



PUBLIC RESPONSIBILITY TOWARDS INDONESIAN IDOL'S MUSIC TALENT: AN ADORNO PERSPECTIVE

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Abstract : The music expressed around us, particularly in the realm of competitive music, faces significant challenges in maintaining subjectivity and objectivity to ensure a fair competition process. This study examines reality shows like Indonesian Idol, questioning whether they are pure competitions or avenues for capitalist profit. From Adorno's perspective, this issue is linked to societal impact, highlighting three main problems: standardization, commodification, and massification. Using both quantitative and qualitative methods, this research involved 67 respondents who completed questionnaires to explore the systematic flaws in Indonesian Idol's competition structure. The study aimed to analyse how these flaws align with Adorno's concepts of standardization, commodification, and massification, and their influence on public perception and critical thinking. The quantitative aspect involved statistical analysis of questionnaire responses, while the qualitative approach included in-depth interviews to gain insights into participants' views on transparency and fairness in the competition. The findings indicate that Indonesian Idol's competition system is heavily influenced by industry standards that prioritize commercial success over artistic integrity. This results in a homogenized musical output that caters to mass appeal, undermining the authenticity of the competition. Additionally, the commodification of contestants transforms them into marketable products rather than genuine artists, while the massification process dilutes the cultural significance of the musical content presented. The study concludes that for reality shows to serve as responsible public entertainment, they must instil transparency and fairness in their competition processes. Implementing these principles can foster a more critical and discerning audience, ensuring that such shows contribute positively to the cultural landscape rather than merely serving commercial interests.

Keywords: *Indonesian idol, music competition, Adorno, standardization, commodification, massification*



1. Introduction

Music has been expressed in various forms of presentation, depending on each era in which the music is experienced, one of which is the modern age. The presentation of music in entertainment has occurred since ancient times and music entertainment has developed into a form of music competition that is present in the midst of a diverse society. The community who is the *direct audience* of the music plays a role in the music appreciation process, where the music appreciation process is sometimes considered as a fertilizer for the large number of music listeners (Attamimi et al., 2024; Thompson et al., 2022) From the relationship between music and society, there is a big question whether music is used only as an object material for the attention of the wider community or becomes the main subject that must be appreciated because it is the result of thought. That is what happens in the realm of competition, it is worth asking the question of appreciation for the music itself whether it is given an objective and appropriate assessment (Ardi et al., 2023) for the self-development of the musician or whether the competition is just a means of entertainment for the community and adjusted to the needs of 'many listeners'.

Indonesian Idol is one of the phenomena of music competitions that deserves to be questioned whether it is worthy of being a form of appreciation and assessment of music objectively and clearly "(Pizà, 2022; Roesdiono & Arimbi, 2016; Setieya et al., 2019; Shilton, 2022; Wang, 2022). Technology, globalization, and capitalism have led us to *reality show* entertainment that leads to profit and economic goals for the needs of the television industry as an entertainment industry (Ardi et al., 2023; Hennig-Thurau et al., 2021). If we talk about profits, things such as *ratings*, popularity, and perfunctory assessments according to the wishes of the community are factors that support the success of the event, not to mention the efficiency for the industrial production stage allows the goal for profits to be achieved, with a low budget will get excess economic results. This is what is called commodification, where everything in it is designed to sell, even though the *Indonesian Idol reality show* looks like a real show, broadcast live, and made to feel closer to the community (Ashivah Misbah, 2016; Bismo et al., 2024). This approach in the industrial world is directed towards economic politics that is favourable to a power and control held by the capitalists (Kumm & Pate, 2024), leading to a manipulation of the existing reality through the mass media. Economic interests for industry affect the needs of every society so that it depends on the mass media as part of consumption activities or the fulfilment of needs that cannot be separated from human life and this happens to *Indonesian Idol* as a form of commodification, all arranged to be similar to reality in general. For example, in *Indonesian Idol season 10*, which has mixed personal affairs, sensational things, and

excessive advertising stars, it has become a form of development in the entertainment competition industry that has moved away from the essence of music competitions as a form of appreciation " (Andreas, 2020). In fact, advertising and sponsorship should only be a support for the cost, but not affect the main focus, namely the artwork presented and the evaluation process which should also be objective.

This research discusses how the systematics of *Indonesia Idol* as a reality show that features a singing competition with a myriad of negative impacts behind it. One of the negative impacts on the public is in the form of postcolonialism that occurs in the entertainment industry (Afipah & Imamah, 2023). Postcolonialism is an advanced stage of colonialism that occurred in the 21st century where the West is considered to 'colonize the East' through its entertainment industrialization program. Indeed, in some groups of society quite a lot are aware of this or tend to be apathetic, but not a few also like this pattern of postcolonialism. This is indirect proof that entertainment programs in Indonesia only care about profit, do not provide results according to the context, and are 'deceiving' and irresponsible to the community itself. Adorno realizes and sees this as evidence of the massification, industrialization, and commodification programs. Adorno's perspective stated that the first 3 things are because the target of the entertainment industry (especially *Indonesian Idol*) is targeted to seek high ratings for public consumption so that it needs a lot of enthusiasts (massification), emphasis on results, products, packaging, and distribution, not caring about the process, following the stages of the industry in general, namely production, distribution, and consumption (industrialization), and making the singing competition Selling objects for attraction (commodification). He strongly criticized the cultural industrialization process carried out by the entertainment industry through popular songs performed and the inconsistency of the context in it "(Shen, 2021). This is very clearly seen in the main focus brought by *Indonesian Idol*, namely profits with a minimal budget as well as high popularity and ratings(Ashivah Misbah, 2016).

Adorno strongly criticized the popular culture industry for not really using existing resources and not innovative. Popular industrial culture does not take much time, money, and energy, everything that is important to make a profit is 'effectiveness and efficiency alone' (Gallagher et al., 2008; Plekhanov et al., 2023). If we pay close attention, the *templates* produced by popular culture in *Indonesia Idol* are almost all similar, with the same constraints, tied by music labels, success measured by how many *fans* and listeners they have, without paying attention to the main characteristics and uniqueness of the singer. This is the main discussion of how the public's responsibility for *the Indonesian Idol talent search audition* from the systematics that occurs through the perspective of an Adorno.

2. Literature Review

Adorno's view is not just a critique of the music industry's practices, but also an in-depth analysis of how capitalism affects culture and society. Adorno stated that popular music undergoes a process of standardization that leads to homogeneity and repetition. In his essay "On Popular Music" (Russell, 2023; Shen, 2021), Adorno outlined how popular music was created based on predictable and repeatable formulas, thus eliminating the innovative and creative elements typically found in serious or classical music. According to Adorno, popular music is designed to be an easily digestible product by the masses, which ultimately makes listeners accustomed to the uniform and boring structure of music. This standardization process, according to him, aims to create a passive and non-critical audience (Presley, 2014; Toelle & Sloboda, 2021). Listeners who are constantly exposed to standardized music will lose the ability to appreciate the complexity and depth of more artistic music. This standardization also creates the illusion that a diverse selection of music is nothing more than a variation of the same formula, all of which are designed to sell and make a profit. Furthermore, Adorno sees music in the context of capitalism as a commodity, where aesthetic value is often overlooked for the sake of exchange rates. Music, in terms of commodification, is produced not for its artistic value but for commercial purposes. In "The Culture Industry: Enlightenment as Mass Deception" 1944, co-written with Max Horkheimer, Adorno harshly criticized how music ("CBQ Currents Topical Essays About Contemporary Issues," 2021; Juan, 2016), like other cultural products, was produced and distributed to meet market demands. Music in the capitalist industry was transformed into a commodity that had to sell in the market, eliminating the artistic and spiritual values inherent in music as an art form. This process of commodification creates music products that are ready to be sold and consumed by the masses, which in turn erodes the quality and artistic integrity of the music itself "(Gaunt et al., 2021; Kubacki & Croft, 2005; Shaxnoza Nasrulla qizi, 2020).

Adorno emphasized that the commodification of music changes the relationship between artists and their works. Market pressures force artists to produce works that suit market tastes (Andra Leurdijk et al., 2012), rather than pushing the boundaries of creativity and innovation (Božić, 2024; Fetrati et al., 2018). This commodification also reflects how capitalist values permeate every aspect of life, including art, which should be a space free from economic pressures. Adorno also discussed the phenomenon of music massification (Della Torre, 2022; Shen, 2021), where music is disseminated to a wide audience through mass media such as radio, television, and recording. According to Adorno, this massification contributes to the formation of a passive mass culture. Music broadcast through mass media is designed for quick and easy consumption,

which ultimately leads to the neglect of criticism and reflection among its listeners. In this context, the listener turns into a passive receiver rather than an active participant in the musical experience. Adorno considers that this massification creates uniformity in musical tastes and preferences, leading to a reduction in cultural diversity and individual expression. Music produced for the masses not only loses its unique and innovative characteristics but also serves as a tool to maintain the existing social structure (Chen, 2023; Morán-Reyes, 2024) by keeping the masses in a passive and uncritical state.

Adorno's criticism of standardization, commodification, and massification in music can be clearly seen in the context of talent search events such as Indonesian Idol. These talent events are often a clear example of how the music industry produces and distributes music that suits the tastes of the market, without leaving room for true creativity and innovation. Indonesian Idol participants are required to perform according to a predetermined format, adjusting to the expectations of the judges and the audience who often prioritize entertainment over artistic quality (Muji Agustiyani, 2020). This process creates a homogeneous standard of music, where singers often perform popular songs in a uniform style, sacrificing originality and personal expression. Commodification in events such as Indonesian Idol is also very clearly visible. Participants not only compete for artistic recognition, but also to become products that can be sold by the music industry (Budiawan, 2021; Murphy, 2020). Record contracts, sponsorships, and media support became an integral part of their success, making music a commodity that had to generate profits. In this process, the artistic value of music is often secondary, where the primary priority is to produce music that can be marketed and sold in large quantities. This is in line with Adorno's criticism of how capitalism turns art into a commodity, removing the artistic and spiritual essence of music.

Massification in the context of Indonesian Idol also has a significant impact. The event was widely broadcast through television and digital platforms, reaching a huge audience (Nie, 2023). The music produced through these events is designed to capture the attention of the masses, often at the expense of complexity and artistic depth. Listeners become passive recipients of well-packaged music products but may lack deep artistic value. In this case, massification serves to create a homogeneous and non-critical audience, which receives music without reflection or critical judgment. Adorno's thinking about standardization, commodification, and massification in music provides a critical view of how the capitalist cultural industry affects music production and consumption. According to Adorno, music that has been standardized, commodified, and massified not only loses its artistic quality but also serves to maintain the social and economic status quo (Hamilton, 2009). Although Adorno's

views are often considered pessimistic, his criticism remains relevant in understanding the dynamics between culture, economy, and society in the modern era. Adorno's analysis invites us to reflect on how our cultural consumption is shaped by economic forces and how we can find ways to recover artistic and humanistic values in music and other art forms.

Adorno's view invites us to ask *“Does the music we hear really reflect genuine artistic expression, or is it simply a product of an industry driven by economic gain?”* (Witkin, 2003) “Adorno reminds us that music, as an art form, should have the power to inspire, move, and encourage us to think critically about the world around us. However, in capitalist societies, music is often forced to submit to market demands, sacrificing its artistic values for the sake of mass sales and consumption. Adorno also emphasized that this process has an impact not only on music, but also on our entire culture. When art and culture are transformed into sellable commodities, we lose important aspects of our humanity (Oconnor, 2016; Prasiasa et al., 2023). Art is supposed to be a space where we can explore our identity, express ourselves, and find meaning in our experiences. However, when art became a commodity, it lost its power to inspire and change.

In the face of these challenges, Adorno invites us to think more critically about our relationship with music and art. How can we support art forms that remain true to their artistic values and are not subject to market pressures? How can we create a space where artists can be free from economic pressures and can explore their creativity to the fullest? In conclusion, Adorno's thoughts on standardization, commodification, and massification in music offer invaluable insights into understanding how capitalism affects our art and culture. His criticism reminds us of the importance of defending artistic and humanistic values in a world increasingly driven by economic gain. Through his critical analysis, Adorno invites us to reconsider how we relate to music and art, and to look for ways to recover the true transformational power of art in our lives.

3. Methods

The research method used in this discussion uses a *mix-method*, used quantitative and qualitative methods (Hands, 2022; Naidu-valentine, 2023). In the quantitative method, the researcher asked several questions to correspondents randomly (Indonesia, Japan, Canada). Respondents who fill out this questionnaire can be sure that they know the Indonesian Idol talent search event because before starting to answer the question there is a choice of the statement *“Do you know and participate in the Indonesian Idol talent event?”* if they answer “yes” it will be continued to the next

question, but if they answer "no" then the questionnaire is complete. Questions asked using Google-form: (1) Can the talent show Indonesian Idol measure the musical tastes of the Indonesian public, particularly in popular music?, (2) Do you agree with the assessment of Indonesian Idol using voting? (3) Is the assessment on Indonesian Idol objective?, (4) Is the scoring system for singing competitions, especially in Indonesian Idol, really transparent?(5) Does Indonesian Idol really function to find talent? (6) Indonesian idol judges have extensive artistic insight in judging contestants? With value (n = 67). The quantitative method used uses the help of statistical calculations using the Statistical Package for the Social Sciences (SPSS) software. SPSS is part of statistical calculations in the form of application programs and data analysis and has a graphical environment data management system (Otaya, 2023). SPSS functions to analyze the results of excel data exports from that have been deployed. For the qualitative research method, it is made in a descriptive form from the analysis of the results and discussion of the data that has been provided by SPSS. The creation of this description is carried out by a discussion process to determine what topics are directly related to the questions that have been asked to the correspondents so that they can display the appropriate topics from the analysis.

4. Results

From the data of respondents who answered questions spread across various countries to see the critical ability of Indonesians, the Indonesia Idol talent search event was assessed as follows.

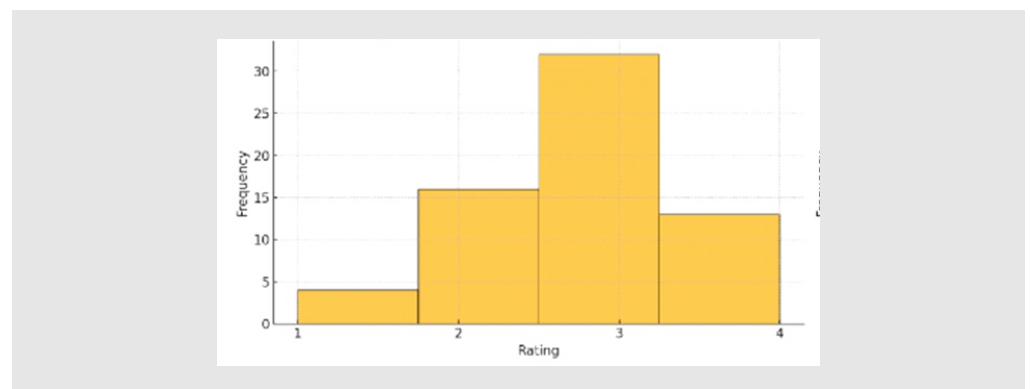
Table 1: Data results from survey first questions

Statistical	Value
Mean	2.83
Median (50%)	3.00
Mode	1
Standard Deviation	0.82
Minimum	1
Maximum	4

This study measures the musical preferences of Indonesian society using a Likert scale ranging from 1 to 4, where 1 indicates high dissatisfaction or dislike and 4 indicates high satisfaction or liking. The average score for musical preferences is 2.83, indicating a tendency closer to satisfaction than dissatisfaction, although it does not reach the maximum level of liking. The median score of 3.00 suggests that half of the respondents rated their musical preferences as good or higher. The mode, also valued

at 3, shows that many people gave a good rating. A standard deviation of 0.82 indicates some variation in the ratings, but this variation is not too large, meaning most respondents' scores are not far from the average. The minimum score in this data is 1, indicating that a small portion of the population is highly dissatisfied, while the maximum score of 4 shows that some people are highly satisfied. Overall, the data suggests that the musical preferences of Indonesian society are generally positive, with most ratings falling in the mid to high range, although there are variations reflecting different preferences among the population.

Figure 1. Histogram of the music tastes of the Indonesian people in various countries



In the second question, the results of statistical data are obtained as follows.

Table 2: Data results from survey second questions

Statistical	Value
Mean	2.83
Median (50%)	3.00
Mode	1
Standard Deviation	0.82
Minimum	1
Maximum	4

Figure 2. Histogram based on voting as a competition assessment tool



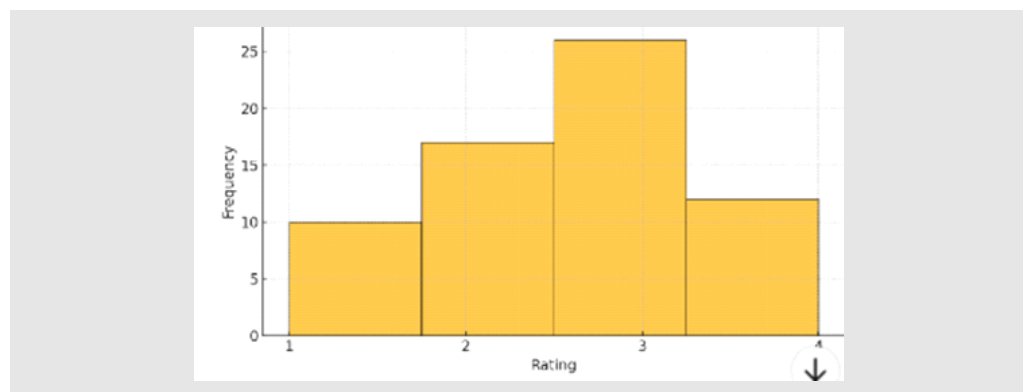
In the view of the respondents, they showed a neutral attitude or were somewhat dissatisfied with the statement of voting results in the selection of participants applied in Indonesian Idol. Although the median rating shown was 3, a lower mean slightly indicated the presence of doubt or dissatisfaction among some respondents. The respondents who voted against were 20 while those who agreed amounted to 24, having a small difference, where this is proof that the selection of participants using voting is still a 'question mark' among the audience. This should be the full responsibility of Indonesian Idol to explain transparently how the selection system is a form of entertainment that is responsible to the community.

The use of voting in the selection proves that the competition was not held clearly and objectively (it will be related to question 3) and the functionality of the judges in Indonesian Idol is questionable. What should happen is that the assessment is purely from the jury based on a measurable and objective assessment both quantitatively and accompanied by a description of the assessment, not a vote based on whether it enters the taste of the jury or the taste of the public, let alone only based on the rating that enters the television industry. Voting did not result in an in-depth and clear discussion of the judges' decisions so that there was no form of transparency and caused unfounded speculation by the public regarding who passed because it was not explained from which side the contestant won.

Table 3: Data results from survey third questions

Statistical	Value
Mean	2.62
Median (50%)	3.00
Mode	2
Standard Deviation	0.96
Minimum	1
Maximum	4

Figure 3. Histogram based on objective assessment as a competition assessment tool

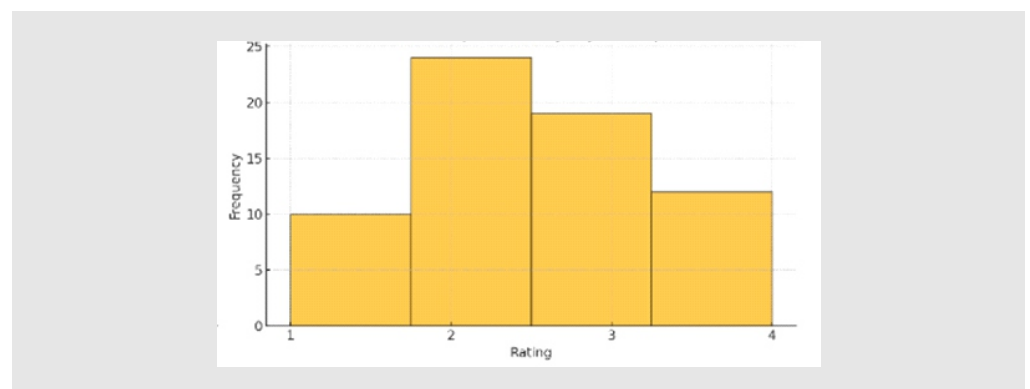


Objective assessment in Indonesian Idol is considered inadequate by some respondents. The median and mean ratings, which are almost the same, indicate mixed views, with most respondents giving neutral or somewhat negative ratings. The overall percentage is predominantly in agreement, with a percentage of 39.4%, 27.3% for disagreement, 18.2% for strong agreement, and 15.2% for strong disagreement. The data shows that 26 people agreed while 18 people disagreed. This indicates a neutral average, but there are still more respondents leaning towards agreement, which means that although respondents are sceptical about the use of voting results as a determining factor (which is clearly subjective), more people believe that Indonesian Idol is objective. This indicates the possibility that some respondents did not respond to the questions with thorough and critical consideration.

Table 4: Data results from survey fourth questions

Statistical	Value
Mean	2.51
Median (50%)	2.00
Mode	2
Standard Deviation	0.97
Minimum	1
Maximum	4

Figure 4. Histogram based on transparency assessment as a competition assessment tool



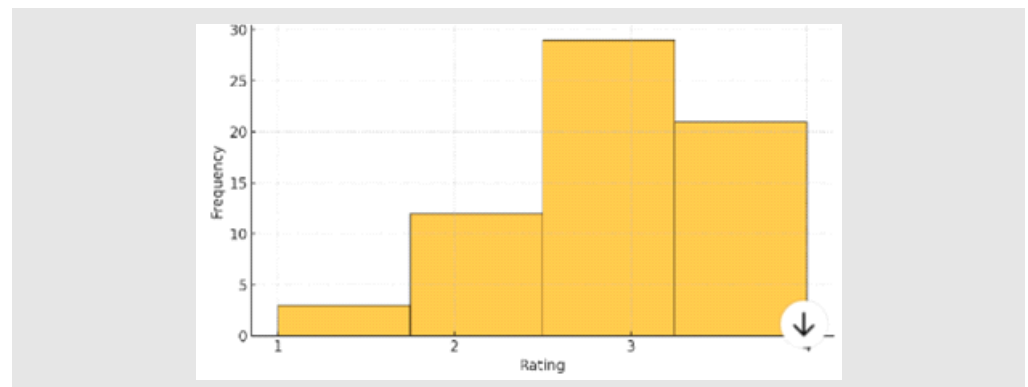
Transparency of the competition system is considered lacking by respondents. The majority gave a rating of 2, and a mean close to 2 indicates that many respondents feel the competition system is not transparent. The overall percentage is predominantly in disagreement, with a percentage of 37.9%, 28.8% for agreement, 18.2% for strong agreement, and 15.2% for strong disagreement. Respondents recognize the lack of transparency in the Indonesian Idol competition system. Respondents should be confident in disagreeing with the objectivity of the

assessments in Indonesian Idol because objectivity is closely related to transparency. Transparent and objective assessments should describe how the evaluation system works, not just empty words often spoken by the judges, and this should be clearly displayed on television. The scores and their descriptions must be clearly communicated.

Table 5: Data results from survey fifth questions

Statistical	Value
Mean	3.05
Median (50%)	3.00
Mode	3
Standard Deviation	0.84
Minimum	1
Maximum	4

Figure 5. Histogram based on function assessment as a competition assessment tool



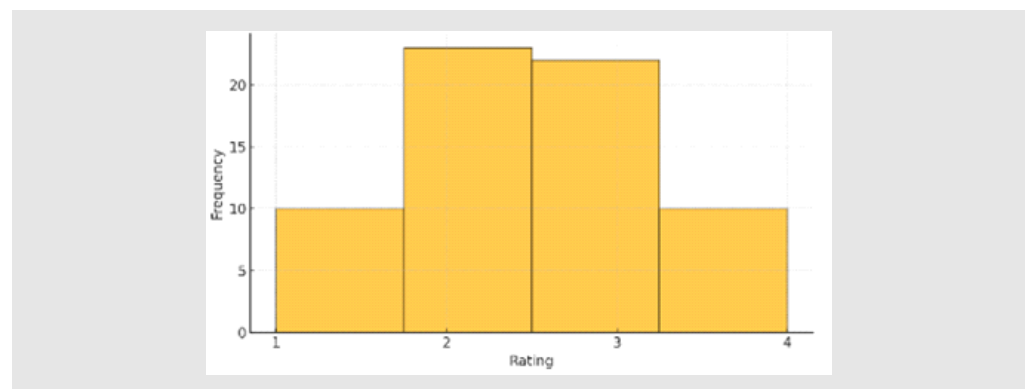
The majority of respondents believe that Indonesian Idol functions well in finding singing talent. With a median and mode rating of 3, and a mean slightly higher than 3, this indicates a fairly strong belief in the show's primary function. The overall percentage is predominantly in agreement, with 45.5% agreeing, 31.8% strongly agreeing, 18.2% disagreeing, and 4.5% strongly disagreeing. The talent for singing here may imply talent that aligns with the desires or tastes of the public, once again returning to the standardization conducted by the entertainment industry. The word 'idol' itself indicates that what Indonesian Idol is aiming for is not about a singing competition, but rather creating an object to be liked and favoured by the public from all aspects of appearance, life, including their ability to sing, but only as an attraction to create an object that becomes the 'weapon' of the industry to attract public interest and thus generate profit for the production. The majority of respondents show a

wavering attitude in their choices; on one hand, they lack confidence in the transparency conducted, but on the other hand, they are neutral or somewhat agreeable regarding the objectivity in the assessment of the Indonesian Idol competition and believe that it truly functions to create singing talent.

Table 6: Data results from survey sixth questions

Statistical	Value
Mean	2.49
Median (50%)	2.00
Mode	3
Standard Deviation	0.94
Minimum	1
Maximum	4

Figure 6. Histogram based on concerns that physical appearance assessment as a competition assessment tool



There are concerns that physical appearance is prioritized over singing ability. The majority of respondents gave a rating of 2, indicating a perception that selectors tend to choose participants based on appearance rather than ability. The overall percentage predominantly disagreed, with 36.4% disagreeing, 33.3% agreeing, 15.2% strongly agreeing, and 15.2% strongly disagreeing. This ties back to the concept of commodification as a form of 'packaging' so that contestants and their abilities can be sold, supplemented by their appearance. In the data, ratings of 2 and 3 are not far apart, indicating that the majority of respondents still have differing views on this matter. If we look closely, appearance is indeed emphasized; we can see from the judges' comments that also assess 'looks', and the singing performance image linked to the contestants' appearance, such as a 'cute' voice matching their face.

5. Discussion

Referring to Adorno's perspective, we observe that the modern entertainment industry primarily focuses on achieving commercial success rather than emphasizing the essence of competition itself "(Dwivedi et al., 2021; Rožman et al., 2023). In this system, voting and public evaluation serve as tools for establishing aesthetic standards that often prioritize popularity over intrinsic quality. Voting reflects not only whether a work is liked or disliked but also assesses its value or benefit based on general tastes that have been previously directed "(Lupiáñez-Villanueva et al., 2018). Aesthetic judgments in the entertainment industry are frequently influenced by external factors, such as trending topics or viral vocal and musical characteristics on social media. This creates a cycle where public taste is actively shaped by elements that are "in vogue," altering their perception of art based on what is currently popular (Farina, 2020; Pelowski et al., 2016). Consequently, many works of genuine artistic merit may not receive the attention they deserve if they do not conform to the "rules" or trends established by the market. Adorno criticized this phenomenon as a form of cultural homogenization, where art is compelled to conform to industry norms in order to achieve success. As a result, the true essence of competition and aesthetic evaluation is often overshadowed, replaced by mechanisms that prioritize popularity and financial gain (Luo & Luo, 2023). This phenomenon highlights the disjunction between intrinsic quality and public recognition, demonstrating how aesthetic standards can be controlled by commercial forces rather than deeper artistic values. In line with Adorno's critique of product commodification, this situation underscores how the emphasis in such competitions often shifts to the superficial aspects of the show's presentation, focusing on creating a package that appeals to public preferences rather than nurturing genuine artistic substance.

Related to Adorno's point on product commodification, the focus in this competition is only on the show's packaging to present an idol favoured by the public (Balint, 2015; Heryanto, 2008; Szeman & Brien, 2017), not based on the full technical and musical abilities of the participants (in this case, creativity and musical arrangements should not be doubted). However, the main goal of the entertainment industry is to connect with the public through relatable elements with a touch of romance, soothing melodies, and a glamorous stage setup accompanied by attention-grabbing costumes (Smith et al., 2016; Suryati, 2023). We often see participant evaluations accompanied by 'spices' of personal drama from the participants or the judges themselves, adding a commercial value for the viewers. The question is, where are the values and technical, musical, and other vocal contestant assessment points in the competition? Objective values will not be accompanied by elements that seem to support these assessments to easily connect with the public and seek ratings (Barker

Scott & Manning, 2024; Edú-valsania et al., 2022). The aimed musicality should open the public's perspective to the real realities of life. **In doing so, it emphasizes the importance of transparency**, serving as a form of resistance against commodification and the dismantling of the standardization by industry capitalists who prioritize profits behind a competition-labelled show (Eambangyung et al., 2024).

This transparency serves as a form of resistance against commodification and the dismantling of the standardization by industry capitalists who prioritize profits behind a competition-labelled show (Science, 2021; Shilton, 2022). This must be done as a form of accountability to the public, addressing pseudo-individualism as mentioned by Adorno, against the illusion of choice offered by the industry to the public. The public will not have the correct way of thinking regarding responding to works of art and music competitions because they are indoctrinated with the standardization of the entertainment industry wrapped in competition (Hermann, 2021). We need to understand that the self-image created by the contestants to attract public interest is a form of massification so that the public easily accepts it and gives profit to the producing industry. Indirectly, the 'talent' considered here is a commercial product of the entertainment industry because the participants themselves are bound by contracts with Fremantle Media as the main producer in the entertainment industry (Raditya, 2023). Perhaps the displayed participants will be given vocal coaching and other things that support their performance, but look at the form that is created; after they 'graduate' from the competition, the same meld will be repeated. They will struggle hard in the industry and be bound by record labels to maintain their popularity and must meet the market and public taste (Fisandra & Danusiri, 2022). They can hardly truly explore their vocal quality in a form of performance without help from the industry (Bourne & Kenny, 2016; Hazlett et al., 2011). Evidently, some contestants who do not want to be bound by labels will not repeat their glory days (Bertei, 2021).

Adorno's concerns about society are increasingly evident with the existence of Indonesian Idol, a form of capitalist entertainment industry wrapped in a singing talent competition. Adorno always emphasized the points of standardization, massification, and commodification, creating a false sense of individualism (*pseudo-individualism*) (Pieniżek, 2024), which causes manipulative effects on society. A real case we can see is the case of contestant MJ, who went viral, where a music competition should not deal with such matters. Furthermore, the 'drama spices' of the judges' lives, such as AD and ME, being revealed and becoming a sweetener in the show should not be displayed to foster a healthy perception of true vocal competition. This proves the entertainment industry's lack of accountability towards fostering critical thinking in society.

6. Conclusions

Overall, the public's perception of Indonesian Idol reflects diverse views. This program has been appreciated as an important platform in uncovering and developing musical talents in Indonesia. However, behind the praise, there are several criticisms that cannot be ignored, such as concerns about the objectivity of the assessment and the lack of transparency in the competition system. Furthermore, the focus that is considered excessive on the physical appearance of the participants often gives an impression of injustice in the selection process. To improve its image and increase public trust, Indonesian Idol must consider strategic measures such as increasing transparency and objectivity of judging, as well as ensuring that the vocal abilities of participants are a top priority. By making these changes, Indonesian Idol will not only strengthen the integrity and credibility of the competition, but also be more effective in carrying out its mission as a producer of truly talented music stars.

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