

The Power Of Indonesia's Liga 1 Digital Broadcast Platform In Influencing And Determining Kickoff Time

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Abstract

The overnight broadcast schedule of the 2021/2022 Liga Indonesia soccer broadcast has been repeatedly protested by various soccer enthusiasts because it can interfere with the biological clock and mental health of players and supporters. It is suspected that Indosiar and Vidio.com are interfering with PSSI, the national football body, and the league operator. This article examines how Indosiar and Vidio.com as the official broadcasters influence the broadcast by producing, distributing, consuming and rating a program. The digital content analysis answers these questions and helps assess the conclusions of this research which elaborates on digital and platform capitalism. The article finds that the paradigmatic logic underpinning the official broadcaster's commercial strategy is based solely on the collection of digital infrastructure data and the structuring of match viewing hours, rather than an understanding of the interactions of individuals involved in the social realm of soccer matches and television viewers or live streaming.

Keyword: Liga 1 Indonesia, digital broadcasting platform, digital platform, platform capitalism

Introduction

Although watching football at a stadium is the ideal way to experience the thrill, ambiance, tension, and enjoyment of the game, football is much more than that. Football is an expression of one's identity, culture, passion, amusement, and way of life (Smith et al., 2015). Football is so popular that it is enjoyed by people of all ages and genders, necessitating the broadcasting of football matches on radio, television, and now through streaming services from digital platforms proliferating alongside the rapid development of digital information and communication technology (Evens & Lefever, 2011).

Football, the most popular sport in Indonesia, does not lag in its examination of the digital world by collaborating with digital media platforms to grant football broadcasting rights (Azshari & Yuniarti, 2021). According to the official website of PT LIB (the entity responsible for BRI Liga 1), there are five approved broadcasters for BRI Liga 1 competition: Indosiar, NEX Parabola, Vidio.com, Indihome, and MOJI (Baru, 2022). PT Elang Mahkota Teknologi (EMTEK), which is a subsidiary of PT Surya Citra Media Tbk, owns three of the five broadcasters that is Indosiar, Vidio.com, and MOJI (formerly known as O Channel) (Handayani, 2022). With 119.1 million visits in September and October, Vidio.com.com became the Indonesian streaming & online TV platform with the third-highest audience share, trailing Hotstar.com and YouTube, which are presently in second and third position, respectively.

However, in the 2022 Liga 1 season, the public was outraged because the kickoff was judged too late. The protest was filed by football fans, clubs, players, coaches, supporters, and spectators. Several clubs believe they are the ones that suffer the most from the early hours of football, including Persib Bandung, Persija Jakarta with seven matches, Persebaya Surabaya, and PSIS Semarang (Panditfootball, 2022). This season marks the first time the Indonesian Liga 1 offers 20:30, 20:45 WIB, or more as their main course. Liga 1 matches have been played close to nine o'clock in the evening on various occasions since 2017, however, it is only in 2021-2022 that the broadcast time is consistently used to broadcast matches. Previously, the bulk of the late Liga 1 matches began at 19.30 WIB (Panditfootball, 2022).

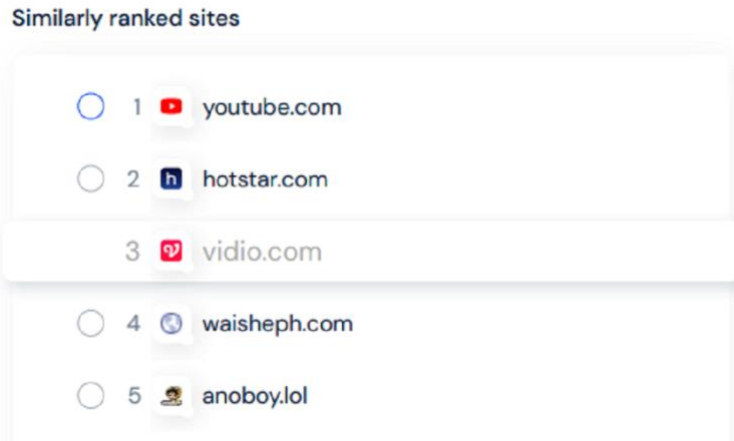


Figure 1: Websites that are similar to Vidio.com.com

It is claimed that the incorrect broadcast time was determined by a contract between PL LIB, the regulator, and PT EMTEK, the broadcaster. The contract, which has a value of up to 230 billion dollars and gives broadcasters the authority to broadcast during prime time or not during prime time, is supposedly the problem. Furthermore, there is a condition in the contract between PT. LIB and the Host Broadcaster state that if the match does not start on time at the start of the season, there would be a penalty and the risk of contract termination (Saleh, 2022). The indication that PT LIB must bow to the authority of the broadcaster occurs in the TGPF Kanjuruhan report above. Although PT EMTEK is merely a football broadcast publisher, its authority should not be used to influence league regulators in defining the original football schedule. This paper aims to examine how Vidio.com.com shapes the development, distribution, and consumption of material, as well as the rating of a program, to impact and set the kickoff scheduled for Liga 1.

Research Method

Through digital content analysis, this study aims to solve the problems raised above. Digital content analysis is a form of research in which online data or data available on the internet and social media are analyzed to arrive at conclusions about (Eriksson & Giacomello, 2013). The research data was collected by extracting the Vidio.com website through similar.com, a digital

content analysis website that permits real-time viewing of trends, patterns, audience demographics, consumer purchasing habits, and marketing. In this study, the results are analyzed in detail by examining the concept of digital platforms, platform capitalism, and PSSI regulations.

Results and Discussion

Liga 1 Digital Platform Broadcasting Services

For the 2022-2023 season of Liga1, EMTEK Group will once again serve as the competition's official broadcaster. The EMTEK Group is airing live coverage of Liga 1 matches for the third consecutive year; the first time they did so was in 2018. 18 teams competed in a total of 306 matches throughout the tournament that took place over the 2022-2023 season. The EMTEK Group broadcasts the entirety of Liga 1 across their three different multi-platform services. There will be a total of 188 live broadcasts on Indosiar, and 50 on MOJI, and Vidio.com will provide streaming of each match (Pasi, 2021).

Vidio.com (PT Vidio Dot Com) is a video streaming service founded by Adi Sariaatmadja on October 15, 2014. Creative Media Karya previously owned this digital live-streaming platform, which was later sold to PT Mediatama Anugrah Citra. However, on May 29, 2019, PT Surya Citra Media Tbk acquired shares of PT Vidio Dot Com, PT Kapan Lagi Dot Com Network, and PT Binary Ventura Indonesia through the issuance of new shares with a preemptive right (Non-HMETD) through its subsidiary PT Elang Mahkota Teknologi (EMTEK) (Franedy, 2019).

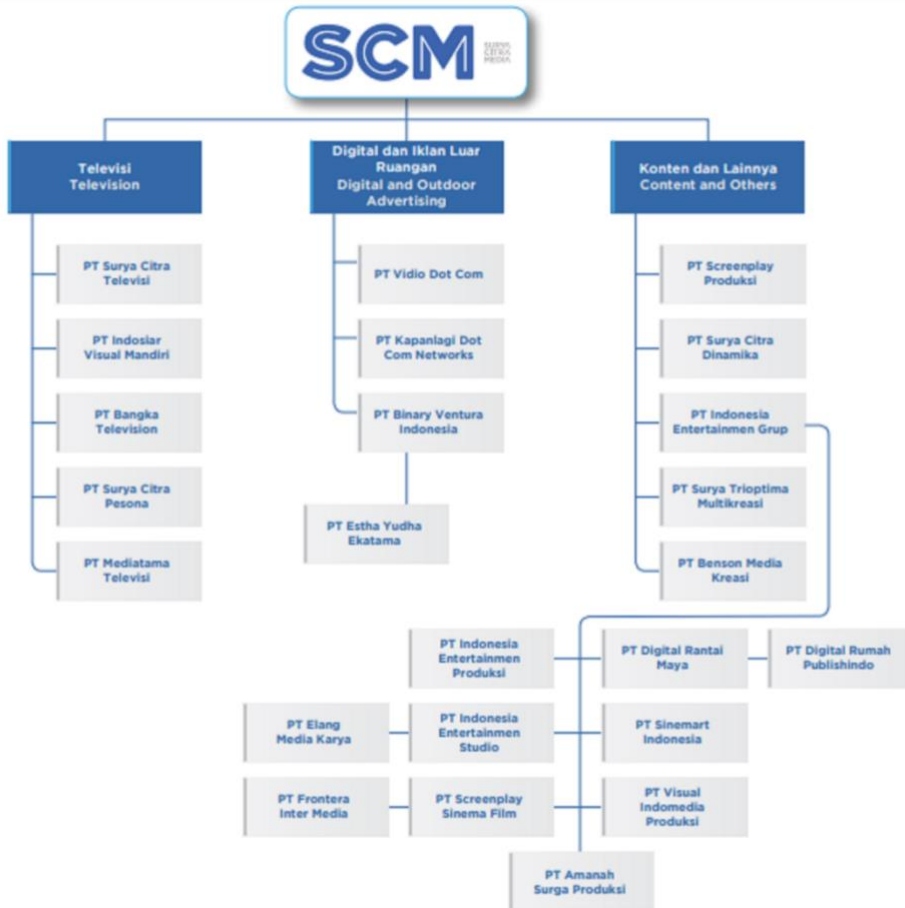


Figure 2: List of corporate networks owned by PT Surya Citra Media Tbk

EMTEK and Kreatif Media Karya signed a Conditional Share Sale and Purchase Agreement for a 99 percent stake in PT Vidio Dot Com to acquire it (Franedy, 2019; Media, 2019). Vidio.com.com has joined a large network of multimedia companies in Indonesia, which includes SCTV, Indosiar, and MOJI, and broadcasts films, soap operas, entertainment, and education services, as well as national and international competitions such as Liga 1, Champions League, and European League (Maulana, 2015).

By becoming a member of the octopus network of multimedia companies, Vidio.com will see an increase in both traffic and user engagement. The number of people who visited Vidio.com was 119.1 million between

September and November of 2022. When compared to the number from the previous month, this one rose by a whopping 41.6 percent. This shouldn't come as a surprise, and it wasn't a one-time occurrence either. The rise in the company's share price demonstrates that PT SCMA was able to post significant profits even though the national economy was in a sluggish state during the pandemic. In July 2021, SCMA share prices increased by 40.79 percent. The surge in share prices was brought on by the concurrent increase of 18.46 percent in the value of PT Vidio Dot Com's share price.

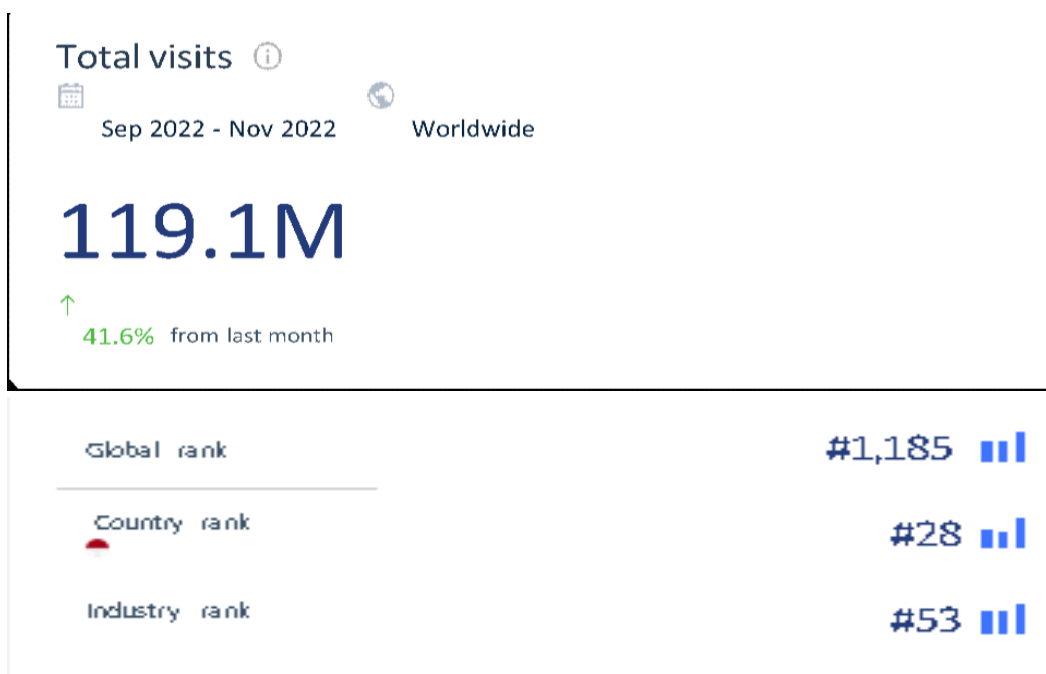


Figure 3: Vidio.com.com's Website Traffic & Engagement

It is not difficult to form an accurate picture of the level of influence that Vidio.com.com possesses over its parent company. Users are required to maintain their subscriptions to continue accessing all of the various entertainment services that are provided as a result of broadcasting these services on demand. Several significant sporting events, one of which was Shopee Liga 1, showed that several matches broadcast by Indosiar and Vidio.com.com, the Shopee Liga 1 program was able to gain an average

audience share of up to 21.8 percent during the match between Persija and Borneo FC. This was the highest audience share the program has ever achieved. This demonstrates the excitement and high level of interest that the audience has in watching football match programs (Media, 2020).

Target Market for Digital Broadcasting Liga 1

By making it onto the list of Top Grossing applications in the Entertainment category of the Google Play Store in October 2022, Vidio.com.com was able to achieve its goal of becoming the best service available as an over-the-top (OTT) platform. According to the data provided by Media Partners Asia (MPA) for the second quarter of 2022, Vidio.com is also the leading over-the-top (OTT) service in Indonesia in terms of the category of monthly active users as well as total streaming time. In addition to this, the expansion of Vidio.com's customer base is also driving the growth of the over-the-top (OTT) community in Southeast Asia. According to the most recent statistics, Vidio.com has been successful in capturing 35 percent of the new customer market share in Southeast Asia, outperforming global platforms such as Netflix and Disney Plus in the process (Faqih, 2022).

The management has devised a strategy that involves utilizing creativity, synergy, innovation, and efficiency to preserve the existing percentage of the audience while avoiding an increase in costs. SCMA Group was able to reduce its consolidated program and broadcast costs by 12.9 percent as a result of the implementation of this strategy, going from IDR 2.86 trillion in 2019 to IDR 2.49 trillion in 2020. The reduction in SCMA Group consolidated programming and broadcast costs was primarily caused by a decrease in the cost of new episodes for Series and FTV programs, an increase in the broadcast portion of Series and FTV reruns, a decrease in costs for the Champions League and LaLiga on SCTV, the termination of the 2020 Liga 1 season, the discontinuation of broadcasts of D'Star, Gomes, D-Academy Asia, Magic Comic, Mamah & Aa, and Cup President in 2020, the simplification of Also, SCMA Group put off investing in new content for Vidio.com, and the website didn't relaunch until the fourth quarter with high-quality

programming that was available to all viewers and had a strong emphasis on local programming (Media, 2020).

The decision to prioritize local content was correct. Because local content is an important foundation for developing platforms and a favorite of Indonesian entertainment connoisseurs. The top 100 TV broadcasts in September 2022 reveal that 90% of them are local content. Favorite local content ranges from sports like football to entertainment (Faqih, 2022). In addition to focusing on content, Vidio.com also aims to deliver the best viewing experience through reliable infrastructure. For example, during a football match between Thailand and Indonesia early in 2022 during the AFF Cup, millions of viewers tuned in to watch the game. However, Vidio.com has been successful in maintaining the service's smooth operation to preserve the subscribers' viewing experience.

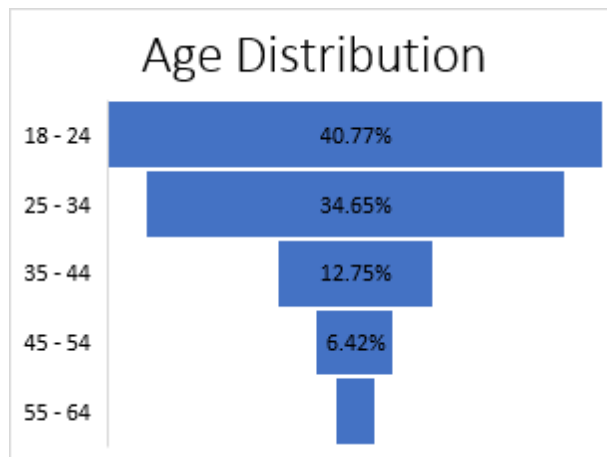


Figure 4: Visitors to the website Vidio.com.com, by Age

The breakdown of the audience reveals that Vidio.com's market share is made up of a variety of audiences in terms of customer age. 66.06 percent of viewers on Video.com are men and 33.94 percent are women. A total of 40.77 percent of users between the ages of 18 and 24 access it via computers, followed by a total of 36.65 percent of users between the ages of 25 and 34. This information demonstrates that Vidio.com's primary target market is young people who are familiar with entertainment content and are technologically literate to maximize viewer satisfaction.

This tactic has worked well in the past. Not just Vidio.com.com was successful in dominating the audience share for the All Showtimes category in 2020; SCMA Group, with SCTV and Indosiar, also succeeded. Indosiar achieved the No. 1 spot with an audience share of 16.0, while SCTV came in at the No. 2 spot with an audience share of 15.8. This helped the SCMA Group achieve its consolidated gross profit goal of IDR 2.61 trillion for 2020 (Media, 2020).

Compete with Soap Operas

We need to take another look at how Liga1's starting time is regarded as being too late now that we have seen how powerful the SCMA Group's subsidiary, PT EMTEK, which in this case consists of three companies, Indosiar, MOJI, and Vidio.com.com, holds the official broadcasting of Liga1. can happen. The Kanjuruhan Tragedy, in which more than 130 fans died as a result of crowding inside the stadium, is also thought to have been caused in part by the start time, which was too late at night (Saleh, 2022). This justification is reasonable given that the late hours allow the audience's physical and mental conditions to begin to experience fatigue following a full day of activities. If there is chaos in a dark environment, handling it becomes challenging because a weak psychic condition is also easily sparked.

Going back to the original query, why is the game scheduled to begin at 20:30 WIB, 21:30 WITA, or 22:30 WIT? Persib Bandung complained to PT LIB on July 6, 2022, claiming that they were being unfairly treated because they were the Liga 1 team with the most late-night competition, with all 17 of their home matches beginning at 20.00 WIB (Beda, 2022). The Persib Bandung objection letter contains:

"We hereby convey our objections regarding the draft Persib Liga 1-2022/2023 match schedule and hope that the Persib team can obtain a more equitable schedule, taking into account the health factor of our team and the principle of fairness for all participating teams in Liga1-2022/2023. similarly to the other teams, and fairly" (Pradana, 2022).

It makes sense why Persib Bandung wrote a letter objecting. Because, according to science, good sleeping habits can improve athletic performance. The biological sleep cycle of the players is automatically thrown off by late match times. Players are unable to give their best effort as a result, which raises the risk of injury (Darwen, 2020).

According to rumors, the host broadcaster requested that important club matches, including those between Persib Bandung, Persija Jakarta, Arema Malang, Bali United, and Persebaya Surabaya, be broadcast during prime time. In addition, Indosiar appears to prefer to broadcast the Mega Series Call at 18:00 rather than scheduling it as Liga1's opening kickoff (Kalasuba, 2022). The justification for giving the Mega Series Panggilan precedence when the family is together is also quite sound. Ikatan Cinta and Mega Series Call nearly tied for the top five national ratings in June 2022 (Ary Prass, 2022).

Audience Analysis, Prime Time, and Kickoff Time Decisions

The 2019 President's Cup and the 2019 Shopee Liga 1 were two significant local football events that were covered by Indosiar and Vidio.com. The PSSI-organized 2019 President's Cup is a preseason football competition held before the 2019 Shopee Liga 1 season. The average audience share for the 2019 President's Cup was 16.0 percent. With a 27.6 percent audience share, the 2019 Presidential Cup final between Arema and Persebaya was the most-watched program in 2019. Shopee Liga 1, the top men's professional football league in Indonesia, managed to reach a 13.2 percent average audience share between May 2019 and December 2019. It features 18 clubs. Persija vs. Persebaya's match, one of the biggest Shopee Liga 1 matches, garnered 19.2% of the audience share and was included in the top 10 shows (Media, 2019).

The public's interest in watching football matches on TV or live streaming on Vidio.com is adequately described in the 2019 Annual Report of PT Surya Citra Media. The big Liga 1 games in the years that followed could then be played at times that would draw in as many spectators as possible. Of course, commercial considerations play a role in choosing broadcast times (Rialdi, 2021). This profit-driven motivation highlights the nature of platform capitalism even more, which is eager for businesses to collect large amounts

of personal data as their commodity to target particular consumers—as in surveillance capitalism—by using various methods, including going above and beyond regulations. and even make up their regulations, in this case by determining the league kickoff time (Nick, 2017; Zuboff, 2019).

Scheduling is one of the crucial components of the broadcast production chain (Setiadi et al., 2021). The strategy used in television strategic management is:

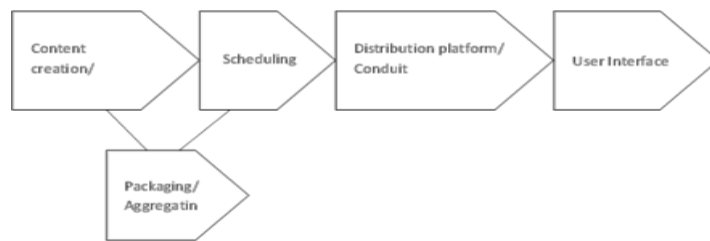


Figure 5: Schematic broadcast production chain

Producing original, entertaining content that raises the standard of broadcast content is the first step. The organization of programs on a daily, weekly, or monthly basis to draw viewers to featured programs at specific times is known as scheduling (prime time). to compete with the television industry as a whole. In this sector, the success of an event program is determined by the strength of the packaging combined with content production and scheduling. The distribution strategy for platforms and enhancing the user interface are the following steps (Setiadi et al., 2021). Regarding Indonesian Liga 1 broadcasts, platform distribution refers to the distribution of match broadcasts via several platforms, including Indosial television, MOJI television, and live streaming services available on demand at Vidio.com. The most recent phase of the broadcasting industry, represented by a digital broadcasting platform, began in this last context.

From a political economy perspective that focuses on the colonization of the internet by big media companies like PT SCMA, this change from analog television platforms to digital platforms and its implications at the socioeconomic and cultural levels. With occasional nods to the role of technology in value creation and media consumption, this approach proposes that aspects of content distribution are the core notion of technology

conceptualized as a deculturated system that transmits content invisibly (Sanz & Crosbie, 2016).

The switch from analog television platforms to digital platforms is realized at the socioeconomic and cultural levels, according to a political economy perspective that focuses on the colonization of the internet by major media companies like PT SCMA. This approach frequently overlooks the role of technology in value creation and media consumption in favor of the idea of technology as a deculturization system that transmits content without interruption.

Digital infrastructures that enable interaction between two or more groups in a closed platform (Nick, 2017) enable service provider businesses to monitor content directly rather than going through government agencies. This situation is somewhat paradoxical because the company owns numbness, but the service is getting more and more exclusive. Companies also benefit greatly from the ability of digital infrastructure to display a service across multiple platforms (Sanz & Crosbie, 2016; Setiadi et al., 2021). 360 matches can be seen during Liga 1 broadcasts, but only 180 of them are also available for free on free-to-air television.

In a closed platform, service provider businesses have the authority to gather user data to identify the programs with the greatest viewership, and the average user age, gather user feedback, and ultimately provide these programs regularly to subscribers in private via email and mobile phones. With a unique visiting user value of 13.97 million and an overview of 39.97 million users, the Vidio.com website can generate engagement. This indicates that there are many millions of users actively and intentionally visiting the Vidio.com website, which is a significant amount even though it is only through the website and does not include the Vidio.com application.

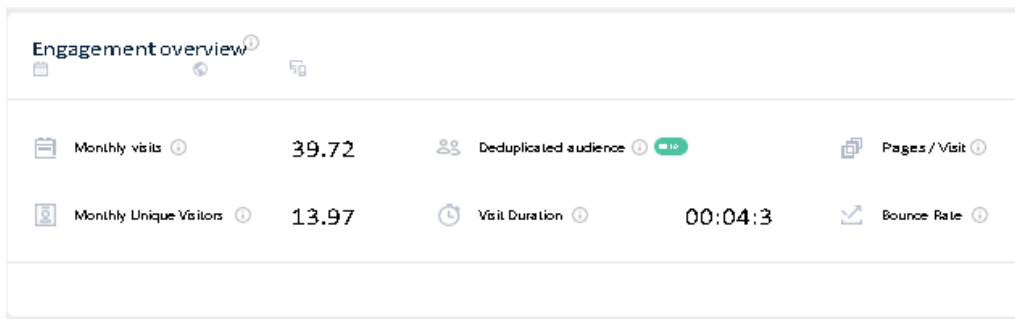


Figure 6: Engagements overview Website Vidio.com.com

The overall advantages that the Vidio.com company may derive from user data demonstrate that the closed platform with on-demand services has the most valuable assets in the form of intellectual property, including software, algorithms, and user data (Jones, 2021; Nick, 2017). These earnings can also be utilized to boost traffic to the websites run by the SCMA Group, EMTEK, and Vidio.com.com, as well as to attract more users to our Vidio.com platform's web and mobile applications. However, the availability of content, the general economic slowdown, and the decline in advertising revenue limit the capacity to monetize this audience and user base (Media, 2020).

EMTEK, which helps Indosiar, MOJI, and Vidio.com broadcast Liga 1 matches, needs to make some adjustments to compete with the restricted availability of material, the sluggish economy, and the decreased amount of money spent on advertisements. The challenge is to request that games involving major clubs with significant Indonesian fan bases (Beda, 2022) be broadcast simultaneously on two platforms (Indosiar FTA television and Vidio.com live streaming) and be played during prime hours (18.00 to 23.00) while keeping the Call Mega Series at 18.00 to maintain its ratings. As a result, matches in Liga 1 starts at 20.30 WIB or 20.45 WIB, completely disregarding the various scenarios that could play out for spectators both inside the stadium and in front of their respective electronic devices.

Conclusion

As the official broadcaster of the Indonesian Liga 1 season 2022–2023, EMTEK and its three subsidiary companies, Indosiar, MOJI, and Vidio.com.com, continue to operate under a paradigmatic logic that appears to be based on

the idea of gathering data from digital infrastructure that will be owned later. instead of extending the degrees of individual engagement involved in the social sphere of football matches—clubs, players, coaches, supporters, and the audience that appreciates football—policies for broadcasting games are being put together. Digital technologies that support personal autonomy do not apply in this situation.

The multimedia sector then comes across more as a business that isolates personal relationships in social reality from personal data, in addition to posing challenges to data privacy and intellectual property protection on a virtual level. It appears as though personal information is restricted in its ability to float freely and can only be processed and used as a foundation for judgments without consideration for the fact that these details are a reflection of social reality, which will also change in response to changes in the manipulation of digital information. Digital subjects should no longer be considered as people but rather as separate bodily data points that contribute to specific data patterns.

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