

Morality Frame of Identity-Based Film Festival in Indonesian News Portal During The Reformation Era

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ABSTRACT

Similar to the media industry, the national film industry in Indonesia was subject to strict government regulations during the Old Order and New Order regimes. At that time, it was very difficult for the Indonesian film industry to produce critical messages in both films and film events attended by film audiences. Reform is the entry point for media democratization, coupled with the presence of the phenomenon of identity-based film festival activities. One indicator of media democratization is the emergence of many corporate media, including news portals triggered by the internet. Leading online news platforms began covering identity-based film festivals, focusing on themes such as LGBT, gender, religion, children, human rights, and governance. This study analyses the morality framework of articles about identity-based film festivals published on Antaranews.com, Kompas.com, Tempo.co, MediaIndonesia.com and Detik.com. The analysis includes 175 articles, covering 41 festivals. This study found differences in the concept of news framing in reporting on identity-based film festivals in several Indonesian online news media, including Antaranews.com, Kompas.com, Tempo.co, MediaIndonesia.com and Detik.com. The morality framework is one of the variables in the concept of news framing. The research results show that there are differences in reporting on religious themes. Among the five selected new portals studied, the media portal that is most different in reporting the morality frame in reporting identity-based film festivals is Kompas.com.

Keywords: *News framing, morality frame, identity-based film festival, news portal, authoritarian regime.*

INTRODUCTION

Before the 1998 Reformation, Indonesia was under President Soeharto's New Order regime, which implemented a strict censorship system to tightly control the production of national cinema. The regime adopted a command-and-response approach, incorporating propaganda, censorship, and punitive measures (Nugroho et al., 2012; Hill, 2011; Sen & Hill, 2000). Under the New Order government, a media industry ecosystem was established, dominated by the ruling family and their close allies. This significantly constrained the mass media's role as the fourth pillar of democracy. Similar to the Old Order regime, these pressures compelled the media to focus exclusively on government-led initiatives. Strict censorship measures led to the closure of several media outlets that dared to criticize the government (Sen & Hill, 2011).

Tight oversight was provided not only throughout the production process but also during the distribution and appraisal stages. At the distribution stage, New Order supporters dominated the national theatrical networks. They offered foreign films more screen time than Indonesian films (Sen, 1996). Meanwhile, the government designated only one film festival as the top appreciation event for national films. The name of the film festival was Festival Film

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Indonesia. According to Barker (2010), the FFI was the primary institution of the New Order government in defining cultural norms among the deluge of commercial films on the market at the time.

The Indonesian cinema community, which included filmmakers, critics, scholars, businessmen, actors, and actresses, welcomed the end of the authoritarian system. They founded the non-governmental group Masyarakat Film Indonesia (the Indonesian Film Community) with the purpose of reforming the national film industry. Their original campaign focused on the need to change the legacy policy of the New Order era, notably Film Law Number 8 of 1992. They argued that this law was no longer in keeping with the Reform movement's transformational spirit. They were successful in convincing the government to pass Indonesian Film Law No. 33 of 2009 as a result of their lobbying efforts (Komalawati, 2017). The stakeholders in the film industry hold high hopes that this new law will contribute to the creation of a positive ecosystem for the industry.

Film festivals have now become an important element of the socio-demographic scene in several places around Indonesia. Among these cities, Yogyakarta stands out as a popular location for film festivals. Yogyakarta is home to at least three of the oldest and largest film festivals, including the Jogja Netpac Asian Film Festival (JAFF), the Documentary Film Festival (FFD), and the Jogja Student Film Festival (FFPJ). As a result, film activities in Yogyakarta, often known as the "Gudek" (Jackfruit Curry) city, receive a lot of attention and evaluation (Suwanto, 2017; Puspitasari et al., 2018; Aryanto, 2015; Arifianto & Junaedi, 2014).

Film festivals are an important source of public information, and they receive extensive media coverage. Film festivals can showcase a wide range of new films or concentrate on specific genres such as documentaries, animation, children's films, short films, film heritage, horror films, lesbian and gay films, feminist films, or a mix of film and other arts such as music, dance, photography, modern art, and media art. De Valck et al. (2016) referred to these festivals as "identity-based festivals" since thematic film selection for these events is motivated by a special interest in addressing issues of identity and representation in specific communities and groups.

The two styles of framing can be utilized to evaluate and identify film festivals. The film festival is organized as a show of respect for the audience's freedom of speech. Film festivals are becoming more common as a kind of art and culture that deserves to be acknowledged. Meanwhile, attendance at identity film festivals is sometimes a form of protest against public issues. Identity is commonly employed in advocacy for marginalized groups in society or at the government level (De Valk, 2017a).

De Valck (2017a) also stated that the politically heated climate of the 1960s, together with the advent of diverse social groups, laid the framework for the establishment of a variety of identity-oriented festivals in the 1970s. These included women's film festivals, indigenous film festivals, gay and lesbian film festivals, and black and African American film festivals (Loist, 2016). Each of these movements used the arts and culture as tools for activism, with film screenings in community settings functioning as part of larger campaigns to raise awareness. Originally planned as safe spaces and hubs for identity-related concerns, these events were essential in creating and cementing communities around specific causes.

Identity and community-centred film festivals often strive to define their relationship with the general audience. These festivals, which are based on civil engagement, human rights, and identity politics, investigate activism and the possibility of resolving injustices within celebratory and cinematic settings (Kim, 2007; Perspex, 2006). A common issue in the literature is that festivals are expected to strike a balance between artistic integrity and

financial objectives. Some film festivals include elements of organizations or institutions, in addition to the themes mentioned above. Film festivals can also be used by countries to promote topics linked to governance, such as promoting national cultural values, influencing worldwide perceptions of the country, and even specific values like anti-corruption and its influence on social change (Wong, 2011).

The emergence of new media has transformed the way information is distributed (Yunyao & Hashim, 2023). The abundance of written information available to cinema lovers wishing to stay current on advancements in the national and international film industry is extremely beneficial. The general public now has more regular access to film festival news thanks to advancements in online media (Shabana et al., 2022). The coverage of film festivals by news online media is especially significant in light of the decline of print and broadcast media businesses as a result of the internet revolution. Despite the format change, news websites continue to serve a societal function (Dahlberg, 2001).

A film festival agenda is designed to serve as a multidisciplinary indication of the trajectory of film development in a region (city or country). Film festivals can also serve as a vehicle for promoting various forms of cinematic tradition and cultural identity. Many cinema professionals participate in or even establish film festivals to expose cultural diversity, both traditional and contemporary, to the general audience. In this situation, the public can be both national and worldwide (De Valck, 2012). Because of this societal reality, film festivals have become a major topic in the media. The news website is the most popular form of media among Indonesians today (Nugroho et al., 2012).

According to Clover (2017), modern mass media, particularly internet news sites, has expanded its coverage of film festivals. Online news providers have the ability to collect and broadcast information that changes public opinion on events, allowing them to shape people's perceptions of social reality. Film festivals have become a significant societal phenomenon, as seen by their coverage in mainstream media outlets, including online news platforms. Clover (2017) goes on to say that film festival activities have educational value and encourage public participation, making them interesting topics for media coverage. As a result, online news media has fast supplanted traditional outlets as the primary source of information concerning film festival development. This change is consistent with the findings of Severin and Tankard (2014).

The Indonesian media landscape reflects the ruling power of each regime, with each administration employing its own unique methods of regulating and overseeing the country's media. Student-driven reform demands led to the New Order regime's downfall after 32 years in power. The Reform Era gave Indonesians optimism for a better future, with media stakeholders playing a critical role in advocating for industry reform, particularly regulation. As a result, during the Reformation period, Press Law No. 40 of 1999 was enacted, which was widely supported by various stakeholder groups in the mass media business. One of the primary objectives of this statute was to maintain the independence of the mass media. The excitement around the reform movement encouraged the creation of new media outlets in Indonesia.

In the Indonesian context, the power of capital remains the most pressing issue facing the mass media business during the reform period. Many are new, yet they are just transitory. They are unable to compete with the enormous organizations known as "media conglomerates." It should be mentioned that the media conglomerate firm has expanded its

media operations by forming holding companies. This is intended to allow its activities to function as a successful unit (Nugroho et al., 2012; Devereux, 2013; Lawson-Borders, 2005).

Meanwhile, the number of people who obtain information via internet channels is expanding. A poll conducted in 2021 by the Republic of Indonesia's Ministry of Communication and Information in partnership with the Katadata Insight Center (KIC) found that online news surpassed government websites and radio. This data also shows patterns in the audience's preferences for the kind of media that suits them best.

We Are Social's data from February 2022 supports the findings of a survey conducted by the Ministry of Communication and Information and Kata Data. According to research by We Are Social, the top reason Indonesians use the internet is to obtain information. In addition, 58.3% of Indonesians use the internet to watch movies (Riyanto & Nistanto, 2022).

Tapsell identifies eight Indonesian media corporations as "digital conglomerates": CT Corp, owned by Chairul Tanjung, Global Medicom (Hary Tanoesoedibjo), EMTEK (Eddy Kusnadi Sariaatmadja), Visi Media Asia (Bakrie Group), Media Group (Surya Paloh), Berita Satu Media Holdings (Riady Family), Jawa Pos (Dahlan Iskan), and Kompas Gramedia (Jakob Oetama) (in Lestari & Suranto, 2018). In Indonesia, the top five newspapers by circulation are Kompas (509,000), Jawa Pos (433,000), Suara Pembaruan (239,000), Media Indonesia (200,000), and Koran Tempo (200,000), with four of them being media organizations with centralized capital ownership (Nainggolan, 2017). Tempo Interactive, Tempo.co, Koran Tempo, Tempo weekly news magazine, U magazine, and Travelounge magazine are all under the supervision of Tempo Inti Media Group, which is controlled by Gunawan Mohamad, Fikri Jufri, and Ciputra.

Following the fall of the New Order, media ownership in Indonesia became concentrated in the hands of a few major media conglomerates, fostering collusion between the media, business, and political interests (Susilo, 2017). This shift led to a decline in journalistic quality, with media increasingly displaying bias aligned with economic and political agendas (Darmanto, 2020). Consequently, many publications now function more as newsletters promoting the interests of their parent groups rather than as independent and impartial entities critical of economic and political power (Susilo, 2017).

An additional observation by Ida highlights that patterns of media ownership in Indonesia have not fundamentally changed. Prominent Chinese-Indonesian capitalists, such as Hary Tanoe, Fofa Sariaatmadja, and Sudono Salim, continue to dominate funding in the industry, with their investments supported and protected by indigenous patrons within the bureaucracy. In 1986 Robison (2009) previously noted that Chinese investors had become pivotal to Indonesia's broader economic processes, collaborating with larger indigenous capitalists by providing both revenue and corporate infrastructure. This economic and political partnership between Chinese capitalists and indigenous elites in the television industry remains a significant factor in shaping media ownership patterns (Ida, 2010).

After more than 15 years of battling to locate a niche market and build a presence in a rapidly shifting media ecosystem, Indonesian internet commercial activity has regained traction. Detik.com has emerged as an important disruptor in the mass media industry, enabling fast news delivery in an age of globalization and meeting the audience's demand for immediate information. Detik.com has expanded significantly and has become a symbol of modern economic success. As a result, it is not surprising that CT Corp., a business group formed by entrepreneur Chairul Tanjung, paid US\$60 million for 100% of Detik.com's shares, causing a significant influence on the online media industry.

a. Identity-based festivals Film Festivals

According to Harnsdon (as cited in Bosma 2015), film festivals should strive for transparent cultural governance that is founded on excellent internal financial management, compliance, risk assessment, and sustainability awareness. The politically charged atmosphere of the 1960s marked a watershed moment in film festival activities, paving the way for the emergence of various identity-based festivals in the 1970s, including women's film festivals, indigenous, gay and lesbian, and Black/African American film festivals. De Valck et al. (2016) defined these festivals as "identity-based festivals" because they focus on problems of identity and representation that are relevant to specific communities and groups.

Arts and culture have been used as activist tools in a variety of battles and movements, with community-based cinema screenings helping to raise awareness. Originally envisioned as safe havens for addressing identity-related concerns and building communities around specific causes, these festivals have evolved into alternative distribution outlets and facilitators for specific themes and filmmakers (Bosma, 2015). Meanwhile, attendance at identity film festivals is also used as a form of protest against public issues. The identity is commonly utilized to advocate for marginalized groups in society or government (De Valk et al., 2017a).

From a gender perspective, the global film industry suffers from considerable gender inequality. Women are underrepresented in critical professional professions requiring high degrees of creative and financial decision-making, such as directors, writers, and producers (Ehrich et al., 2022). This inequality is also visible in the film festival atmosphere. Their research focuses on the networked dynamics of gender inequality in the prestigious film festival sector, a critical subsector of the worldwide film industry. Previously, De Valck (2007) revealed that the film festival industry functions as a value-added system, delivering cultural capital to films and filmmakers.

A detailed assessment on the Sundance Film Festival (SFF), one of the world's largest and most famous film festivals, was published, concentrating on the challenges and opportunities for independent female filmmakers (Smith et al., 2013). This analysis, which examined female involvement at SFF from 2002 to 2013, found a considerable gender gap in the number of female directors in fiction versus documentary categories, as well as the themes tackled by female directors in their films at the festival. Smith also stated that gender preconceptions present additional challenges for female filmmakers. Most study on gender and racial inequalities in the film business has been undertaken in the United States.

Religious themes, albeit not the primary focus, have appeared at international film festivals, as seen by the films screened. The nature of religious cinema has been interpreted in a variety of ways, including spiritual, transcendental, and conceptual cinema, with attempts to examine its style, genre, and type. Nichols (1994) presents a structural definition of religious cinema by studying films from the "Rooyesh Film: The Festival of Religious Cinema." He studied 369 films using content analysis methodology to investigate the religious aspects and features depicted in Rooyesh festival films.

Mayward (2019) also investigated the religious aspect of Cannes 2019, focusing on the Dardennes' film and its approach to religion. He discovered that, in the post-9/11 world, fanaticism is not limited to Europe or a single faith, with evidence found in Sri Lanka, America, and Israel, as well as throughout religious history. At Cannes, at least three of the films Mayward saw represented the Muslim faith, examining the conflict between conservative/literal and liberal/metaphorical interpretations of the Quran.

Children's issues have yet to become a major theme in the global film festival circuit, despite aligning with the Convention on the Rights of the Child (UN, 1989), which states that children possess valuable knowledge and ideas and have the right to share them and participate in decisions that affect their lives. Not only are child-themed film festivals rare, but studies on them are also infrequent. Dmitrovic et al. (2019) conducted a major study on the VAFI festival, which promotes media literacy by emphasizing children's and youth film creativity. The VAFI festival is well-known around the world, and in its third year, it launched the Blue VAFI Award, which focuses on children's rights.

In terms of human rights issues, the Human Rights Film Festival (HRFF) is one of the most established, having expanded globally since the 1990s. Film and media experts, as well as human rights advocates, contrast the HRFF's structure and function from that of other film festivals (Eagle, 2019). HRFFs are locations where films are "associated with the discourse of human rights" and the "spectator's gaze" is directed "toward themes that convey human failures or struggles for rights" (Tascón, 2015). Currently, at least three major human rights film festivals take place annually in Europe: One World in Prague, Czech Republic; the International Film Festival and Forum on Human Rights (FIFDH) in Geneva, Switzerland; and Movies that Matter (MtM) in The Hague, Netherlands. These events play pivotal roles in the relatively young branch of HRFFs that have emerged since 1985 (De Valck, 2017b).

Human rights have become "a hegemonic political discourse" (Donnelly, 2013: 39), notwithstanding the fact that the values underlying the Universal Declaration are Western-oriented (Freeman, 2022). To properly comprehend the Network's contributions to global human rights discourse and practice, it is necessary to acknowledge the cultural and historical baggage, complicated power dynamics, and ethical implications associated with advancing HRFF practice (Eagle, 2019). The Human Rights Film Festival brings together a variety of non-governmental organizations (NGOs), international judicial authorities, and social justice research institutes. The festival is also recognized for its advocacy initiatives.

Meanwhile, the framework of policies for cinematic culture indicates the government's position in respect to the market. On the one hand, there is a powerful promotional government, which markets films in such a way that they are thought to assist both the national economy and "cultural sovereignty." On the other hand, there is a flexible, laissez-faire policy in place, with minimal government participation in culture and a preference for the flow of international films into Indonesia (Sasono et al., 2011).

During the early phases of Indonesian reformation, film festivals evolved as a remedy to the country's strong monopoly in the film distribution industry. In addition, when compared to imported pictures, local films had less access to popular theatres. As a result, film festivals gave a response to the issues of distributing and presenting alternative films (Hidayah et al., 2017). Furthermore, in a free environment, Indonesian cinema embraced diversity-promoting themes and explored topics such as race, gender, sexuality, and religion, which were previously restricted by a repressive government (Suwanto, 2017). Through its links, the government inherited monopolistic control over both the mass media business (Darmanto, 2020) and film distribution (Salsabila & Yulifar, 2022).

b. Morality Frame

Previous study on the framing of film festival news, both in international and national contexts, has proven highly challenging. International researchers prefer to investigate film festivals through organizational, sociocultural, economic, and tourism perspectives. Similarly, existing research in Indonesia focuses on the journalistic framing of film content as a work

(Kurniawan et al., 2022). As a result, this study contains only a few references. This condition adds to the originality of this thesis.

To address these limitations, past research on the news framing concept was expanded. The research is being carried out through the coverage of films and other pertinent problems. The reporting itself typically includes films with a positive audience response or a certain theme that appeals to the public. Thus, de Vreese et al.'s (2001) news framing analysis and generic news framing can be applied.

The key assumption in framing research is that citizens use media-constructed frames to interpret reality when they are unable to personally experience real-world occurrences (Iyengar, 2009). Generic frames, on the other hand, are identified in relation to many issues, sometimes over time and in diverse cultural settings (De Vreese, 2005). It allows for less detailed investigation of an event's framing, but it does allow for comparisons across frames, themes, and, maybe, framing practices in other countries (De Vreese, 2001).

Cheregi (2015) did a study on the problem of Romanian migration in the United Kingdom using media framing in a documentary. In the context of workers' freedom of movement in the UK, he explores the significance of pictures in framing the issue of Romanian immigration to the UK. In doing so, it depends on common preconceptions about Romanians. As a result of the findings, British television now covers Romanian immigration using economic (pictures of impoverished Romanian villages), political (photos of politicians discussing Romanian migrants), and national security frames (images of homeless Romanians rough sleeping). Furthermore, the media portrays a division between "us" (British nationals) and "them" (Romanian migrants) (Cheregi, 2015).

Meanwhile, Silva (2019) conducted a study that focused on the special issues raised by the media as a result of a filmed criminal event. The film reflects the sensational coverage of violence in the American news media that the general public ultimately demands. Each film's notes were then compared in order to identify overlapping narratives, characteristics, behaviours, attributes, themes, and frames. Victimization is reconstructed in films by taking into account the psychological trauma experienced by direct victims as well as indirect victims and the perpetrator's own experience with victimization (Silva, 2019: 23). Another study by Hussain et al. (2019: 130) compares the freedom of expression exercised by the news media in the United States and Pakistan, using the controversial movie trailer "Innocence of Muslims," which was released on YouTube on July 1, 2012.

Semetko and Valkenburg (2006) stressed the significance of specific frames in news coverage, highlighting their impact on public comprehension of events and themes. Previous studies have identified five primary frames: conflict, human interest, economic repercussions, morality, and responsibility (Semetko & Valkenburg, 2006). This study will concentrate on the moral framing in news coverage of film festival events as depicted in online media. Identity-based film festivals are covered in online media using moral framing.

The moral framework refers to arranging events, concerns, or problems within the perspective of religious teachings or moral principles. This is significant because journalists frequently make indirect references to specific moral frameworks in order to adhere to the professional objectivity norms. The indicators are as follows: framing moral messages in articles, framing moral references in publications, and framing social messages regarding behaviour in articles (Semetko & Valkenburg, 2006). As a result, the morality frame is more focused on the religious backdrop and moral role of journalistic operations (Semetko & Valkenburg, 2006).

Based on the explanation above, the current study establishes its objectives and research questions. The goal of this study is to examine the morality frame of the five Indonesian news portals when reporting on identity-based film festivals after the authoritarian rule. As a result, the research question for this study is: How does the usage of morality frames in identity-based film festival articles differ across the five online news media post-authoritarian regimes? The study develops hypotheses to answer the research issues listed above. The table below lists six hypotheses:

Table 1: Hypothesis description of morality frame variables

Hypothesis	Hypothesis Description
H _{1A}	There are differences in morality frame on LGBT-themed film festivals on five news portals in Indonesia (Antaraneews.com, Kompas.com, Tempo.co, Media Indonesia.com, and Detik.com)
H _{1B}	There are differences in morality frame on gender-themed film festivals on five news portals in Indonesia (Antaraneews.com, Kompas.com, Tempo.co, Media Indonesia.com, and Detik.com)
H _{1C}	There are differences in morality frame on religious-themed film festivals on five news portals in Indonesia (Antaraneews.com, Kompas.com, Tempo.co, Media Indonesia.com, and Detik.com)
H _{1D}	There are differences in morality frame on children-themed film festivals on five news portals in Indonesia (Antaraneews.com, Kompas.com, Tempo.co, Media Indonesia.com, and Detik.com)
H _{1E}	There are differences in morality frame on human rights-themed film festivals on five news portals in Indonesia (Antaraneews.com, Kompas.com, Tempo.co, Media Indonesia.com, and Detik.com)
H _{1F}	There are differences in morality frame on governance issue-themed film festivals on five news portals in Indonesia (Antaraneews.com, Kompas.com, Tempo.co, Media Indonesia.com, and Detik.com)

Source: Results processed by researcher (2024)

METHODOLOGY

Riffe et al. (2014) applied quantitative content analysis to a theoretical framework. Communication professors regularly use content analysis to rigorously study the content of various media platforms, such as newspapers, radio, films, television, online news media, advertising, and public relations materials. The content analysis unit for this study is identity-based film festival articles from five online news media sites: Antaraneews.com, Kompas.com, Tempo.co, Media Indonesia.com, and Detik.com. The unit of analysis comprises texts or written content discussing topics such as LGBT, gender, children, religion, human rights, and government issues. These are drawn from 175 articles about identity-based film festivals, covering 41 festivals, published by the five major online media outlets. The researcher carefully chose digital media based on scientific criteria. Meanwhile, the total number of identity-based film festival articles in the corresponding five news online media from 2005 to 2020 is the following:

Table 2: Population of Identity-Based Film Festival

Category number of article	Antara News	Kompas.com	Tempo.co	Media Indonesia.com	Detik.com	Total
Identity-Based Film Festival	70	86	78	12	75	321

Source: Results processed by researcher (2024)

Before starting a content analysis, the researcher must select whether to use a sample or a census. There are two aspects to consider: medium and time period. These two aspects can be combined to generate four needs (Eriyanto, 2015). In quantitative content analysis, the amount of accuracy is determined by the sampling error selected. The lower the sample error, the better the survey results are for forecasting the population (parameter values). To acquire more accurate survey results, a researcher must accept a small amount of sampling error. This study's sampling error is 5% at a 95% confidence level. Slovin's formula for finding the number of relevant samples is shown below. It is used to calculate the sample size (n) given the population size (N) and a margin of error (e). It is computed as $n = N / (1 + Ne^2)$. By using a sample size calculator via <https://www.surveysystem.com/sscalc.htm>, overall, the number of samples in this study was 175 samples.

Table 3: Number of samples

News online media	Population	Sample
Antara	70	38
Kompas	86	47
Tempo	78	42
Media Indonesia	12	7
Detik.com	75	41
Total	321	175

Source: Results processed by researcher (2024)

Prior to commencing the coding process, the researcher trains the coder, who will be in charge of completing the coding sheets. A pilot test is conducted to ensure its validity and dependability. These tests are intended to achieve the most accurate and consistent results in terms of coding sheet validity and reliability before the actual coding operation begins. During the coding method, three coders encoded all article samples collected between 2005 and 2020. In this study, the Pearson correlation test was used to assess the validity of each indicator for all variables.

To address this, construct validity from a variety of research approaches, including quantitative, statistical, and qualitative methods, was used. In 2010, Chew and Eysenbach conducted a content analysis study that utilized Pearson correlation as part of the validation procedure. A similar approach was used in this investigation.

Meanwhile, intercoder reliability is an essential component of content analysis research. Allen (2017) defines intercoder reliability as the level of agreement between two or more independent coders using a certain coding method to analyse communication messages. In this study, intercoder reliability was examined using Holsti's methodology (Holsti method). According to Lombard et al. (2006), the Holsti technique proposed a variation on the percent agreement index: when two coders rate the same units for a reliability test, the

result is the same as % agreement. When the data does not require much interpretation and there are a large number of codes, the Holsti approach can be utilized to estimate intercoder reliability (Nili et al., 2017).

The study used the ANOVA test to compare three or more population means. This test assumes that the variable of interest is normally distributed with the same variance in each population. The hypothesis on the human-interest frame variable for the identity-based film festival is tested using an ANOVA test in five selected news online media channels. The ANOVA test is a more extensive variant of the two-sample t test with equal but unknown variances. These tests employ the F (df1, df2) distribution. A one-way ANOVA test contrasts population means for a single categorical variable or factor. Godefroidt et al. (2016) investigated generic news frames using a similar ANOVA method.

Meanwhile, the Kruskal-Wallis test is a nonparametric alternative to the one-way ANOVA test that can be used when the normality and/or equal population variance assumptions are violated. It uses ranks to determine the equality of three or more population medians (Jaggia & Kelly, 2016). After acknowledging that there are variances between various groups, it is critical to define which groupings differ from one another.

Following the Kruskal-Wallis test, the Mann-Whitney U test is employed. When evaluating a hypothesis with two independent samples, the Mann-Whitney U test is performed with ordinal (rank order) or ratio data. If the Mann-Whitney U test provides a significant result, it indicates that there is a significant difference between the two sample medians, allowing the researcher to conclude that the samples represent populations with different median values (Sheskin, 2011).

RESULTS AND DISCUSSION

As previously stated, the study conducted a validity and intercoder reliability test before to assessing all hypotheses. The validity test will look at four indicators. The results are valid for all four indicators. It indicates that all of the indicators are appropriate for use in the study. The results are as follows:

Table 4: Validity test results of research instruments

Variable	Indicator	Pearson Correlation	P-Value	Note
Morality Frame	NF1	0.784**	0.000	Valid
	NF2	0.609**	0.000	Valid
	ZNF3	0.785**	0.000	Valid

Note: *Sign. at 0.05 **Sign. at 0.01

Source: Results processed by researcher (2024)

Meanwhile, the inter-coder reliability test required three coders to review 30 articles. The results of the intercoder reliability test are reliable with N agreement above 0.80. According to intercoder reliability calculations using the Holsti technique, 30 of the articles examined had values more than 0.8. The lowest score got from this test is 0.87, while the best is 1.00. A figure greater than 0.8 in each item checked for intercoder reliability indicates that the indicator device has proven to be reliable. The paper summarizes the two test results as follows:

Table 5: Summary of valid and reliable indicators in research

Variable	Valid and Reliable Indicator
Morality Frame	Framing moral message in the articles
	Framing moral references in the articles
	Framing social messages about behaving in the articles

Source: Results processed by researcher (2024)

The first step in testing the research hypothesis is to apply a normality test to each variable in each identity-based film festival theme. The Kolmogorov-Smirnov test was used to determine normality in this study. The Kolmogorov-Smirnov normality test results are given in the table below.

Table 6: Summary of normality test results using the Kolmogorov-Smirnov Test

Theme of Identity-Based Film Festival	Variable*	Kolmogorov-Smirnov Test	Hypothesis Test	
			ANOVA Test	Kruskal-Wallis Test
LGBT Themed	Morality Frame	Normally Distributed	✓	-
Gender Themed	Morality Frame	Normally Distributed	✓	-
Religious Themed	Morality Frame	Normally Distributed	✓	-
Children Themed	Morality Frame	Normally Distributed	✓	-
Human Rights Themed	Morality Frame	Not Normally Distributed	-	✓
Governance Issue Themed	Morality Frame	Normally Distributed	✓	-

Source: Results processed by researcher (2024)

The table above shows that hypothesis testing for each variable in each identity-based film festival theme varies dependent on the results of the normality tests. The ANOVA test is used to test the hypothesis on the morality frame variable in themes such as LGBT, gender, religious, children, and governance issues. Meanwhile, Human Rights Themed used the Kruskal-Wallis test.

This hypothesis is further divided into six hypotheses depending on the identity-related film festival theme (H1A, H1B, H1C, H1D, H1E, and H1F). The hypothesis testing results for the morality frame variable are reported in the table below.

Table 7: Summary of research hypothesis for human interest variable

Hypothesis	Hypothesis Description	p-value	Conclusion
H _{1A}	There are differences in morality frame in reporting on LGBT-themed film festivals on five news portals in Indonesia (Antaranews.com, Kompas.com, Tempo.co, Media Indonesia.com, and Detik.com)	0.032*	proven
H _{1B}	There are differences in morality frame in reporting on gender-themed film festivals on five news portals in Indonesia (Antaranews.com, Kompas.com, Tempo.co, Media Indonesia.com, and Detik.com)	0.431	not proven
H _{1C}	There are differences in morality frame in reporting on religious-themed film festivals on five news portals in Indonesia (Antaranews.com, Kompas.com, Tempo.co, Media Indonesia.com, and Detik.com)	0.002*	proven

H _{1D}	There are differences in morality frame in reporting on children-themed film festivals on five news portals in Indonesia (Antaraneews.com, Kompas.com, Tempo.co, Media Indonesia.com, and Detik.com)	0.388	not proven
H _{1E}	There are differences in morality frame in reporting on human rights-themed film festivals on five news portals in Indonesia (Antaraneews.com, Kompas.com, Tempo.co)	0.070	not proven
H _{1F}	There are differences in morality frame in reporting on governance issue-themed film festivals on five news portals in Indonesia (Antaraneews.com, Kompas.com, Tempo.co, Media Indonesia.com, and Detik.com)	0.391	not proven

Note: *Sign. at 0.05

Source: Results processed by researcher (2024)

The significance value for the morality frame variable at the LGBT themed film festival (p-value = 0.032) and religious themed film festival (p-value = 0.002). This means that at a confidence level of 95 percent, the researcher rejects H₀, so the conclusion obtained is that there are significant differences in the morality frame of the five online news portals in reporting identity-based film festivals for LGBT themed and religious themed film festivals (H_{2A} and H_{2C} were proven). In the gender-themed, children-themed, human rights-themed, and governance issue-themed film festivals, each of these themes has a p-value of 0.431, 0.388, 0.070, and 0.391, respectively (p-value > 0.05). This means that at a confidence level of 95 percent, the researcher failed to reject H₀, so the conclusion obtained is that there are no significant differences in the morality frame of the five online news portals in reporting gender themed, children themed, human rights themed, and governance issue themed film festivals (H_{2B}, H_{2D}, H_{2E}, and H_{2F} were not proven).

After analysing variations in morality frames across all themes, including LGBT, human rights, and governance-focused film festivals, the researcher will determine which news portals stand out from the rest. The chart below depicts the differences between each news portal's identity-based film festival themes.

Table 8: Comparison of morality frame variable for news online media based on identity-based film festival

Morality Frame on Identity Based Film Festival	Comparison of Online News Portal		p-value
All Themed Identity Based Film Festival	Antara	Detik	0.105
		Kompas	0.001*
		Media Indonesia	0.187
		Tempo	0.187
	Detik	Kompas	0.029*
		Media Indonesia	0.510
		Tempo	0.878
	Kompas	Media Indonesia	0.724
		Tempo	0.049*
		Media Indonesia	0.566
LGBT Themed Film Festival	Antara	Detik	0.540
		Kompas	0.048*
		Tempo	0.496
	Detik	Kompas	0.202
		Tempo	1.000
	Kompas	Tempo	0.121

Religious Themed Film Festival	Antara	Detik	0.107
		Kompas	0.001*
		Media Indonesia	0.967
		Tempo	0.267
	Detik	Kompas	0.149
		Media Indonesia	0.915
		Tempo	0.951
	Kompas	Media Indonesia	0.568
		Tempo	0.020*
	Media Indonesia	Tempo	0.987

Note: *Sign. at 0.05

Source: Results processed by researcher (2024)

The group of online news portals that show differences in morality frame in reporting identity-based film festivals for all themes is Antara with Kompas (p-value = 0.001), Detik and Kompas (p-value = 0.029), and Kompas with Tempo (p-value = 0.049). According to these studies, Kompas is the online news source with the most variations in morality frame when compared to the others.

Furthermore, the difference in morality frame in reporting identity-based film festivals was discovered in LGBT topics. Antara and Kompas are the only online news sources that have different morality frames (p-value = 0.048). Based on these findings, practically all news portals covered identity-based film festivals with an LGBT theme in the same way.

Based on the five online news portals that have different morality frames in reporting identity-based film festivals for religious themes, the group of online news portals with differences in morality frame is Antara with Kompas (p-value = 0.001) and Kompas with Tempo (p-value = 0.020). According to these data, Kompas is the online news site with the greatest variances in the morality frame when reporting identity-based film festivals with religious themes when compared to the other news portals. Based on the preceding facts, the following is a summary of six hypotheses:

The first hypothesis (H_{2A}) is that there are differences in morality frame in reporting on LGBT-themed film festivals on Antaranews.com, Kompas.com, Tempo.co, Media Indonesia.com, and Detik.com. This research finds that there are differences in morality frame in reporting on identity-based film festivals for LGBT-themed film festivals on the afore mentioned five news portals. One media which shows the most differences to other medias is Kompas.

The second hypothesis (H_{2B}) is that there are differences in morality frame in reporting on Gender-themed film festivals on Antaranews.com, Kompas.com, Tempo.co, Media Indonesia.com, and Detik.com. This research finds that there is no difference in morality frame in reporting on Gender-themed film festivals on the afore mentioned five news portals.

The third hypothesis (H_{2C}) is that there are differences in morality frame in reporting on Religious-themed film festivals for all themes on Antaranews.com, Kompas.com, Tempo.co, Media Indonesia.com, and Detik.com. This research finds that there is difference in morality frame in reporting on Religious-themed film festivals in the afore mentioned five news portals. One media which shows the most differences to other medias is Kompas.

The fourth hypothesis (H_{2D}) is that there are differences in morality frame in reporting on Children-themed film festivals on Antaranews.com, Kompas.com, Tempo.co, Media Indonesia.com, and Detik.com. This research finds that there is no difference in morality frame in reporting on Children-themed film festivals in the afore mentioned five news portals.

The fifth hypothesis (H_{2E}) is that there are differences in morality frame in reporting on Human Rights-themed film festivals on Antaranews.com, Kompas.com, Tempo.co, Media Indonesia.com, and Detik.com. This research finds that there is no difference in morality frame in reporting on Human Rights-themed film festivals in the afore mentioned five news portals.

The sixth hypothesis (H_{2F}) is there are differences in morality frame in reporting on Governance Issues-themed film festivals on Antaranews.com, Kompas.com, Tempo.co, Media Indonesia.com, and Detik.com. This research finds that there is no difference in morality frame in reporting on Governance Issues-themed film festivals in the afore mentioned five news portals.

For this study, disparities in morality news frame coverage were identified across the five news online media (ANTARA, Detik, Kompas, Media Indonesia, and Tempo). However, not all reports from each news outlet reflect distinctions in morality frame when examined through each lens of the film festival's identity. The five news sites' differing moral frames can be seen in their coverage of film festivals focused on LGBT and religious identities. When the five news portals report on film festivals centred on gender, children, human rights, and governance issues, there are no disparities in moral frames.

As mentioned by Lecheler and de Vreese (2018), journalism activities, or what is called "journalistic news framing," are a journalistic process. Journalists highlight different aspects of a problem but do not completely provide different information. Journalistic media in presenting news does not only focus on entertainment but is also related to traditional values that can be expressed (Pelzer & Raemy, in Ruotsalainen & Vili, 2021). Morality in reporting is found in "Eudaimonic Media. Eudaimonic media has a pattern of serious content but entertains its audience while still conveying values and morality and reflecting the values that exist in human life, both from the good and tragic side (Frinschlich in Ruotsalainen & Vili, 2021). Moral framework refers to placing events, issues, or problems in the context of religious teachings or moral rules (Neuman in Semetko and Valkenburg, 2006).

De Vreese (2005) mentions that scholars agree that news reporters use various "news frames" to tell stories. This abundance of choice can be identified in the analysis as a number of distinctive features. In this case, based on the validity and reliability tests, the use of words that evoke emotions, impact individuals and groups, convey moral messages, and convey social messages about behaviour becomes the primary indicator influencing differences in reporting across portals. This aligns with Semetko's research (2006), which states that news framing varies according to the theme being addressed. Valkenburg, Semetko, and de Vreese (1999), in their study on framing regarding the issues of Europe and crime, mention that human interest and morality indicators tend to be more apparent in the theme of crime compared to the issue of Europe.

CONCLUSION

This study discovers discrepancies in the notion of the morality frame in reporting on identity-based film festivals in Indonesian online news media outlets such as Antaranews.com, Detik.com, Kompas.com, MediaIndonesia.com, and Tempo.co. The results of the morality variable, as well as disparities in reporting, are visible in this study's religious theme. Kompas

is one of the most diverse media portals for reporting on Morality Frame in identity-based film festivals.

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