

Plagiarism Content:

In an effort to produce content faster and easier, some content creators in Indonesia may engage in plagiarism. They can retrieve content from other sources without permission and without providing proper attribution. This can be detrimental to the quality of the information presented, as well as detrimental to original content creators who strive to provide original information. We can see it on information channels such as Youtube, TikTok, Reels on Instagram, and so on. Looking at Paul Virilio's concept of "Dromology", Paul Virilio, a philosopher of critical theory famous for the concept of dromology, argues that the development of information and communication technology has influenced the way we view time and space. In his theory, Virilio posits that we currently live in an era of "extreme speed," where everything runs at an incredible speed and changes the way we interact with the world. Dromology is the study of speed and its impact on society and culture. From this Dromology theory we see that the desired speed in the digital world, turns out to have an impact on various actions carried out including taking content from other sources without permission and without providing proper attribution.

So it can be said that content on social media has undergone a significant commodification process in Indonesia in recent years. Commodification of content refers to the conversion or economic value of content, which was originally personal or free into a commodity that can be traded or monetized. This phenomenon has changed how people use social media and how companies see it as a business opportunity. commodification of content on Indonesian social media:

Dallas Smythe expressed his view that audiences have an important role in the media world. Smythe (1997) in Mosco describes that the audience becomes the main commodity for the media. This is increasingly visible in the current situation, where new media compete for the attention of many users. The growth of new media is highly dependent on the large number of users. One example that reflects this phenomenon is the YouTube platform. YouTube prioritizes viewership as a source of profit for channels on the platform. The main requirement to get income from YouTube is to have 1,000 subscribers (subscribers) in the past year.

The revenue from a YouTube channel is largely determined by its audience. In general, there are two indicators to calculate the revenue of a YouTube channel, namely CPM (Cost Per Mile) and CPC (Cost Per Click). CPM is revenue earned for every 1,000 ad impressions on a video. In Indonesia, the nominal given is around Rp7,000 per thousand ad impressions. While CPC is revenue obtained from the number of ad clicks made by the audience on the video, with an amount between Rp5,000 to Rp12,000.

The results of research from Hasyim, A., &; Wenats, A. E. (2022), entitled Commodification of Compassionate Content on Social Media: Online Ojek Driver Prank by Indonesian YouTubers to Get AdSense. published in the Journal of *Convergence: Scientific Journal of Communication Sciences*, 3*(2), 401-417, states that* YouTubers strive to produce engaging video content to attract as many viewers as possible. The larger the number of viewers, the higher the potential income they can achieve, therefore, one of the strategies used by YouTube channels is to create prank videos involving online motorcycle taxis, in an effort to attract the attention of the audience."

Commodification of Audiences

The commodification of audiences on social media is a phenomenon that is increasingly attracting attention in the context of media and communication in Indonesia. In the digital age, social media platforms have become central to content interaction and consumption for society, and the process of audience commodification has changed the way companies perceive audiences and how audiences interact with content. The following is the analysis that the author did regarding the commodification of audiences on social media in Indonesia:

1. Profiling and Use of Personal Data:
    One of the key aspects of audience commodification is the profiling and use of personal data. Social media platforms actively collect data about users, including preferences, interests, online behavior, and location. This data allows companies and advertisers to more accurately recognize potential audiences and deliver more personally relevant content. This commodification of audiences through profiling has led to the emergence of more customized and individualized advertising, which leads to an increase in the efficiency and effectiveness of marketing campaigns. However, on the other hand, this use of personal data also raises concerns about privacy and potential misuse of data.

2. Effects of Algorithm and Filter Bubble:
    The algorithms used by social media platforms play a key role in the process of commodification of audiences. This algorithm filters the content presented to users based on previous preferences and behaviors, thus creating what are called "filter bubbles". Users are often trapped in an information environment limited to existing views or interests, without gaining broad access to different views. As a result, audiences are becoming increasingly targeted and impressionable by the content presented, which is advantageous from a marketing perspective, but also poses the risk of polarization and diversity in the information accessed

3. Interactive Relationships and Impact on Engagement:

The commodification of audiences has affected the dynamics of interaction between users and content on social media. Companies focus more on measuring engagement than just the number of followers or likes. Audiences that are more engaged and active in interacting with content are considered to have a higher value in the commodification process. Therefore, there are efforts to create content that provokes interaction, such as viral content, challenges, or content that can trigger emotions. The impact of this focus is an increase in the production and consumption of content aimed at seeking attention and reaction, without always guaranteeing the quality and veracity of information.

4. Effects of Social Media Commercialization:
   The commodification of audiences has also led to the commercialization of social media in Indonesia. Digital influencers are a clear example of how audiences become valuable commodities. Influencers with large audiences can sell access to their followers for the purpose of marketing a specific product or brand. Consequently, popularity becomes a major factor in determining the value of an influencer, and this can lead to a focus more on popularity than the quality of the content produced. Apart from the positive impact of influencer marketing, this approach also raises issues about transparency and integrity, as sometimes there are vague or hidden advertisements. Even followers can also become influencers by using the concept of User-Generated Content or content generated by users or audiences of a platform or website, not by the owner of the platform itself. This can be text, images, videos, reviews, comments, or any other form of content created by individuals using those platforms.

   Examples of UGC;
   1. Images and videos uploaded by users to photo and video sharing platforms like Instagram, YouTube, or TikTok.
   2. Product or service reviews written by consumers on e-commerce websites or review sites.
   3. User comments and responses on blogs, forums, or social media.
   4. User-generated content in marketing campaigns or contests held by brands or companies.
   5. User-generated content in video games that allows users to contribute to the creativity and experience of the game.

   The existence of UGC provides several advantages for platforms and companies, including:
   1. Increase user engagement: UGC can encourage users to actively participate in the platform and interact with existing content.
   2. Increase trust and authenticity: UGC is often seen as more authentic and can influence purchasing or participation decisions more than professionally produced content.

3. Community building: Users who contribute to UGC tend to feel more connected to the brand or platform, forming a strong user community.
4. Reduce production costs: By letting users contribute to content, the platform can reduce content production costs significantly.

However, it should also be noted that UGC can carry risks, such as potential copyright infringement, inappropriate content, or spam. Therefore, digital platform managers/owners need to manage and monitor UGC to ensure that content is safe and complies with their policies.

5. Use of Social Media as a News Source:
The role of social media as a source of news is increasing, and the process of audience commodification contributes to this phenomenon. As a medium that can be tailored to individual preferences, social media platforms present news and information relevant to the interests of the audience. However, the role of commodification in attracting the attention of the audience also affects the type of news presented. Sensational, controversial, or emotion-based issues tend to get more exposure, while news that is more substantial, important, has a social impact on society, tends to be overlooked. As a result, the commodification of audiences can lead to polarization of opinion and a decrease in the quality of information consumed by social media users.

Analysis of the Commodification of Workers in the Digital Age in Indonesia

According to Sumardiono (2022) in the journal "Komuniti: Journal of Communication and Information Technology," the emergence of digital media has caused a change in the perception of labor by associating it with types of rewards and gratuities such as pleasure, entertainment, and information (Khan, 2017). The development of digital media formats, especially through social media services, has transformed media consumption into active digital consumption, where consumers also play the role of producers of digital content, referred to as prosumers. The term prosumer refers to individuals who are consumers and at the same time produce content without direct incentives or associations with commercial entities (Ritzer &; Jurgenson, 2010).

Content creation in digital media formats is often considered a recreational activity, where individuals produce and share content in their spare time to connect with social networks and explore their creativity, which is ultimately considered fun (Matikainen, 2015). This type of work relies on the assumption that digital media content generates value (van Dijck & Poell, 2013) through the identification of user data and targeted advertising. Although these labors are unpaid, they are not unproductive labor, but rather are highly exploited and value-producing forms of productive labor without pay (Fuchs, 2018). Terranova (2004) also notes the phenomenon of "free labor" which is an important source of value, but is not recognized in

capitalist society. Although this work is given voluntarily and ostensibly undesirable, it is in reality enjoyed and exploited.

Commodification of workers in Indonesia is a phenomenon that occurs in the creative and media industries, where creative workers and content creators become commodities that are sold and monetized by companies and digital platforms. This happens because companies tend to see workers as a tool to create and disseminate content for financial gain. Here is an analysis of the commodification of workers in Indonesia, accompanied by real examples:

1. Workers as Exploitation Commodities: In the age of social media and digital platforms, companies often treat creatives and content creators as exploitable commodities. For example, a freelance photographer or videographer can be hired to produce high-quality content, but for very little or even no pay. In some cases, workers are faced with pressure to "participate" or "contribute" for the sake of "exposure" or experience, in the absence of adequate compensation. This phenomenon occurs especially in highly competitive industries, such as photography, graphic design, and content creators.

2. Real example: A freelance graphic designer is hired by a startup company to design a logo and brand identity. Although the work requires a lot of time and effort, companies offer pay that is far below market rates because they want to save costs. The designer felt trapped because there was no other option and ended up accepting a low-wage job.

3. Unfair Revenue Sharing: Commodification of workers can also lead to unfair revenue sharing between companies and creative workers. In some cases, media companies or digital platforms take most of the revenue from advertising or content generated by workers, while workers get only relatively little compensation. This is often the case with content creators on social media platforms, where platforms take a large percentage of ad revenue or donations collected by creators.

4. Real example: A YouTube content creator who has produced viral content earns a lot of revenue from the ads displayed on his videos. However, the YouTube platform takes the majority of that ad revenue, leaving creators with a much lower revenue than what they could actually earn if they could get a fairer portion of the ad proceeds.

5. Increased Work Demands: Commodification of workers in Indonesia also often means an increase in work demands that are not balanced with the compensation provided. Companies may expect creatives to produce content or projects in a very short period of time, in hopes of maximizing profits from those results. This increase in work demands can lead to stress, burnout, and a negative impact on workers' well-being.

6. Real example: A video production company faces a very tight deadline to produce a series of complex and creative commercials. Creative workers in production teams are

given very short deadlines and are expected to work overtime without additional compensation. This leads to high levels of stress and sacrifices the quality of work.

7. Overall, the commodification of workers in Indonesia reflects the challenges in the creative and media industries in the digital age. Companies and digital platforms often treat creatives as tools to achieve profits, without providing proper compensation and protection. This phenomenon raises issues such as exploitation of workers, unfair income sharing, and increased demands for work. Therefore, it is important for industry, platforms, and government to work together in creating a fair and sustainable work environment for creative workers in Indonesia.

CONCLUSION

The commodification of audiences on social media in Indonesia has brought many changes in the way audiences interact with content and how companies view audiences as a potential source of profit. These phenomena include profiling and use of personal data, the influence of algorithms and filter bubbles, the influence on engagement, commercialization of social media, and the use of social media as a source of news. Although this commodification process has brought benefits and efficiencies in the marketing industry, it is also important to be aware of its risks and negative impacts on privacy, polarization, and the quality of information consumed by audiences. There needs to be awareness and collaborative efforts from social media platforms, advertisers, academics, and the public to ensure the commodification of audiences is done ethically and responsibly to create a sustainable and quality social media ecosystem. Then, the commodification of content on social media can have a negative impact on the quality and integrity of information presented in Indonesia. Transparency, integrity, and honesty in presenting information are key to maintaining credibility in the world of social media.

The process of commodifying content on Indonesian social media can have a negative impact on the quality and integrity of the information presented. Examples of clickbait and the spread of fake news are indications of how efforts to increase popularity and revenue can damage the reliability and credibility of information spread on social media. Therefore, it is important to raise awareness about the dangers of clickbait and hoaxes and encourage credible and trusted sources of information on social media. And finally, the condition of workers in the digital era in Indonesia, it can be seen that the commodification of workers is getting stronger as a result of the development of technology and digital platforms. More and more workers are getting involved in the gig economy, which allows them to work as freelancers or independent contractors, but also presents new challenges related to working conditions, unstable wages, and job uncertainty. Digital platforms often act as intermediaries, connecting workers with customers, but often they determine rules and rates that lead to reduced prices and fair payroll. This phenomenon raises questions about the need for worker protection in the

digital age and the need for fair policies to address the power imbalance between platforms and workers.

REFERENCES

Croteau, David. (2000). Media/Society: Industries, Images, and Audiences. United States of Amerika: Pine Forge Press

Dijck, Jose, Poell Thomas (2013). Understanding Social Media Logic, Department of Mediastudies, University of Amsterdam, Turfdraagsterpad 9, 1012 VT Amsterdam

Fuchs C (2018) Digital Demagogue: Authoritarian Capitalism in the Age of Trump and Twitter. London: Pluto.

Hashim, A., &; Wenats, A. E. (2022). Commodification of Compassionate Content on Social Media: Online Ojek Driver Prank by Indonesian YouTuber to Get AdSense. Convergence: Scientific Journal of Communication Sciences, 3(2), 401-417.

Matikainen, Janne. (2015). Motivation for Content Generation in Social Media. Journal of Audience & Reception Studies, 12(1),41

Mosco, V. (2009). The Political Economy of Communication (2nd ed.). SAGE Publications Inc.

OratmangunD., &; RusadiU. (2023). Social Media as a Potential Participatory Democracy. Da'watuna: Journal of Communication and Islamic Broadcasting, 3(1), 491-495. https://doi.org/10.47467/dawatuna.v3i1.2515

Sumardiono, N. (2022). Commodification of fandom: a study on the use of digital media fandom of BTS boy bands in Indonesia. Community: Journal of Communication and Information Technology, 14(1), 44-68.

Terranova, T. (2004). *Network culture* (p. 73). London: Pluto Press.