

Media Political Economy: Vincent Moscow's Commodification in Tempo's Bocor Alus Politik Podcast

Arisandha^{1*}, Nur Atnan², Rana Akbari Fitriawan³, Roro Retno Wulan⁴, Fikri Yanda⁵

^{1,2,3,4}Universitas Telkom, Bandung, Indonesia.

⁵Walailak University, Thasala District Nakhonsrithammarat, Thailand

*Email: arisandha@student.telkomuniversity.ac.id

Abstract: Tempo has transformed its news presentation strategy by developing more engaging video and audio content, particularly through the Bocor Alus Politik podcast. The commodification process within this podcast is intriguing to examine from a media political economy perspective. This study analyzes the implementation of Vincent Mosco's theory of commodification covering content, audience, and labor in the Bocor Alus Politik podcast on YouTube. Using a qualitative approach and content analysis, the research explores how investigative journalism is repackaged into commercially viable digital products. The findings show that content commodification occurs through casual formats, provocative titles, and branding strategies that enhance exchange value while promoting Tempo's premium subscription services. Audience commodification is reflected in the transformation of viewers into measurable assets through data extraction, watch time, and engagement metrics such as likes and shares that strengthen algorithmic visibility. Labor commodification reveals that journalists' expertise, time, and reputation are capitalized as intangible assets to boost digital performance, often blurring the boundary between editorial independence and commercial demands. This study highlights the tension between economic sustainability and journalistic integrity in the digital platform era.

Keywords: Tempo, Bocor Alus, Commodification, Vincent Moscow, Podcast

Abstrak: Tempo telah mentransformasikan strategi penyajian beritanya dengan mengembangkan konten video dan audio yang lebih menarik, khususnya melalui podcast Bocor Alus Politik. Proses komodifikasi dalam podcast ini menarik untuk dikaji dari perspektif ekonomi politik media. Penelitian ini menganalisis penerapan teori komodifikasi Vincent Mosco yang meliputi komodifikasi konten, audiens, dan pekerja dalam podcast Bocor Alus Politik di platform YouTube. Dengan menggunakan pendekatan kualitatif dan analisis isi, penelitian ini mengeksplorasi bagaimana jurnalisisme investigatif dikemas ulang menjadi produk digital yang memiliki nilai komersial. Hasil penelitian menunjukkan bahwa komodifikasi konten terjadi melalui format santai, judul provokatif, dan strategi branding yang meningkatkan nilai tukar sekaligus mempromosikan layanan berlangganan premium Tempo. Komodifikasi audiens tercermin dalam transformasi penonton menjadi aset terukur melalui ekstraksi data, durasi tonton, dan metrik keterlibatan seperti likes dan shares yang memperkuat visibilitas algoritmik. Komodifikasi pekerja menunjukkan bahwa keahlian, waktu, dan reputasi jurnalis dikapitalisasi sebagai aset tak berwujud untuk meningkatkan performa digital, yang kerap mengaburkan batas antara independensi editorial dan tuntutan komersial. Studi ini menyoroti ketegangan antara keberlanjutan ekonomi dan integritas jurnalistik di era platform digital.

Kata Kunci: Tempo, Bocor Alus, Komodifikasi, Vincent Moscow, Podcast



Introduction

According to Sakina & Hendrik (2025), the drastic decline in print media circulation and the massive migration of *audiences* to digital platforms have marked a major transformation in Indonesia's mass media industry since the mid-2010s. According to Anugrafiyanto (2024), this phenomenon has not only caused traditional advertising revenue to decline, but has also forced conventional media companies to restructure their business models. In this situation, Tempo, one of the pillars of investigative journalism in Indonesia, faces the important issue of maintaining high-quality journalism standards that require large production costs, while traditional sources of income continue to decline. This crisis raises important questions about the sustainability of independent journalism in the era of digital capitalization, where market logic is becoming increasingly dominant in the public sphere of information (Knoche 2023). By launching a *podcast* division, Tempo has undergone a transformation that is greater than simply adopting new technology. Instead, it is a reflection of the ideological conflict that exists in the modern media environment between journalistic goals and economic demands.

Media company PT Tempo Inti Media Tbk (TMPO) recorded positive performance throughout 2023, achieving revenue of Rp216.8 billion, up 2.7% from Rp211.1 billion in 2022. This increase enabled the company to reverse its Rp1.17 billion loss in 2022 into a profit of Rp1.51 billion in 2023. The increase in revenue was mainly contributed by revenue from magazines, the Tempo.co digital channel, and the successful Bocor Alus Politik program, which attracted millions of viewers on YouTube (Abdul 2024). The transformation in news presentation will be Tempo's focus going forward, so Tempo continues to develop various video and *podcast* content to present news in a more interesting and accessible way (Kholid, Zetta, and Rosdiana 2024). Arif Zulkifli, President Director of PT Tempo Inti Media Tbk., explained during the Annual General Meeting of Shareholders (AGM) of PT Tempo Inti Media Tbk. that this transformation in data presentation can be exemplified by the successful Bocor Alus Politik program, which attracted millions of viewers on YouTube.

The explosion in the popularity of *podcasts* in Indonesia shows a fundamental shift in the way people use media; they are starting to use media passively and then actively and in a targeted manner (Cristófol-Rodríguez, Cristófol-Rodríguez, and Navas-Luque 2025). *Podcasts* can target very specific *audiences* based on interests, ideologies, and specific information needs. This distinguishes them from traditional mass media, which targets a broad *audience* with general content. *Podcasts* are well-suited for urban communities that value time efficiency due to their intimate, *on-demand* nature and the ability to *multitask* (Ramadhani and Nuraeni 2023). Political *podcasts* such as Bocor Alus Politik, for example, offer unique value prospects for audiences willing to allocate time to listen to them in full. This is different from social media consumption like Instagram, TikTok, etc., which tends to be organized and fleeting. This condition changes the way money is made; monetary value is now measured by



the depth and quality of *audience* attention rather than just the number of views or clicks. According to the latest Populix research, millennials are more interested in *podcast* topics such as politics, news, and motivation (Siswadi 2025).

From a news magazine to a multi-channel media company with various digital products, Tempo's diversification strategy into the *podcast* platform is part of a broader institutional identity transformation. This shift is not without risks, especially due to brand dilution and potential conflicts of interest (Balqiz 2021). Tempo must maintain a balance between commercial expansion and editorial credibility, providing important and relevant information based on universal principles such as democracy, justice, freedom of expression, equality, and pluralism (Redaksi 2023). This media outlet is built on a reputation for independence and the courage to criticize those in power. *The Bocor Alus podcast* demonstrates Tempo's ability to adhere to journalistic standards amid increasing commercial pressures. The question now is to what extent editorial independence can be maintained when the same sponsors who advertise on the podcast may become the subject of Tempo's journalistic investigations. *The Bocor Alus podcast* must also adapt to algorithms and regulations in a digital media ecosystem dominated by global platforms such as YouTube, Spotify, and Google.

The commodification process that occurs in *the Bocor Alus podcast* is very interesting to study in the context of media political economy. This touches on important issues regarding the future of critical journalism in Indonesia. The ability of independent media outlets such as Tempo to survive while maintaining democratic oversight is very important in the context of Indonesian politics, which is characterized by polarization, media oligarchy, and pressure on press freedom. *The Bocor Alus podcast* commodifies information and *the brand* of journalists within the media's political economy. Tempo has successfully transformed informative entertainment products from investigative processes that are usually closed and formal. By incorporating political information into casual discussions, Tempo commodifies content. This means turning news into a commodity with market value and commodifying *the audience* by converting reader loyalty into *subscribers* and *views* that can be monetized through YouTube's algorithms. *The Bocor Alus podcast* is an attempt to challenge Indonesia's oligopolistic market system, where most major media outlets are owned by political figures. Tempo is striving to build an alternative business model that relies on public support amid media ownership concentration. The success of this *podcast* points to the future of critical journalism: whether editorial independence can survive amid monetary pressure or whether journalism must ultimately yield to remain financially competitive. Politically, *the Bocor Alus Politik podcast* functions as a critical public space that challenges the narratives of the government or certain political elites. However, it is in a difficult situation from an economic perspective. Investigative journalism requires significant costs, but pressure on press freedom often comes from economic sources, such as advertising boycotts or digital attacks (Borders 2025). Tempo's resilience in managing the Bocor Alus podcast demonstrates the



struggle of independent media to remain a pillar of democracy without being trapped by corporate interests.

There's three types of media commodification Moscow (2009) are: 1) Content commodification is the process of transforming messages and data into a system of meaning so that they become marketable products; 2) *Audience* commodification is the process of generating an audience that can be handed over to advertisers; and 3) Worker commodification is the process of utilizing workers to drive the production and distribution process so as to generate commodified products. These three commodifications demonstrate how capitalist ideology operates in everyday media life and media culture. In *the podcast Bocor Alus Politik Tempo*, the researcher's question is how the implementation of commodification Moscow (2009)—namely, the commodification of content, *audiences*, and workers—takes place.

Vincent Moscow (2009) states that political economy is the study of social interactions involving the production, distribution, and consumption of goods. The focus of this theory is how mass media influences societal change. Mass media greatly influences social, political, and cultural dynamics at both the local and international levels (Ren et al. 2024). In addition, mass media plays an important role in economic growth, especially through advertising, which serves as a link between the production and consumption of goods (Ketteni and Maniou 2025). Mass media can influence viewers and increase sales of goods and services through the messages they convey. The mass media also has the ability to support and disseminate certain economic and political systems, which often compete with other economic and political systems (Basu 2024). Media owners, on the other hand, have a significant influence on the ideological function performed by the mass media (Szeidl and Szucs 2021). Therefore, the political economy of mass media encompasses the study of how political power and capital owners shape media ideology and economics to meet the needs of society (Erlita, Ali, and Mahmud 2025). This is demonstrated by agreements made in the market through business "cultural" products.

The effort to transform something into a commodity or merchandise for profit is known as commodification. The transformation of value into exchange value is known as commodification. Moscow (2009) states that commodification is the process of changing the meaning of a system based on facts or data. By utilizing media content as a marketable commodity, this transformation occurs. There are three types of media commodification: 1) Content commodification, which is the process of transforming messages and data into a system of meaning so that they become marketable products; 2) *Audience* commodification, which is the process of generating an audience so that it can be handed over to advertisers; and 3) Worker commodification, which is the process of utilizing employees as drivers of activity. These three types show how capitalist ideology operates in everyday media life and media culture, where media commodification occurs.



Olivia Chintya (2020) in her article entitled *Commodification of Privacy in the Mass Media: A Media Political Economy Perspective*, explains the commodification of privacy with the commodification of labor according to Vincent Moscow on the *Ini Talkshow* program aired on NET TV. The purpose of the research is to analyze in greater depth the process of commodification of privacy with the commodification of labor, particularly from the perspective of Vincent Moscow's concept of commodification. The results of the study explain that the commodification of privacy is closely related to the third type of commodification described by Vincent Moscow, namely the commodification of workers and broadcast content. The commodification of privacy has occurred, especially towards the two main hosts, Sule and Andre Taulany. Olivia Chintya Dewi's research is related to the author's research because it uses Vincent Moscow's commodification theory. The difference between Olivia Chintya Dewi's research and the author's research is that Olivia Chintya Dewi's research only focuses on the commodification of workers, while the author's research focuses on the commodification of content, *audience*, and workers. Olivia Chintya Dewi's research was conducted on a talk show broadcast by NET TV, which is a *TV broadcaster*, while the author's research uses *YouTube podcasts*.

Anggraeni dan Wuryanta (2020) in their article entitled *Religious Industry in Online Media: Application of Vincent Moscow's Political Economy Theory (Commodification) on Umrah News Coverage on Tribunnews.com*, explain the commodification of umrah news coverage on the online media *Tribunnews.com* and that the commodification of umrah news on the online media *Tribunnews.com* is part of the commodification of Islam. The purpose of their research is to use a critical approach to examine the commodification of Umrah news on the online media *Tribunnews.com*. The results of the research show that the commodification of *the audience*, in this case consumers who consume Umrah news available on *Tribunnews.com*, and the commodification of content on *Tribunnews.com* are carried out by presenting news that is packaged in an informative manner for the public and other parties interested in Umrah activities, namely Umrah travel agencies and Hajj and Umrah souvenir vendors, where they can obtain complete information about Umrah activities on *Tribunnews.com*. The research by Ary Anggraeni and Eka Wenats Wuryanta is related to the author's research because it uses Vincent Moscow's commodification theory. The difference between the research of Ary Anggraeni and Eka Wenats Wuryanta and the author's research is that the research of Ary Anggraeni and Eka Wenats Wuryanta focuses on *audience* commodification, while the author's research focuses on content, audience, and worker commodification. The research of Ary Anggraeni and Eka Wenats Wuryanta was conducted using the online media *Tribunnews.com*, while the author's research used *YouTube podcasts*.

Lestari dan Waluyo (2022) in their article entitled *Commodification of Mysticism in the Podcast Do You See What I See?* explain the commodification practices that occur in the horror podcast *Do You See What I See?* special episode featuring Dodit Mulyanto (*stand-up*



comedian) titled *Rumah Dinas Bapakku* (My Father's Official Residence) using Roland Barthes' semiotic review to analyze the signs that appear in the form of images, writing, and sound in terms of denotation, connotation, and myth. The purpose of their research is to reveal other commodification practices that occur in the horror *podcast Do You See What I See ?* special episode featuring Dodit Mulyanto (a *stand-up comedian*) titled "My Father's Official Residence" based on Vincent Moscow's (2009) commodification theory using Roland Barthes' semiotic analysis model, which examines signs in images, text, and sound. Their research findings show that in the Dodit Mulyanto special episode of the *Do You See What I See? podcast*, there are forms of commodification of content, *audience*, and workers as an effort to increase the number of viewers/listeners as much as possible. Based on Roland Barthes' semiotic analysis model, the Dodit Mulyanto special episode of the *Do You See What I See? podcast* can also be interpreted in terms of denotation, connotation, and myth. Ayu Lestari and Adi Waluyo's research is similar to the author's research in that it uses the commodification of content, *audience*, and workers and research on YouTube *podcasts*. The difference between Ayu Lestari and Adi Waluyo's research and the author's research is in the theme of commodification. Ayu Lestari and Adi Waluyo's research has a mystical theme, while the author's research has a political theme.

Ramadhani dan Nuraeni (2023) in their article entitled *Commodification of Content on Digital Platforms from a Communication Perspective*, explain the paradigm shift that has led to modifications in the packaging of messages distributed through various digital platforms, where the public or *users* have full control over their personal accounts and commodification is often found in viral phenomena on social media. Commodification aims to profit from messages that are produced and distributed widely. The purpose of their research is to describe the forms of content commodification that exist on digital platforms and the objectives found. The results of their research show that content commodification is mainly aimed at increasing *followers*, *viewers*, and *subscribers* on social media platforms, which then continues into business processes such as *endorsement* activities. Content commodification is one of the strategies used to gain popularity and material profit. The research by Diovita Hernika Pramadhani and Muhammad Rafi is similar to the author's research because it uses Vincent Moscow's theory of commodification and research on YouTube *podcasts*. The difference between the research by Diovita Hernika Pramadhani and Muhammad Rafi and the author's research is that the former focuses on content commodification, while the latter focuses on content commodification, *audience*, and workers.

Riyantie dan Rusadi (2024) in their article entitled *Commodification of Content and YouTube Audiences in the Situational Comedy "Lapor Pak! Edisi Kiky Saputri Roasting Ganjar Pranowo"* explain how political content has been turned into entertainment that utilizes *roasting* techniques, political satire, and humor to provoke emotions and audience participation. The research reveals how content creators are aware of the emotional influence



and opinions of viewers as valuable assets in increasing the popularity of their shows and highlights the importance of the interaction between content commodification and *audiences* in the context of media political economy and emphasizes the importance of the interaction between content commodification and *audiences* in media transformation. The aim of their research is to uncover the phenomenon of content commodification and audience engagement in the situational comedy (sitcom) "Lapor Pak! Edisi Kiky Roasting Ganjar Pranowo," broadcast on the YouTube platform *Trans7 Official*. Their research findings show that content creators use content commodification tactics by converting political issues into entertaining content, generating controversy and high audience interaction. *The audience* is not only passive consumers but also data producers who contribute in the form of comments, reactions, and opinions that have economic value for the media. Mayang Riyantie and Udi Rusadi's research shares similarities with the author's research as it employs Vincent Moscow's commodification theory and utilizes YouTube content in the study. The difference between Mayang Riyantie and Udi Rusadi's research and the author's research is that Mayang Riyantie and Udi Rusadi's research focuses on content commodification, while the author's research focuses on content commodification, *audience*, and workers.

The purpose of this study is to analyze the commodification implemented in *the Bocor Alus Tempo podcast* from a media political economy perspective. All of the above indicates that this study occupies a distinct position. This study will thoroughly analyze Vincent Mosco's three types of commodification (*content*, *audience*, and *labor*). This distinguishes it from the majority of previous studies, which usually concentrate on one or two types of commodification. The author's *podcast* study presents investigative journalism on political themes, which differs from the research by Olivia Chintya (2020) and by Riyantie & Rusadi (2024) on comedy themes, the research by Lestari & Waluyo (2022) on mysticism themes, and the research by Anggraeni & Wuryanta (2020) on religious themes. This study analyzes the implementation of commodification on *the YouTube podcast platform*. This *platform* differs from the research Olivia Chintya (2020) on television media, and the research Anggraeni & Wuryanta (2020) on text-based online media.

Research on the commodification of Vincent Moscow's theory has been extensively conducted, but there are significant gaps that have not been explored in depth by previous studies. The studies by Olivia Chintya (2020) and by Anggraeni and Wuryanta (2020) focus on conventional media and online news portals with partial coverage of commodification, emphasizing only the commodification of *audiences* and workers separately. Meanwhile, the research Ramadhani and Nuraeni (2023) and Riyantie and Rusadi (2024) has used the YouTube platform, but its analysis is still limited to *entertainment* and political *roasting* in the form of situational comedy. The fundamental difference and novelty of this research lies in the use of Moscow's commodification (*content*, *audience*, and *workers*) applied to investigative journalism in a new format. Unlike the research by Lestari and Waluyo (2022).



which examines commodification in the theme of mysticism, this research targets the phenomenon of serious political journalism packaged in a *podcast* chat style. This has led to a shift in political economy: professional journalists from the mainstream media Tempo position themselves as content workers and products on the YouTube platform in order to maintain financial and editorial independence. This research fills a gap in the literature by addressing how the Tempo press institution navigates the digital attention economy. This study does not only focus on efforts to gain *viewers* or financial profits, but also on how the practice of commodification (of content, *audience*, and workers) is used as a means of survival for independent media amid the dominance of media oligarchies in Indonesia. Compared to previous studies on the commodification of entertainment or religious content, Bocor Alus *podcast's* focus on political power provides a sharper critical dimension.

Methods

According to Sugiyono (2013), qualitative research is a research method based on postpositivism philosophy, used to study natural conditions (as opposed to experiments) where the researcher is the key instrument, data collection techniques are carried out using triangulation (combination), data analysis is inductive/qualitative, and qualitative research results emphasize meaning rather than generalization. According to Creswell in (Suryadi, Darmawan, and Mulyadi 2019), qualitative research is defined as a process of tracing in order to deepen understanding of social or human problems in a comprehensive and complete picture in the form of words, providing detailed and thorough information organized on a scientific basis. The researcher used qualitative research methods in this study.

The data analysis technique used by the researchers was *content* analysis. Content analysis is a systematic research data analysis technique to analyze, classify, and interpret qualitative data (text, images, videos) by identifying patterns, themes, or specific concepts (Hatfield 2024). The researcher coded elements of content commodification, the transformation of investigative news into political entertainment commodities, *audience* commodification, the use of audience data as a product of exchange value, and worker commodification, the transformation of Tempo journalists into public personas or *talents* with commercial appeal. Furthermore, the coded data was interpreted through political-economic contextualization.

The theoretical approach used in this study is Vincent Moscow's theory of commodification, which divides commodification into three categories: commodification of content, *audience*, and workers. The primary data in this study is *the* Bocor Alus Politik *podcast* on the YouTube platform, while for secondary data, the researcher collected data through observation, documentation, and literature studies from various books, journals, theses, and sources from *websites* deemed relevant. The research was conducted from early October 2025 to the second week of December 2025 by observing the Bocor Alus *podcast*, which aired every week.



Results and Discussion

Commodification of Content in the Bocor Alus Politik Tempo Podcast

Moscow (2009) states that content commodification is the process of transforming messages and data into a system of meaning so that they become products that can be sold. Content commodification is the process of transforming messages, information, entertainment, or other cultural products into commodities that can be sold. According to Vincent Mosco's concept of content commodification, the Bocor Alus Politik *podcast* is a strategic adaptation process in which Tempo's journalistic and investigative content is transformed into products that have commercial value on YouTube. Political content that has utility value, namely providing important information, is balanced and even driven by exchange value, namely the possibility of earning money (Lee, Chan, and Chen 2025). This exchange value is achieved through format changes, *branding*, and involvement in the digital advertising ecosystem.

First, the commodification of content occurs through *repackaging*, making political issues more appealing to the public. These *podcasts* transform serious topics typically covered in investigative reports or editorials into a more relaxed and engaging format, but with sensational and provocative titles. For example, to maximize *click-through rate* (CTR), *podcast* titles may use exclamation marks, capital letters, or rhetorical questions. Repackaged content aims to do more than just provide information; it must be interesting enough to compete on the YouTube platform.



Figure 1 Bocor Alus Politik uses the word "Sayonara" in its *podcast* title



Figure 2: Bocor Alus Politik uses the word "VS" in its *podcast* title

In the Bocor Alus Politik *podcast*, as shown in Figures 1 and 2, the *podcast* titles use the words "Sayonara" and "VS" to make the *podcast* appear sensational and provocative. This makes the *podcast* titles appear attractive on the YouTube homepage.

Second, commodified content generates double profits through indirect sales via advertising, which is the main monetization channel. Political content that is watched for free



by digital *audiences* on the YouTube platform is used by advertisers to gain *audience* attention through *pre-roll*, *mid-roll*, and *post-roll* advertisements. Additionally, Bocor Alus Politik content functions as a direct sales tool by directing *audiences* to exclusive news subscriptions and other paid Tempo digital magazines. The Bocor Alus Politik *podcast* is not only a final product but also a *marketing* tool for the company's core product, the weekly Tempo magazine.



Figure 3 Pre-roll advertisement for the Bocor Alus Politik *podcast*

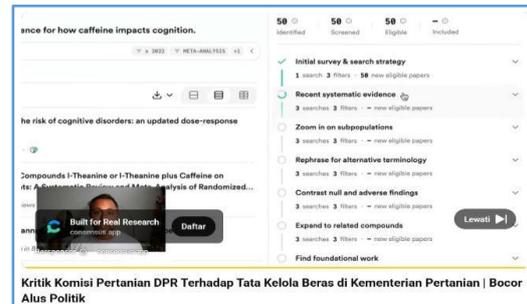


Figure 4 Mid-roll advertisement for the Bocor Alus Politik *podcast*

Figure 3 shows the *pre-roll* advertisement that appears when the Bocor Alus Politik *podcast* is opened. This advertisement is played before the main content begins. Figure 4 shows the *mid-roll* advertisement that appears in the middle of the Bocor Alus Politik *podcast*. This advertisement appears in the middle of the content that is currently playing.

Third, Tempo's reputation has improved. The Bocor Alus Politik *podcast* content has increased its exchange value in the digital market, enhancing the reputation of investigative and credible media institutions. Bocor Alus Politik content promises accurate and "bold" information, which distinguishes it from ordinary political content. This credibility benefits *audiences* and advertisers who want their image to be associated with a trusted *brand* (Hu and Phanniphong 2024). It can be concluded that journalistic quality has become an advantage in competition.

Audience Commodification in Tempo's Bocor Alus Politik Podcast

Moscow (2009) states that *audience* commodification is the process by which media outlets gather *audiences* so that they can be sold to advertisers. When the viewers of Bocor Alus Politik Tempo on YouTube are transformed from mere recipients of messages into commodities that can be purchased by advertisers, commodification occurs. YouTube and Tempo content producers use the Bocor Alus Politik *podcast* to sell the attention and demographic data of viewers to generate revenue.

The Bocor Alus *audience* is not the general population. According to a survey by SRI (Survey Research Indonesia), an average of 6-7 people read it every week, and 70 percent of readers are men with a high school education or higher. They are loyal, educated, and highly



political listeners. *Audience* segmentation is the process of dividing *the target audience* into smaller groups based on their characteristics, needs, or behavior. In the digital media economy, this engaged and defined *audience* has far greater economic value than *the general audience* (Marketing 2023). They are the ideal target for advertisers such as decision makers, practitioners, and professors. Not only does Tempo sell content to sponsors, it also attracts the attention of *a critical audience* that listens to *podcasts*.

The commodification of this *audience* relies on digital platform technology, particularly YouTube. The sale of data and attention is the primary commodification of *the audience*. As a digital media platform, YouTube automatically collects and processes data *on the Bocor Alus Politik audience*, including viewing history, viewing duration, age, and gender. By paying to advertise on the Bocor Alus Politik *podcast*, a *brand* is actually buying access to a commodified *audience* profile. In addition to its content, the value of this *podcast* depends on its journalism and the number of *audiences* it manages to attract to the screen during the ad. This demonstrates a dual media product market, where content is used to attract *the main audience*.

Table 1 Data on 10 Episodes of the Bocor Alus Politik Podcast

Title of the Bocor Alus Politik Podcast	Release Date	Number of Viewers*	Number of Comments	Likes (K)
Anwar Usman Fades, Constitutional Court Reorganizes Again	December 13, 2025	494,241	718	7
Government Inaction and the Causes of Flooding and Landslides in Sumatra	December 6, 2025	905,748	2575	15
The Coal Mining Dispute That Triggered Internal Conflict Within PBNU	November 29, 2025	695,317	2559	7
The Struggle for Authority Between Prosecutors and Police in the Revision of the Criminal Procedure Code	November 22, 2025	329,782	285	3
Criticism from the House of Representatives' Agriculture Commission Regarding Rice Management at the Ministry of Agriculture	November 15, 2025	345,793	19,399	9
Efforts to Make Suharto a National Hero	November 8, 2025	329,679	1996	5.4



Party Lobbying to Set Parliamentary Threshold and Presidential Candidacy	November 1, 2025	389,522	410	3.7
Sjafrie Sjamsoeddin on Prabowo's Political Maneuvers and Complex Communications	October 25, 2025	1,015,290	735	9.2
Teddy Indra Wijaya's Role in Communication at the State Palace	October 18, 2025	1,131,200	2530	12
Competition between the Army and IPB at BGN	October 11, 2025	623,779	845	6.6
Average number of viewers		626,035	3,205.2	7.95

As shown in Table 1, the average viewership of Bocor Alus Politik *podcasts* in the last 10 *podcasts* was 626,035 viewers. With this large number of viewers, Bocor Alus Politik *podcasts* are able to gather an audience that attracts advertisers.

The commodification of audiences on digital platforms involves the commodification of audience labor. Bocor Alus Politik *podcast* listeners are expected to work voluntarily without financial compensation, thereby increasing the *podcast's* profitability. This audience labor includes writing comments that increase engagement, liking and sharing, and subscribing. All of these activities are very important because they increase the visibility of content on YouTube's algorithm, attract new viewers organically, and enhance the image of the *podcast* as popular and relevant content. The time and effort of the audience is converted into unpaid money, which directly supports the monetization process and circulation of money for YouTube and Tempo.

The table above also shows audience engagement, which includes writing comments that increase engagement, giving likes and shares. The most audience interaction was on the podcast episode titled "Criticism of the House of Representatives' Agriculture Commission Regarding Rice Management at the Ministry of Agriculture," which aired on November 15, 2025, with 19,399 comments and 9.6K likes.

The Commodification of Workers in Tempo's Bocor Alus Podcast

Moscow (2009) defines worker commodification as the process of utilizing workers as drivers of production and distribution activities that generate goods and services. Labor commodification focuses on the process by which a person's skills and working time are converted into goods that are bought and sold in the labor market. There are two layers of labor in digital media production applied in the Bocor Alus Politik Tempo *podcast*, namely formal core labor and flexible labor.



Key individuals involved in the production of Bocor Alus Politik (*hosts*, producers, editors, and research teams) are commodified both digitally and traditionally. By providing employment contracts and compensation, Tempo purchases the time, expertise, and professional reputation of these journalists and content creators. However, the exchange value of their labor has become more flexible in the digital age, and they are sometimes utilized beyond formal working hours. Journalists, for example, must not only deliver the news but also make appearances on camera that attract attention and engagement. Entertaining and profitable content sells their expertise in political analysis and investigation. In addition, the personal reputation of journalists or hosts, such as their skills as sources, is valued. Their popularity becomes an invaluable asset, which increases the selling value of *the podcast* to advertisers.

The *hosts* or journalists of Bocor Alus are experienced, credible journalists with in-depth access to information, such as Egi Adyatama, Francisca Christy Rosana, Hussein Abri Donggoran, Raymundus Rikang, Head of Investigation and Interviews at Tempo, and Stefanus Pramono, National Head of Tempo. *The* expertise of Bocor Alus hosts/journalists is an intangible asset capitalized on by Tempo. The selling value of the Bocor Alus podcast increases because it is guided by trusted professionals. When hosts read native advertisements, they sell their personal credibility to sponsors. The trust that audiences have built over the years in the integrity of Tempo's journalism effectively transfers that guarantee to the advertised products or services. Journalists act as the most effective and expensive endorsers (Rachmawaty, 2022). The commodification of labor forces the hosts/journalists of Bocor Alus to combine two roles that should ethically be separate: independent journalists and commercial messengers.

The commodification of workers forces Tempo journalists to be accountable not only to the truth and the public, but also to digital performance. When journalists switch roles to become *hosts* or *content creators*, their independence is subtly suppressed by YouTube algorithms (such as *retention rate* and *click-through rate*). Independent journalists should be free to determine the value of news based on the public interest (Duffield 2021). In the commodification process, they often have to adjust their delivery style, choice of diction, and even emotional expression in order to remain marketable and recommended by algorithms. The independence of journalism is highly dependent on the professional distance between the subject, namely the journalist, and the object, namely the news. The commodification of workers at *Bocor Alus* demands personification. Journalists are sold as figures who have inside connections or proximity to circles of power. Conflicts of independence arise when journalists become trapped in their own public image. In order to maintain their fan base and the loyalty of their commodified *audience*, journalists may unconsciously avoid viewpoints that are unpopular with their followers, which ultimately undermines the principle of journalistic balance.



In Vincent Moscow's commodification, journalists' labor is exploited beyond their intellectual capabilities; they become the face of commercial transactions. When an investigative journalist who is uncovering a corruption scandal suddenly has to transition to promoting a product or paid membership in a single video *frame*, there is a contamination of independence. It is difficult for the public to see these journalists as truly neutral reviewers if they also play the role of marketers who benefit directly from *audience engagement*. The demand to perform multiple roles simultaneously—as researchers, writers, performers, and marketers—narrows the space for ethical reflection among journalists. The pressure to continuously produce marketable content for the economic sustainability of independent media creates a dilemma. Journalists must choose between maintaining strict verification standards that are time-consuming or pursuing speed and sensationalism that generate money. Here, independence is often sacrificed for the sake of commodity production efficiency.



Figure 5 Host of Bocor Alus Politik (Stefanus Pramono, Hussein Abri Donggoran, Francisca Christy Rosana)



Figure 6 Guest Star of Bocor Alus Politik Pandji Pragiwaksono

Figure 5 *hosts* of the Bocor Alus Politik *podcast*, Stefanus Pramono, Hussein Abri Donggoran, and Francisca Christy Rosana, are formal core employees, while Figure 6 guest star of Bocor Alus Politik, Pandji Pragiwaksono, is a *flexible* employee.

Digital *podcast* shows often use more flexible employment models, such as contract workers, freelancers, or expert sources. They are given opportunities with special contracts and payments for their projects. Tempo may hire video editors, graphic designers, or even political sources for a limited time rather than hiring full-time employees. Contributors have skills and knowledge that are sold and exchanged for little visibility or respect compared to the monetary value generated from advertising. This exploitation occurs when the exchange value of paid labor is much lower than the value they generate, whether in terms of perspective, engagement, or the reputation they gain from high-quality content.

Content commodification, according to Moscow (2009), is the process of transforming messages and data into a system of meaning so that they become marketable products. The



results of the study Lestari and Waluyo (2022) show that content commodification occurs in the special episode of Dodit Mulyanto on *the podcast Do You See What I See?* as an effort to increase the number of viewers/listeners as much as possible. This special episode of Dodit Mulyanto can also be interpreted denotatively, connotatively, and mythologically. The results of the research by Riyantie and Rusadi (2024) note that content creators use content commodification tactics by converting political issues into entertaining entertainment, generating controversy and high audience interaction, and *the audience* is not only passive consumers, but also data producers who contribute in the form of comments, reactions, and opinions that become economic value for the media. In the study "Media Political Economy: Vincent Mocsow's Commodification in Tempo's Bocor Alus Politik Podcast," content commodification involves repackaging content into marketable products, such as casual formats and catchy titles that transform the value of important information into exchange value. Content is used as a means to generate revenue through advertising and as a marketing tool for Tempo's paid subscriptions. The author's research and previous studies indicate that content commodification occurs in the research subjects in line with Vincent Moscow's concept.

Audience commodification, according to Moscow (2009), is the process by which media gather *audiences* so that they can be handed over to advertisers. The results of the research Anggraeni and Wuryanta (2020) show that *audience* commodification in this case refers to consumers who consume umrah news available on Tribunnews.com, where they can obtain complete information about umrah activities. In the study "Media Political Economy: Vincent Mocsow's Commodification in Tempo's Bocor Alus Politik Podcast," *audience* commodification occurs when an educated, critical *audience* is turned into an asset that is sold to advertisers by extracting their demographic data and *watch time*, reinforced by the commodification of *audience* work through the use of voluntary activities such as *likes* and *shares* to expand the reach of the *podcast* algorithm. The author's research and previous studies show that *audience* commodification occurs in the objects of the study in line with Vincent Moscow's concept.

The commodification of workers, according to Moscow (2009), is the process of utilizing workers as drivers of production and distribution activities that produce goods and services. The results of the study Olivia Chintya (2020) explain that the commodification of privacy is closely related to the commodification of workers, and that the content broadcast has commodified privacy, especially for the two main hosts, Sule and Andre Taulany. In the study "Media Political Economy: Vincent Mocsow's Commodification in Tempo's Bocor Alus Politik Podcast," the commodification of workers shows that journalists' expertise, time, and reputation are bought and capitalized as intangible assets, requiring them to prioritize digital performance and even sell their personal credibility to sponsors through advertising while utilizing flexible labor. The author's research and previous studies indicate



that worker commodification occurs in the research subjects in line with Vincent Moscov's concept.

Conclusion

The Bocor Alus Politik Tempo podcast is a phenomenon that shows how Vincent Moscov's theory of commodification is applied in the digital media environment. Journalistic work naturally depends on market profit logic. The commodification of content includes repackaging content into saleable products, such as casual formats and catchy titles that transform the value of important information into exchange value and use content as a means to generate money through advertising and as a marketing tool for Tempo's paid subscriptions. Furthermore, *audience* commodification occurs when an educated, critical *audience* is turned into an asset sold to advertisers by extracting their demographic data and *watch time*, reinforced by the commodification of *audience* labor through the use of voluntary activities such as *likes* and *shares* to expand the *podcast's* algorithmic reach. Finally, the commodification of workers shows that journalists' expertise, time, and reputation are bought and capitalized as intangible assets, demanding them to prioritize digital performance and even sell their personal credibility to sponsors through advertising while exploiting flexible labor. Tempo's Political Leak reveals Tempo's strategic efforts to achieve economic sustainability in the *platform* era, even though this raises ethical conflicts where independent journalism must bow to digital profits.

The study "Media Political Economy: Vincent Mosco's Commodification in Tempo's Bocor Alus Politik Podcast" may be attributed to a deep conflict between the survival of the Tempo media organization and the purity of journalistic principles themselves. Due to the pressure of content commodification, significant research information is forced to be simplified to conform to YouTube algorithms, and this is the main focus of criticism. Political news packaged in a manner more akin to gossip or editorial discussion risks obscuring the substance of democratic oversight, leaving *audiences* with more political entertainment than a structural understanding of public policy issues or corruption. Additionally, criticism focuses on the commodification of employees, which places journalists in a position of dual responsibility. To remain marketable, journalists must do emotional labor to build relationships with *audiences*. This is necessary as they transform into digital celebrities or public personas. This hinders personal freedom; journalists who have become commodities may unconsciously avoid stories that are unpopular or contrary to the expectations of their fan base in order to maintain engagement. Ethically, the mixing of journalists' roles as truth seekers and hosts promoting commercial content in a single program can erode public trust and damage the dignity of independent journalism. Finally, the hegemony of global platforms is subject to criticism. Although Tempo, through Bocor Alus, appears free from local media oligarchy, it is still economically and politically dependent on YouTube. In fact, editorial



independence is still limited by the rules of the digital market, as demonstrated by its dependence on third-party monetization systems and algorithms. Market logic will replace the role of the media as a healthy public space if its main objective is to pursue traffic and collect audience data for financial gain. This will threaten the function of the media as a healthy public space if its main objective is to pursue traffic and collect audience data without making a significant contribution to public enlightenment.

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