Talent Commodification in Ruangguru Marketing Interests: Analysis of The Show Program Clash of Champion

Fuandani Istiati[(1),] **Halla Sayyidah Muflichah**[(2)*]
Communication Studies, Ahmad Dahlan University[(1)]
Universitas Ahmad Dahlan Kampus 4 Street, Kragilan, Tamanan, Kec. Banguntapan, Kabupaten Bantul, Daerah Istimewa Yogyakarta 55191, Indonesia
Radya Binatama Communication Academy[(2)]
Admiral Adisucipto No.1 Street, Papringan, Caturtunggal, Depok District, Sleman Regency, Special Region of Yogyakarta 55281, Indonesia.

Email: hallasayyidah2@gmail.com[*]

ABSTRACT:

Program Clash of Champions by Ruangguru is an essential example of content commodification in Indonesia's educational entertainment sector. Program Clash of Champions broadcast on the YouTube platform as a gameshow, designed as an academic and competitive show for students by combining educational and entertainment content. This show has proven effective in attracting the audience's interest in watching it and serving as a promotional event brand for the Teacher's room. This research examines and analyzes how commodification practices occur in this program by referring to political economy theory. The first commodification practice is optimizing the use of social media, such as the YouTube platform. Second is the gamification element, where not only talent is involved in the game but also the audience so that the audience can feel the effects of dramatization and interactivity. This research uses an interesting case study method, a qualitative descriptive approach. The research results show that the program broadcasts Clash of Champions. It's not purely an educational show but also a marketing tool from Ruangguru.

Introduction

The digitalization era has changed humans' way of consuming messages. In the 15th century, Gutenberg succeeded in making people actively wait for information through print media, which took quite a long time. However, today, people no longer need to wait for information; instead, they search for information quickly and even decide for themselves what information they

want. The digital era offers a broad and fast reach of information, creating new habits for humans in accessing information.

Media have the power to transform use and exchange values through what they have, one of which is content. Content is one of the resources that must be produced and owned by the media to exchange it for a higher exchange value. This concept is then called commodification. Mosco said that commodification is related to changing use value into exchange value, changing products whose value is determined by their ability to meet individual and social needs into products whose value is determined by market prices (Mosco, 1996: 132).

Commodification occurs in the context of old (conventional) media and new media, which is increasingly developing today. Emerging new media now make modifying stories, news, and other information and entertainment easier and distribute them more widely. Official media institutions no longer monopolize, produce, and distribute new media content. Still, almost everyone connected to the internet and new media networks has the same opportunity to do so (Nugroho, 2023: 77).

Figure 1. Clash of Champions Player/Participant/Talent Instagram Account as Commodification Material
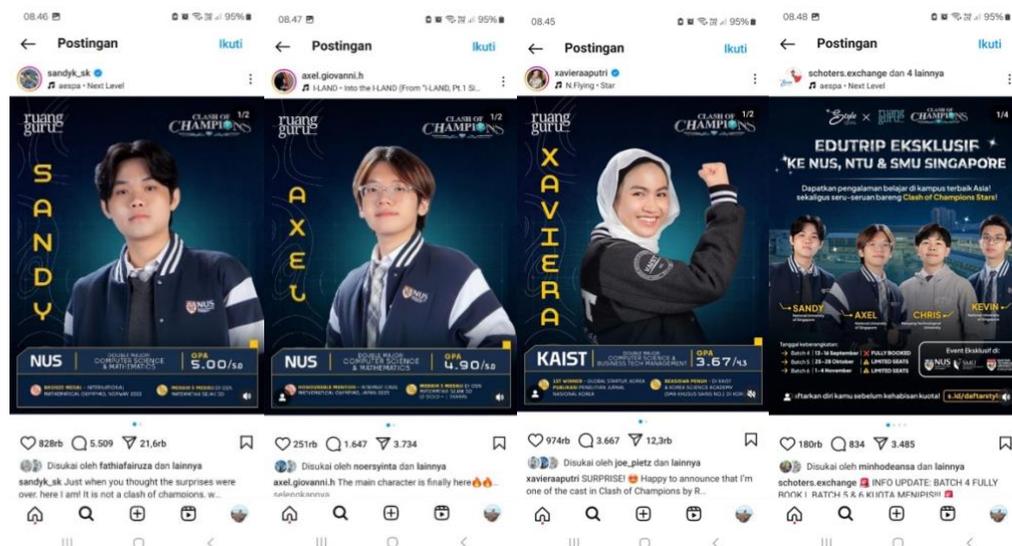
That's where the pseudo-admiration for the people came from talent. The impact is that people who watch this show not only want to see the quality of the show but also explore other aspects of the person's life talent through their Instagram accounts. Several have emerged in fandom from several talents in Clash of Champions. Remember, the media has a massive role in

forming the identities of a group. Talent on Clash of Champions is described as highly educated and elite. Through several digital media, this concept is packaged beautifully by Ruangguru as a content producer. Studies show that media greatly influences teenagers' identity who seek independence from family and society. Many content analyses of television advertisements and programs have been carried out. The results show that media helps children learn to be boys or girls quickly (German and Lally, 2005) (German et al., n.d.). So, there is no doubt that the role of digital media can strengthen a person's identity position.

Figure 2. Emerging Clash of Champions Fanbase Instagram Accounts
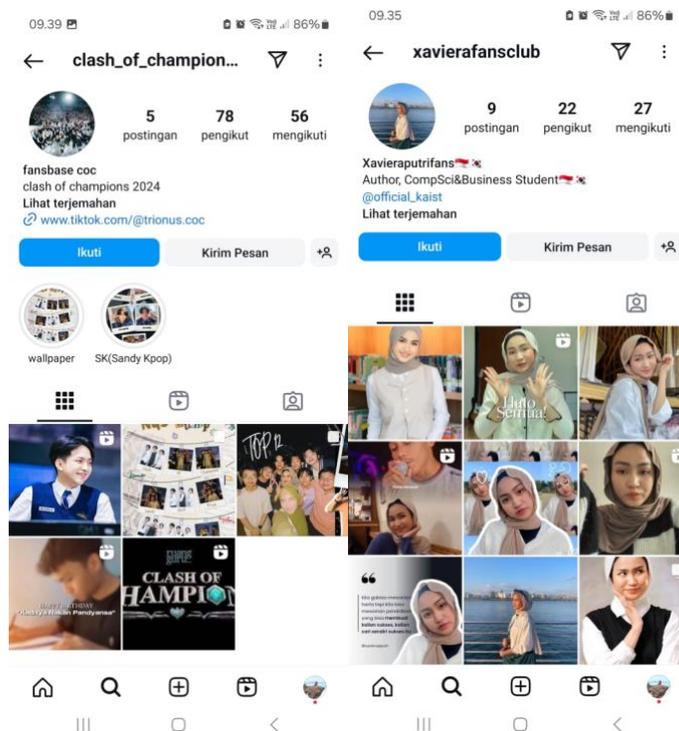
It doesn't stop there; in the middle of the show, *Clash of Champions* often displays advertisements as their sponsorship. Some of the advertisements are direct and are produced by Ruangguru themselves because these broadcasts are personal *reality shows*, so sometimes the talents become agents who promote the advertised products. By targeting the student segment, the *talent Clash of Champions* also wears student-like clothing, or what is usually called a uniform, which is specially designed by Ruangguru.

Figure 3. One-part Cimory advertisement with impressions of Clash of Champion

The explanation above clearly shows how commodification occurs in broadcast content *Clash of Champions*. What they show has attracted the attention of the social media audience and made them interested in Ruangguru. The commodification process carried out by Ruangguru can be dismantled from a political economy perspective.

The Political Economy of Digital Media

Political economy is the study of social relationships, especially power relationships, that mutually shape resource production, distribution, and consumption. From this point of view, communication products, such as newspapers, books, videos, films, and audiences, are key resources. This formulation has practical value because it draws attention to the fundamental forces and processes at work in markets. This formula emphasizes how a company produces films or magazines, deals with those who distribute the product and market it, and how consumers decide what to watch, read, or listen to. Finally, this formulation considers how consumer decisions are fed into the new product production process (Mosco, 1996: 24).

According to Grantham 1979 and McQuail 1996, the political economy theory of media is an approach in communication science that is becoming popular again. This approach focuses more on the economic structure underlying the press than on its ideology. This theory argues that economic forces strongly influence media ideology. Therefore, research in this field is mainly directed at empirical analysis of media ownership structures and how media markets work. According to this perspective, the media is not just a disseminator of information but is also a business tied to the economic system. The pressure to generate profits dramatically influences the quality of knowledge the press produces. This means that media content is often tailored to attract many viewers or readers, so its selling value is high. Apart from that, the economic interests of

media owners also play a significant role in determining the type of information presented, the points of view raised, and the prioritized issues.

Media content production is no longer about fulfilling the public's information rights but instead based on economic functionalism, namely achieving capital value from media content production. The libido or lust of financiers and media owners to gain massive capital profits has given rise to the character assassination of the media in Indonesia. The concept of social media responsibility is disappearing along with the dominance of the economic interests of media institutions (Nugroho, 2023: 9).

A political economy perspective can reveal various social crimes committed by the media against society because the press has devoted itself to the market's interests rather than its audience's. The press always turns the viewers' favorite shows into commodities traded to advertisers to gain capital profits. In this study of the political economy of the media, at least the public knows that not all press today are pure, significant figures who guide humanity but have turned into greedy demons of capitalism (Fadillah, 2015).

This logic also occurs in digital and social media, but only in the context of digital media. The capital owner aspect is unrelated to the media owner because anyone can access and control it. There is no unique legitimacy in using social media so that anyone can become a content producer. The digital media environment has given the conventional press the freedom to produce more content at lower costs; the economic basis of media production is not the only determinant (Chen, 2013: 173). So today, we no longer need to be media owners to be able to produce information through content. Digital media offers flexibility and affordability for anyone who accesses it.

Almost all media and companies in the cyber world have features for searching for content, saving profiles, and commenting on content (Nugroho, 2023: 135). Cybermedia platforms also sell access and information about people who use their services to read, write, play, buy, and connect. At the same time, it attracts people by giving them the tools to find their way in a cyber world full of content, products, and people (Nugroho, 2023: 135).

The main strength of the political economy approach lies in its capacity to make empirically testable propositions about the purpose of markets, even though they are numerous and complex. As a result, conducting empirical testing is not easy. Although this approach focuses on media activities as an economic process that leads to commodities (content or media products),

there is a variant of the political economy approach which proposes that the main product of media is the audience (Ibrahim & Akhmad, 2014: 15). We can see this on broadcast Clash of Champion by Ruangguru on the YouTube platform, an audio-visual based social media. Clash of Champions on YouTube is not always shown in full because if the audience wants to see this show in its entirety, they have to access the official Ruangguru application. So, the impressions Clash of Champions on YouTube are a tool to attract audiences and promote the Ruangguru application and Ruangguru itself as a tutoring company.

Commodification

> *According to Mosco (2009: 127): " Commodification is the process of transforming things valued for their use into marketable products valued for what they can bring in exchange. A good example is turning a story that friends enjoy into a film or novel to be sold in the marketplace."*

Looking at the reality of digital media today, the audience faces a tsunami of information where they can choose their information. This wave provides space for content producers to capture the market's need for information. So, how content producers package content as best as possible so audiences can consume it is called commodification. Commodification itself by Karl Max is said to have made everything that can be measured in two books, which are 'of the same value' as one suit but have their value. The bourgeoisie, in short, reduces human values to economic values , and they homogenize the differences that should be characteristic of everyday life (Beilhartz: 2005: 275).

New media and social media have become new platforms that have begun to "steal" conventional media audiences in the last decade. Google, for example, considers users of the search engine (*search engine*) as commodities that can be offered to advertising corporations. From here, Google generates value from advertising with its extensive and transformative commodification of users and its unique features on the internet as an advertising venue (Nugroho, 2023: 79).

The presence of social media as a new media product in the digital era is not only a practical place for socializing. Capitalism, which plays a role in this new media, also brings the old disease of mass media in terms of excessive commodification of content (Azmi & Astari, 2024). Digital media no longer fits the mass versus interpersonal communication model. This issue has also been

explicitly discussed, including the role of the media in politics (e.g., Bennett and Iyengar 2008; Neuman 2016). Many studies have analyzed individual digital media or examined single countries, but research has failed to differentiate traditional and digital media holistically. A possible exception is Castells (2009), who argues that networks have become pervasive, with the central conflict between globally dominant media companies revolving around resistance by often transnational social movements. Furthermore, Castells hypothesized a 'network society', apart from not allowing for different media systems, also includes the differences that new technologies produce in various types of networks (Schroeder, n.d.)

The idea of commodification in digital media, especially social media, is nothing new. This concept of network society then gives way to the practice of commodification itself in digital media. Dwayne Winseck makes general notes in the context of the analysis of digital capitalism. Winseck observes that direct commodification plays a more significant role as digital media has more straightforward, efficient, and effective access to monitor, measure, and monetize. This concept is known as *direct commodification* (Hassan, 2020: 76). *Direct commodification* is the constant presence of digitality in our lives. *Direct commodification* It becomes a physical part of us when we carry a device connected to a network. This concept then has enormous control over humans as subjects and objects of accumulation. Because what is commodified directly affects human thoughts and actions without us being aware.

Thus, the existence of social media is a form that is not much different from the existence and workings of computers. The three forms of socialization, such as recognition, communication, and cooperation, can be analogous to how computers work, which also form a system between individuals or society (Nasrullah, 2018: 10).

Method

In terms of terminology, according to Johansson, a case study (case study) is defined as a study that is expected to capture the complexity of a case that has developed in the social sciences. Rowley also conveyed a similar definition; he said that the case study method is the ability to investigate a phenomenon in its context. With this method, he admitted that he did not need to replicate the phenomenon or set up experiments to find out the phenomenon. Fox-Wolfgramm explained that case studies are pretty simple: research methods based on qualitative investigations

and collecting unstructured research in social science disciplines that have emerged since the 1930s (Ridlo, 2023: 32-33).

A case study is an exploration of "a bound system" or "a case/various cases" over time through in-depth data collection and involving various sources of "rich" information in a context. This system is bound by time and place, while cases can be studied from a program, event, activity, or individual. 4 In other words, a case study is research in which the researcher explores a particular phenomenon (case) at a specific time and activity (program, event). Processes, institutions, or social groups) and collecting detailed and in-depth information using various data collection procedures over a certain period (Yani Kusmarni, n.d.)

Data was collected using virtual observation by directly observing research objects in the form of impressions of Clash of Champions on the YouTube platform. The study of documents to support data from virtual observations is carried out by collecting administrative records and reading information from various written sources, images, and so on (Fadli, 2021). Documentation studies are also carried out via social media, e-mail, chat rooms, video chat applications (such as Skype), and instant messaging applications, all of which have been used to connect researchers with research objects. Each of these media falls into one of two communication categories: synchronous (chat rooms, video chats, and instant messaging applications) and asynchronous (social media, e-mail, and listservs) (Atkinson, 2017: 82).

After data collection, the data is classified and thoroughly criticized according to existing references. Next, it is evaluated through an inductive method based on specific facts and concrete events, concluding general facts and results. After that, the deductive method was used to discover the details of the existing understanding of the text the researcher collected. As for the validity test, the author uses source triangulation techniques using news sources related to the commodification practices carried out by Ruangguru.

Result and Discussion

Commodification *Talent*

Mosco (2009) said that commodification is a tool of capitalism that moves from a function or use value to an exchange value. The orientation is profit. If viewed using Mosco's thinking framework, *talent*, or show participants, *Clash of Champions* is a tool for commodifying media content and audiences. How the show presents the participants as images of ambitious and

prestigious figures. Dressed in typical schoolgirl clothes with a Korean feel. This commodity form targets Generation Z, most of whom are still in school. The activities carried out by Ruangguru through the commodification of talent cannot be separated from the spotlight of criticism of capitalism, which leads to the essence of profit.

Capitalism has a reasonably comprehensive meaning, not just a system of commodity accumulation through markets, where goods that have use value are converted into goods that have exchange value. In contrast, capitalism is understood as a patchwork of various institutions that shape and regulate three things: market, society, and state, as well as imaginary boundaries between the three (Levi-Faur, 2017). Impressions *Clash of Champions* is an educational show that carries out this practice, looking at Ruangguru's existence as a for-profit institution with educational products. They regulate their market, which is among students *vibes* different from most students in Indonesia.

This context leads to how producers ask *Clash of Champions* to construct participant representations. Apart from that, the program participants are students with exemplary achievements from well-known campuses in the country and abroad. They are displayed in student-style costumes, thus producing subjective justification that supports the representation formed. Remembering impressions, *Clash of Champions* was created by Ruangguru, a tutoring institution, so it can be seen that its target audience is students. So, the concept of participants wearing student-style costumes is part of their strategy.

Figure 4. Screening Scene Clash of Champion

What happens in the show *Clash of Champions* is a representation that is different from reality. *Talent* that fills each episode is designed to be a product of Ruangguru and has capital value, with intelligence as its representation. What is interesting from the researcher's point of view is that most *of the talent at Clash of Champions* are not alums of Ruangguru. One of the participants was a relative of the founder, namely Xaviera, who is the CEO's sister-in-law.

Irving Gofman's Dramaturgical Theory reveals a front stage and a backstage in which humans play as actors. Related to the actor's self-disclosure in this case is that the talent for the Clash of Champions event acts as an academic contestant with a real-life background. The picture of talent's life shows they have top-class educational privileges, luxurious learning facilities, and international standard schools, but this is not entirely true. Still, it can be used as a tool to attract advertisers to the event held by Ruangguru. (Hanief, n.d.)

Appearance *talent* is the current representation of school children as a product of Ruangguru's capital through broadcasts *of Clash of Champions*. After the show *Clash of Champions* appeared, the participants' Instagram accounts were immediately filled with *feeds* related *to Clash of Champions*.

**Figure 5. Participants' Instagram accounts Clash of Champion**
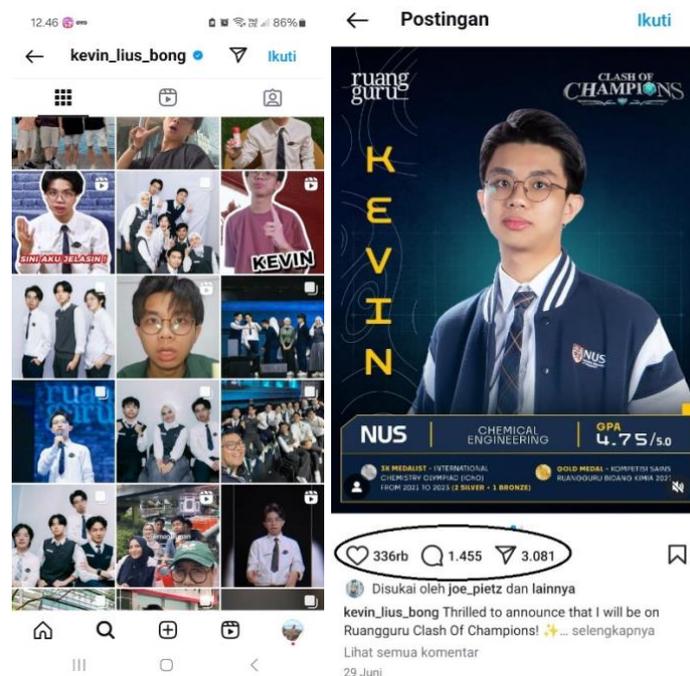
Interestingly, the activity of the participants' Instagram accounts, *Clash of Champions*, has never been as active since the program, *Clash of Champion*. For example, this appears on NUS

(National University of Singapore) student Kevin's Instagram account. Before participation in the program, *Clash of Champions* was last detected posting an upload in September 2023. On June 29, 2024, as the show progresses, *Clash of Champion* The uploaded content on Kevin's Instagram account is increasingly massive and filled with engaging content *Clash of Champion* and Ruangguru. What's more interesting is that the audience's enthusiasm increased rapidly, even briefly, with followers of the participants' Instagram accounts *Clash of Champions* growing rapidly.

The explanation above is a rationalization from one participant, *Clash of Champions*. Meanwhile, there are of participants *in Clash of Champions* There are 50, so more content from participants can be accumulated *in Clash of Champions* who directly or indirectly market products from Ruangguru—considering that several participants have fanbase accounts. Here, the researcher sees efforts to utilize the *talent* considering that apart from being outstanding students, they also have attractive looks that will spoil the eyes of the audience who watch them. The recruitment of participants was not transparent, giving rise to researchers' suspicions about talent selection. Ruangguru's marketing of its prestigious and competitive tutoring products is an element of enterprise. Remembering that Ruangguru is a tutoring institution that has only existed in Indonesia for a long time compared to other tutoring institutions.

Figure 6. Data traffic Ruangguru Bimbel account viewer No. 1 in Indonesia
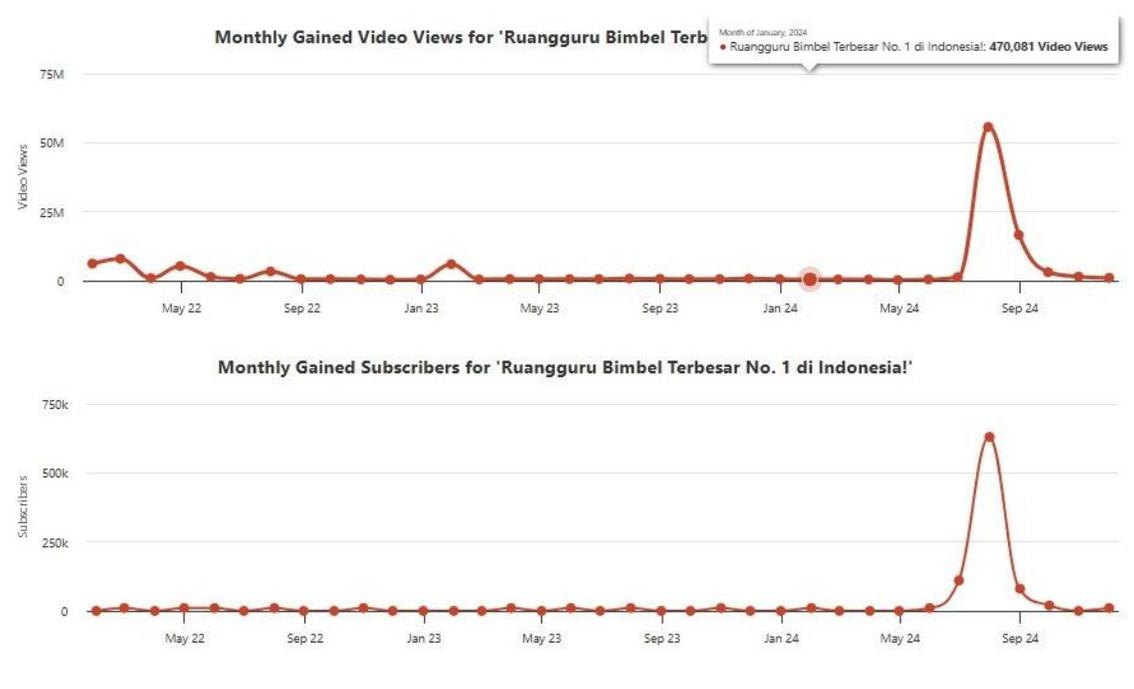
The data above describes *traffic* viewers analyzed from Ruangguru Bimbel No. YouTube account. 1 in Indonesia taken using the application *Social Blade.* Strengthening the argument about how Ruangguru creates a commodification of broadcasts, Clash of Champions aired **on June 29, 2024**. According to the data presented above, it experienced a sharp increase from around June to September. According to estimates on *Social Blade,* Apart from the rise in viewers during the month's Clash of Champions was broadcast with an estimated increase of around 13,962,600 with a total of 191,984,869 impressions, this broadcast program also made *subscribe* Ruangguru Tutoring account No. 1 in Indonesia also took a sharp dive in direct proportion to the success of the commodification of the show. The estimated income on this account will increase to 55,900 US Dollars or the equivalent of 884,857,696.71 Rupiah per year.

Furthermore, as the data has shown, the political economy also includes efforts to maintain exposure and add subscriber views to get more advertising. According to Halim (2013), commodification is usually defined as media activities that make media messages into commodities that can please the audience. Mosco (2009) explains that political economy theory has three commodification processes: commodification, spatialization, and structuration. In this case, Ruangguru commodifies broadcasts and talent. Referring to McQuail, media political economy theory highlights the dialectical relationship between economic power and ideological production in the context of the media industry, with a focus on empirical analysis of ownership structures and media market mechanisms (Indah & Manggaga, 2018).

Figure 7. Number of followers of the Ruangguru Instagram account as of June 2024
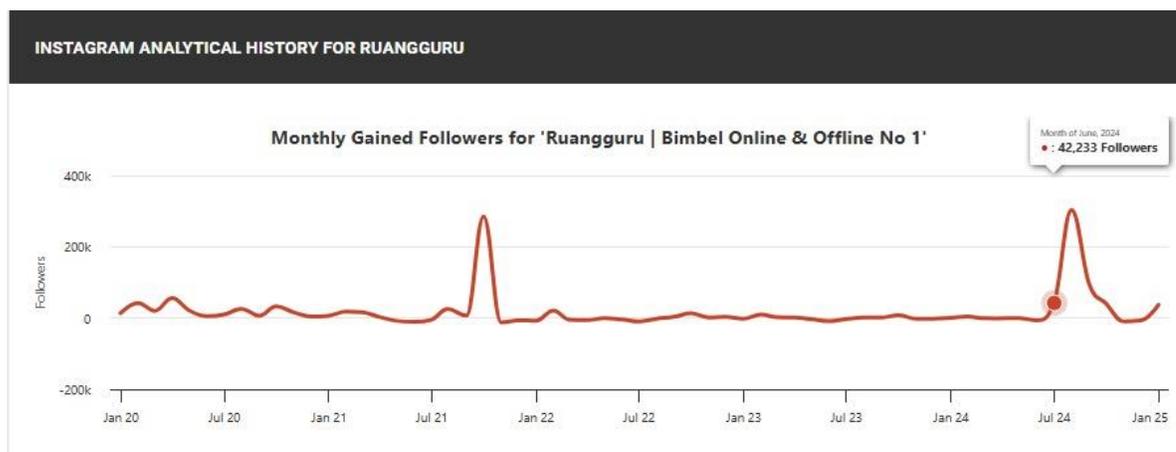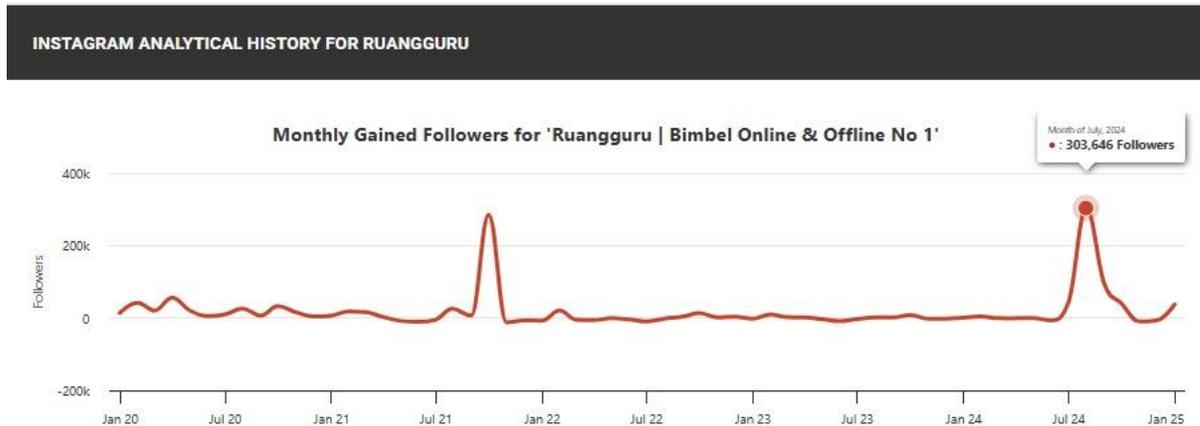
Figure 8. Number of followers of the Ruangguru Instagram account as of July 2024

The image above is a graphic display that contains information about follower traffic owned by the Ruangguru Instagram account. Figure 7 shows the number of followers of the Ruangguru Instagram account as of June, which has a total of 42,233 followers; demonstrated by the red dots on the curve located on the slope line of the July curve, which explains that the number of followers that Ruangguru Instagram has is at a low point. Meanwhile, in the image, the red dot is at the top of the curve and shows the number 303,646, which explains the quite sharp increase in followers in July when the content about COC was Shown.

Figure 9. Number of Views on the Ruangguru YouTube platform as of June 2024
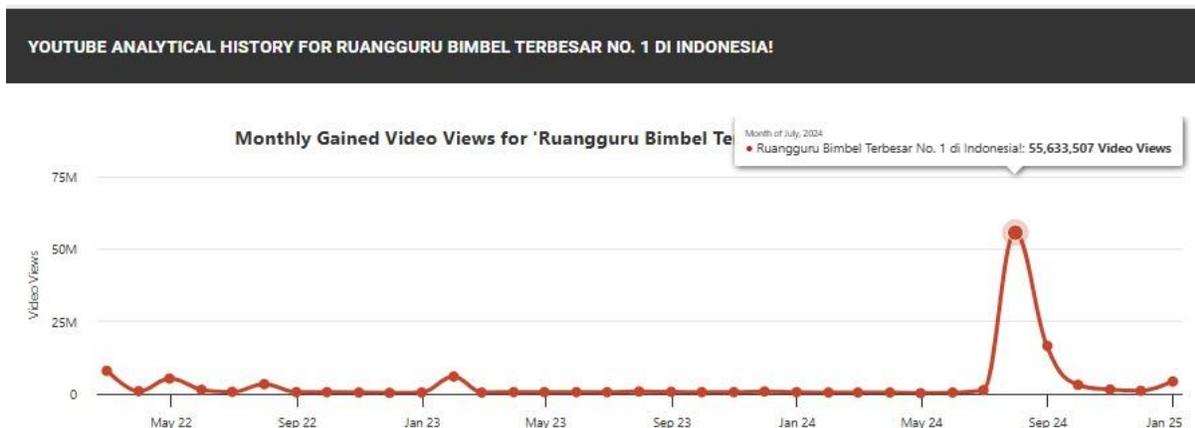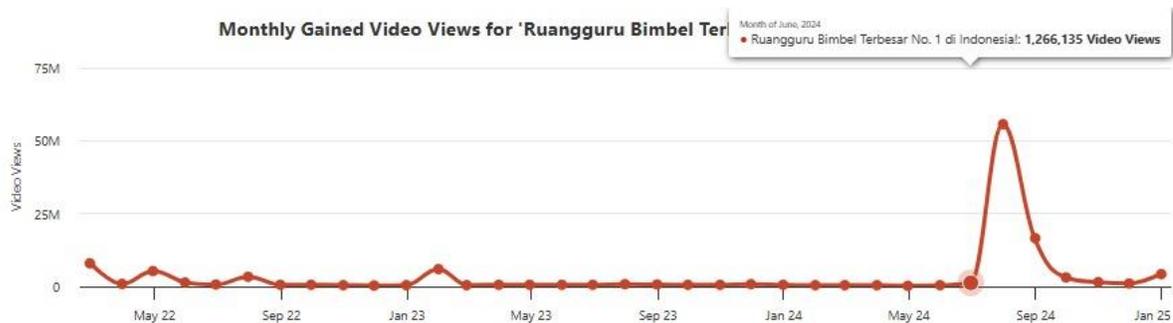
Figure 10. Number of Views on the Ruangguru YouTube platform as of July 2024

The political economy of media reveals how economic and political forces shape the media industry. The media, which should be a forum for information and entertainment, is instead used to promote the interests of certain groups, especially capital owners. The process of cultural commercialization transforms values and traditions into sellable products, while the ideology of capitalism is propagated to maintain the status quo. This makes people passive consumers who focus more on material things rather than being critical of the system. Apart from commercializing culture, capitalism, from a political economy perspective, impacts cultural acceleration. The general logic of acceleration in capitalist society is that the logic of accumulation and the economic principle of 'more in less time' favor acceleration. Marx wrote in this context: 'The economy of time, to this all economics reduces itself (Fuchs, 2020). Remembering impressions *clash of Champion,* This is not broadcast on just one media platform.

Audience Exploitation

The digital realm provides space for several groups to carry out commodification freely. Producing viewing products that can be watched at any time without limited broadcast hours is a convenience. Plus, the audience is no longer passive consumers because what is broadcast via the YouTube platform can be watched at any time by the audience, and there are no restrictions on its distribution.

According to researchers, the commodification of audiences occurs in this context, considering that audiences are the most vital commodity. Social media users will willingly and enthusiastically enjoy *scene* sake *scene* impressions *of Clash of Champions*, which shows the

supportive sides of the members' *talent* who are competing. Program producers can also take advantage of advertising from this audience. Interestingly, the advertisements on the program broadcast *Clash of Champions.* This advertisement is designed and works directly with Ruangguru, not from the YouTube platform.

Figure 11. Advertisement designed and working directly with Ruangguru
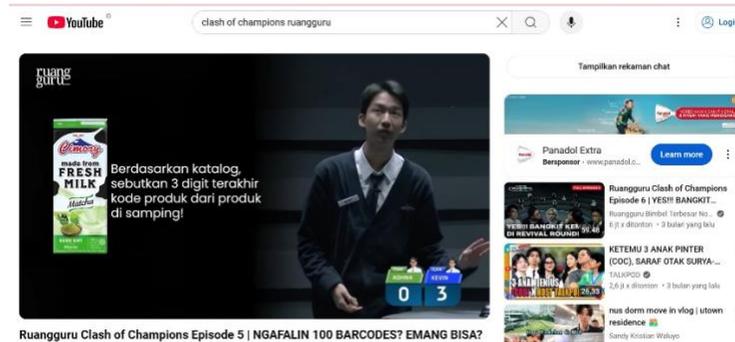
The accessibility of YouTube as a social media makes it relatively easy to spread messages. We can define this 'fantasy economy' as the less visible ways in which social interactions are not only exploited as data for social media companies but also how capitalism itself is becoming more normalized and embedded in online social media through the use of paid or sponsored content, and in particular efforts to obtain several benefits by accumulating additional values related to the social realm (Faucher, 2018).

Figure 7. The "share" feature on YouTube

As a social media used by many people, YouTube has a "share" feature, so anyone who accesses it can easily share the content. The practice of this 'fantasy economy' is what the general public does not realize: they are voluntary audiences working for content managers and YouTube

itself. From here, the use of YouTube and the free promotion of Ruangguru by audiences who like the show *Clash of Champions* are increasing.

The "share" feature on YouTube provides a new trap in the context of self-commodification. So, their initial access to watch shows or entertainment as part of their needs has become a new realm for social media managers and managers to reap profits without spending more capital. In online social environments, three forms of commodities enter into some form of exchange: users as commodities, commodities produced by users, and the 'rent' paid by companies for advertising space. More than simply enabling content production that is part of online social circulation and exchange, producers become digital 'objects' of the ongoing output (Faucher, 2018).

According to Dallas Smythe (1977) in (Septyarini, 2013) believes that the audience is the primary commodity of the media. The process includes a lot of involvement regarding the reciprocal relationship between media owners, *talent* events, audiences, and advertisers. The audience context in media commodification is closely related to reciprocity or *revenue* content *Clash of Champions* regarding how social media works. In the monetization system, YouTube uses a system of several impressions on the content so that there are more views of the content *revenue.* What you get will also be more and more. In this case, the audience plays a vital role in improving *revenue* from the Ruangguru Bimbel No.1 channel in Indonesia; the audience is the primary determinant of the ongoing commodification of media content.

Ruangguru, as the producer and program manager, uses two platforms to display the program *Clash of Champions*. First is the YouTube account, and second is the Ruangguru application itself. The program broadcast in several episodes is not shown fully on the YouTube platform. If they want to see it in full, the audience is directed to access the Ruangguru application. This aspect is the concept of sustainable production carried out by Ruangguru. According to Septyarini (2013), the three main pillars that support the media industry are financial resources (such as advertising revenue), the type of content offered (for example, entertainment programs), and the characteristics of the target market audience.

In its implementation, Ruangguru consolidates the three pillars above by relying on media bureaucracy. The media forms an algorithm based on the audience's characteristics, that is, the target market. The audience's characteristics are currently highly imitative, so trends are straightforward to create by exploiting the audience's psychological condition called FOMO.

Turkle (2011) highlights digital communication's positive and negative impacts in his book. He believes our dependence on technology, especially in communication, can hinder our ability to reflect and understand ourselves. As a result, our well-being can be affected. Turkle explains that always being connected to the digital world makes us pay less attention to the direct social interactions around us. Several journalists support this view. Wortham (2011) and Morford (2010) link social media use and feelings of fear of missing out (FOMO) to unhappiness. They argue that FOMO can make someone feel dissatisfied with their life choices and tend to feel sad or depressed. This is because we constantly compare ourselves with others on social media and think that we are always behind (Przybylski et al., 2013)

Furthermore, Ruangguru, as mentioned above, uses transmedia to get the audience's attention. Connecting to the audience characteristics above, transmedia storytelling enhances fan culture because it relies on audience participation. Fans are becoming increasingly acting as agents in creating and negotiating the meaning of (popular) cultural texts. One advantage frequently mentioned in discussions is that it can lead to a more diverse representation of popular culture. In his books and articles, Jenkins credits this shift in narrative authority as "we control the media," perhaps prematurely. However, it is essential to note that, although slowly, various marginalized perspectives are emerging in mainstream popular culture. The consumers who produce fan culture are now considered loyal and devoted, no longer oddball bullies (Schiller, n.d.).

Findings

The results of data analysis reveal that Ruangguru's commodification practices through its talents have given birth to new fandoms among its audience. This means that the essence of educational broadcasts is no longer merely showing purely educational things. The results of this analysis are strengthened by data from research sources belonging to Assalamah (2024), who found that this intensive and well-targeted promotional strategy, supported by the attractiveness of an event format that is relevant to South Korean popular culture, was able to increase audience interest in watching Clash of Champions. This shows how integrating entertainment elements in educational content can increase engagement and the success of online learning programs. (Assalamah, n.d.).

Impressions Clash of Champions is not purely an educational show but a promotional tool. This broadcast is no different from promotional content in the form of competition; the narratives

and characterizations that occur throughout the broadcast strengthen the researcher's analysis of the practice of commodification (mojo.co). Impressions Clash of Champions consists of several episodes, which go through many shooting stages until the public can consume them, from briefing to writing the screenplay until the broadcast is set in such a way. Looking further, the highlighting talent is not evenly distributed; some are often highlighted, and some are rarely.

Coclusion

According to the explanation above, it can be concluded that there has been a commodification of talent and exploitation of audiences on broadcasts *of Clash of Champions by* the Teacher's room. Visualization *talent* It has become something that attracts the audience's attention to watch the show. According to researchers, impressions *Clash of Champions* is a potential marketing tool with a concept *gameshow* highlighting the participants as *talent*. It doesn't stop there; social media *talent* also becomes an extension of their marketing. This is evident from how massive the content grew after the participants became known to the public, plus the emergence of fanbase accounts on Instagram. Besides that, using YouTube social media makes it easier for audiences to access this show. The audience is also encouraged to access the Ruangguru application to watch the whole show *Clash of Champions*.

In the context of Clash of Champions, media political economy theory explains how Ruangguru utilizes digital platforms such as YouTube to commodify talent and audiences. Talent is positioned as representing an accomplished and competitive young generation, but this image is strategically constructed to increase the commercial appeal of the event. This visualization targets the student segment, integrating educational imagery with popular entertainment elements among Generation Z.

The audience has also become a commodity exploited through their interaction and participation on social media. With social media algorithms, Ruangguru can increase audience engagement, direct them to access Ruangguru applications and services and utilize the audience as volunteer marketing agents. This reflects the dominance of the logic of capitalism in digital media production, where every element in the production and consumption chain is monetized to generate economic profits.

Through the theoretical framework of media political economy, Clash of Champions is not just an educational show but a tool of digital capitalism that systematically exploits the potential

of the social media market. This program shows how digital media integrates economic, ideological, and cultural interests in a format that benefits capital owners.

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