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'Tim Bui' (The Team):
A Football-based TV Drama Project

Final Report

JUNE 2012

A project implemented by
Search for Common Ground (SFCG) Indonesia

Supported by
AusAID

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I. Executive Summary

Search for Common Ground (SFCG) in Indonesia has recently completed an exciting and innovative project entitled, *Tim Bui* (Prison Team), which included a 13-episode television drama series aired nationally as well as various outreach activities aimed at vulnerable sections of society.

The approach was two-pronged: the production of the TV series, *Tim Bui*, and a community outreach/media campaign that accompanied the broadcast process and promoted the key messages from the show.

The **goal** of the project was to strengthen Indonesia's culture of pluralism, tolerance and respect for ethnic and religious diversity through entertaining media and outreach activities that targeted a diverse audience

The immediate three **objectives** were:

- *Objective 1:* Viewers of *Tim Bui* recognize the value of pluralism and diversity and gain awareness of cooperative solutions and problem solving techniques;
- *Objective 2:* Targeted vulnerable communities gain new skills that they can utilize to encourage the principles and philosophy of *Tim Bui*;
- *Objective 3:* Government and civil society have increased capacity to institutionalize practices that support an environment of cooperation and mutual respect.

The project was designed to measure 'reach, resonance, and response' with the following **indicators**:

- *Objective 1:* The number of respondents reporting an increased knowledge and understanding of Indonesia's ethnic, religious and socio-geographic diversity and the importance of pluralism as defined by Indonesian nationalism; the number of respondents who can identify key messages of the series, and apply it to their own personal situation.
- *Objective 2:* The numbers of participants (students and prisoners) in outreach activities who demonstrate an increase in their knowledge and ability to use conflict resolution skills introduced during outreach; and number of case studies that demonstrate groups or individuals have applied the new skills.
- *Objective 3:* The number of prison officers and *pesantren* leaders who demonstrate an increase in their knowledge of and ability to use conflict resolution skills introduced during outreach; number of case studies that demonstrate groups or individuals have

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applied new skills; media partners demonstrate increased capacity and knowledge on socially sensitive topics (good governance, responsible citizenry, ethnic and religious tolerance, peace etc) and are results-oriented in their programming with the audience; sports partner can demonstrate increased capacity and knowledge on providing conflict transformation training; number of media and sports partner staff who adapt Common Ground methodologies and apply them in their work.

Among the key **outputs** were:

- The production of a 13-episode television drama series and its airing on national television, YouTube, and the *Tim Bui* website;
- The production of a trailer video and music video, with these broadcast on YouTube and the *Tim Bui* website;
- The distribution of an electronic and hardcopy viewer's guide;
- Community outreach activities successfully reached students and teachers in 10 *pesantren* (Islamic boarding schools), and prisoners and officials at five prisons. Outreach activities reach directly to 100 teachers and 400 students (of which 45 were female) at 10 *pesantren* in Java, South Sumatera and South Sulawesi to coincide with the screening of *Tim Bui* on national television.
- A total of 10 training of trainers (TOT) workshop with teachers, focusing on developing conflict resolution and conflict transformation skills through football, a screening of *Tim Bui*, and establishment of football teams, leagues, and competitions. Each TOT workshop was typically attended by five teachers from the *pesantren* and five teachers from public schools in the nearby area.
- The training of a total of 400 students and 100 teachers at 10 *pesantren* in areas of known extremist activity as part of outreach activities. Indirectly, it reached at least 1000 more students.
- The training of 120 prisoners and 99 prison officials at five prisons as part of the outreach activities.

Outcomes, as outlined in the 'Performance Monitoring and Evaluation Matrix'

Successes included:

- An estimate of 100,000 viewers watched the series each week, according to Nielsen estimates.
- Around 100 news reports were published or broadcast by print, radio, TV and/or on-line media.
- At its peak social media directly engaged 2200 people on Facebook.com/SerialTimBui and 2200 on Twitter (@tim_bui) and 115,182 people in-directly on Facebook

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- SFCG posted 675 tweets. In the figures available for March-May, *Tim Bui* had 738 mentions and was re-tweeted on 393 occasions.
- 221 comments were entered into the Fan of the Week competition which were posted on the Facebook page after the broadcast of each episode.
- The show's official website (www.timbui.com) increased from 194 hits in the month of the broadcast of episode one (19 February) to 1761 hits by the broadcast of the final episode.
- More than 35,000 'views' on the *Tim Bui* YouTube channel and thousands of views on the *Tim Bui* website.
- Comments on Tim Bui posted on the Facebook page of Slank (who performed the original soundtrack of the show) received between 4000-9000 'likes'.
- Nielsen analysis of news and social media comment found that over the course of the 13 episodes the positive sentiment of viewers ranged 58% and 98% per cent of discussion was positive. When positive sentiment was at its lowest (58%) the majority of other viewers (31%) sentiment was neutral.

Key recommendations for future programming:

- Additional seasons would need to be produced to truly take advantage of the universal appeal of combining drama series with football in Indonesia. SFCG is currently fundraising to produce a second season with additional outreach and social media activities.

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summarise these after getting final inputs

II. Country Context and Rational

Indonesia is the world's fourth most populous country and contains the world's largest population of Muslims. Despite this clear majority, Indonesia is a vast archipelago home to a myriad of ethnicities, languages, and religions; fittingly, its national slogan is *Bhinneka Tunggal Ika* (Unity in Diversity). Indonesia has a long history of tolerance and intergroup harmony, and its constitution guarantees freedom of worship within the nation's six "official" religions (Islam, Protestantism, Catholicism, Buddhism, Hinduism and Confucianism). Nonetheless, Indonesia also has a history of religious intolerance and radicalization. Recently, the government has been slow to stand up for tolerance and diversity following instances of violence toward religious minorities. This is of particular concern given the growing tendency for people involved in "vigilante"-style campaigns to become involved in radical activities and even terrorism.

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Radicalization has generally occurred in institutions where extremist groups or representatives have access to large numbers of people. This has predominantly taken place in prisons and schools [2]. Hence, *pesantren* and prisons featured in the storyline and were also the targets of the ‘outreach’ activities.

With more than five million students registered at roughly 18,000 *pesantren* across Indonesia, of which approximately 5-10% could be considered conservative or fundamental, the stakes are especially high. *Pesantren* are not only learning institutions for male and female students between the ages of 5-18 years, they also form the backbone of diverse communities across Indonesia. Mosques are at the center of most community activities in Indonesia, and *pesantren* are a logical extension, as they offer religious education and generate economic activity for thousands nearby. Therefore, *pesantren* are critical to societal cohesion, influencing not only large numbers of students, but also community members en masse. Just as religious intolerance and extremist ideologies have emanated from some radical *pesantren*, counter-radicalization, as well as conflict prevention and resolution, depend largely upon positive messages of hope from *pesantren*.

Indonesia houses around 400 district-level prison and detention centers. Despite the fact that Indonesia adopted a new prison law in 1995 which focused on “improving” prisoners and preparing them for reintegration into society, prisons continue to suffer from a host of problems. On densely populated Java, prisons suffer from extreme overcrowding. Corruption and bribery of prison officials and guards is endemic, as are drug use and violent gang activity among prisoners. Indeed, a “hard” approach to law enforcement, which relies on physical force and intimidation, tends to be preferred over a “soft” approach, which tends to be more humane and focuses on rehabilitation as opposed to punishment. Despite recent government attempts to “de-radicalize” prisons, especially those that house terrorist convicts, prisons have become hotspots for radical and terrorist recruitment. Many convicted terrorists are sentenced to prison, but they rarely receive life sentences, and some receive remissions that shorten their sentences. As a result, some of these convicts re-enter Indonesian communities after several years at risk of resuming terrorist activity.

III. Search for Common Ground and ‘The Team’

3.1. Search for Common Ground

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SFCG is an international, non-governmental organization with programmes in 28 countries on five continents with 400 staff worldwide whose mission is to change the way the world deals with conflict, away from adversarial approaches toward cooperative solutions. Since 2002, Search for Common Ground's Indonesia office has collaborated with government officials, local civil society organizations, media professionals, conflict survivors, educators, and religious leaders to help develop and implement appropriate and innovative conflict transformation and peacebuilding initiatives that address community needs.

Broadly speaking, our work centers around education and religious tolerance, rule of law and justice, and women, peace, and security. Within these fields, we work with local partners across the country to promote disengagement from radicalization, youth and women's empowerment, and media in the service of peacebuilding.

A key tool used by SFCG in preventing and transforming conflict is media since it is able to influence mass attitudes and behaviors on a large scale. Our basic premise is that well-crafted, entertaining programming can have a profound impact on how people think about themselves, their neighbors and their society. Our TV and radio division, Common Ground Productions (CGP), uses the tools of popular culture to communicate messages of conflict resolution, tolerance and democratization.

3.2. 'The Team': Global context

"The work that Search for Common Ground is doing with the groundbreaking television project, The Team, matches our aims. Football (soccer) is a remarkable tool which can break down barriers, foster understanding, and teach people valuable lessons on a wide range of social issues."

-- **Richard Scudamore**, Chief Executive of the Premier League

The drama series was part of a global SFCG initiative called *The Team*, which launched in 2008 and has addressed divisive issues facing societies in 15 African, Asian and Middle Eastern countries. *The Team* is global initiative aimed at reaching millions of people using a franchised, dramatic television/radio show. Each version of the series is broadcast on mainstream television and radio and is accompanied by a host of community-based outreach activities. With *The Team*, SFCG is capitalizing on the global passion for football to produce dramatic TV and radio series in at least 16 countries, including Angola, Burundi, Côte d'Ivoire, the Democratic Republic of Congo, Ethiopia, Guinea, Kenya, Liberia, Morocco, the Palestinian Territories, Nepal, Pakistan, Sierra Leone, Yemen, and Zimbabwe. This initiative is supported the United Kingdom's

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Department for International Development (UKAid) as well as additional funding from various government donors.

The Team draws on the immense interest and pride in national sport teams, such as football and cricket. The specific sport provides the framework and the setting to engage a mass audience in promoting positive social change. In each country, the players manage to resolve the inevitable conflicts that arise, and they discover that the commonalities that join them are far deeper than the differences which threaten to tear them apart. Specifically, the programming aims to:

- Encourage ethnic, class, and regional understanding;
- Model problem-solving and peace-making skills;
- Create positive role models that show young people taking responsibility for their lives and for their country;
- Train a socially and gender-diverse team of young people in the professional skills needed to write high-quality television programming;
- Transfer knowledge and skills to local writers, directors and producers and leave behind a cadre of highly trained production professionals.

A unique aspect of *The Team* is that each series is produced entirely in the country with assistance from Common Ground Productions. More specifically, local creative and production teams are assembled to write, produce and star in the series. The series is also televised on a local broadcasting network or via satellite.

3.3. ‘The Team’ in Indonesia: Tim Bui (Prison Team)

Tim Bui in Indonesia set out to capitalize on the love of football in Indonesia to communicate positive messages, and change attitudes and behaviors. It aimed to break new ground in drama television (locally known as *sinetron*), by combining compelling drama with important social messaging in order to change attitudes and behaviors.

SFCG chose to set the Indonesian of *The Team* inside a prison and incorporate *pesantren* life because of our long-running partnerships with the Indonesian corrections authority and *pesantren* on other projects.

In telling the story of how differences between ethnic gangs in a prison could be overcome by finding a common interest through the formation of a football team, *Tim Bui* set out to promote gender awareness, good governance, institutional reform (corrections), accountability,

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and transparency. The long-term **goal of the project** was to strengthen Indonesia's culture of pluralism, tolerance and respect for ethnic and religious diversity through entertaining media and outreach activities that targeted a diverse audience. The goal was pursued through a two-pronged approach that aimed to extend the impact of the show through outreach activities, and the following immediate **objectives**:

- Viewers of *Tim Bui* recognize the value of pluralism and diversity and gain awareness of cooperative solutions and problem solving techniques;
- Targeted vulnerable communities gain new skills that they can utilize to encourage the principles and philosophy of *Tim Bui*;
- Government and civil society have increased capacity to institutionalize practices that support an environment of cooperation and mutual respect.

3.4. The Story of Tim Bui

Tim Bui is the story of a football team at *Lawang Betung*, a fictional prison on the island of Java. The prisoners are a reflection of Indonesia – they come from diverse socioeconomic, religious and ethnic backgrounds. Moreover, they have been accused of variety of criminal acts, from terrorism to drug trafficking. Most prisoners fall into one of two gangs – the Javanese gang (led by Joko) and the Batak gang (led by Togar). Over the course of the series, the violent, antagonistic relationship between the gangs is transformed into one of cooperation and mutual benefit. Through the formation of the football team, *Tim Bui* explores how entrenched differences can be overcome and conflicts transformed.

The introduction of a new female warden (Nina) at the prison inspires a change away from using 'hard' power and violence to control the prisoners, to instead using a 'soft' power approach. This dynamic pits the reform-minded social welfare officer (Agung), who also acts as the peacebuilder between the gangs, firmly in opposition to the 'old guard' officials, led by the head of security (Iwan).

The story closely follows the lead character Agung, and his struggle to bring peace to the prison by acting as the coach and motivator of the football team, overcome the subversive actions of Iwan, and meet his family's needs on the home front. *The trailer and all 13 episodes can be viewed on <http://www.youtube.com/user/SerialTimBUI> or www.timbui.com*

IV. Project Activities

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The *Tim Bui* project consisted of a range of activities conducted in collaboration with our key partners – production company SET Film, broadcast partner Metro TV, marketing and promotions company Fortune, the Asia Soccer Academy, individual *pesantren* involved in the outreach aspect, and the corrections authority *Direktorat Jenderal Pemasyarakatan* (DITJENPAS). This section outlines the activities undertaken in the different stages of pre-production and post-production of *Tim Bui*, plus in broadcasting and promoting the series. Also, it covers the community outreach activities.

4.1. Television Series *Tim Bui*

The centrepiece of the project was the 13 episodes of about 21 minutes each, produced in collaboration with acclaimed local production company SET Film. Production of the series was headed by Common Ground Productions Executive Producer Deborah Jones and SET Film Executive Producer Garin Nurgoho. Sugeng Wahyudi was the Director. The series aired from February-May 2012.

The process began in June 2010 with the selection of the production partner. SFCG then went through a consultative process involving partners, writers, and experts to develop specific objectives for the show. Additionally, a team of local writers was selected and trained for the purpose of script writing. Working with the production partner SET, talented local actors were selected on the basis of their skills and their features in representing the show's characters. Well-known actor Agus Kuncoro was selected to play the lead role of Agung (the peacemaking prison officer), giving star power to the cast. In this phase, production crew scouted sites across the country for suitable shooting locations. After an extensive writing process coupled with two months of shooting in October to November 2011 and more than two months of post-production, *Tim Bui* – plus the trailer and music video – were ready for broadcast and release in February 2012.

The awarding of eight nominations in the Bandung Film Festival – considered the peak awards of the Indonesian film industry – was proof that the show's important social values had resonated with Indonesian audiences. In the *sinetron* (television drama) category, the show was nominated for the top award in the following sections: Praiseworthy Drama Series; Praiseworthy Actor; Praiseworthy Director; Praiseworthy Script Writer; Praiseworthy Editor; Praiseworthy Director of Photography; Praiseworthy Art Direction; and Praiseworthy Music Direction. Of these, *Tim Bui* was successful in winning one – the Praiseworthy Actor award for the role played by Agus Kuncoro.

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Feedback

“An important point from this drama series is that there are many diverse and essential values for the audience to take in, especially in the area of conflict resolution – namely, coming together as a group and channelling violent urges, etc. Consequently, this series is a must-watch, right in the midst of a democratic transition which is filled with violent conflict, economical imbalance and legal dilemmas.” – Garin Nugroho, Executive Producer, SET Film

“Prisons or correctional facilities are realms rarely visited by Indonesian cinema and film industry. Character diversity grows within confined cells along with their intertwining problems. Football presents itself as a medium to achieving mutual objectives and unity. Football is one-third luck, one-third skill and one-third friendship. Telling a story of diversity in the form of citizenship education in a correctional facility is a challenge that is difficult to say ‘no’ to.” – Sugeng Wahyudi, Director, SET Film

“In my work I only try to do my best. Winning (an award) is a bonus. It is pleasing when we have a good storyline, supported by the best team that results in a good program that receives an award” – said actor Agus Kuncoro (Agung), upon winning the award.

4.1.1. Pre-Production

SFCG began the process in July 2010 with the selection of a production partner. This decision was made following meetings with 13 potential production partners that month. Following the selection of SET Film after it impressed with its proposal for a series, weekly meetings began in mid-2011 with SET to discuss ideas. Initially, SET proposed a storyline based around football teams in communities. However, SFCG instead decided that the storyline should be based in a prison and also include *pesantren*, given SFCG’s history of working in these institutions and that they would be the targeted locations for community outreach activities.

Development of the key messages was conducted in a consultative process with local partners and stakeholders from early 2011. Also, issue-area experts at SFCG advised on the development of the storyline. The guiding principles for storyline development were: humanizing of ‘the other’, empowerment and positive choices. Reflecting the project’s objectives, it was decided that key themes of the series would include tolerance and diversity, teamwork, and women’s leadership. With a map for how the storyline should be developed, a creative team of five writers appointed by SET Film began working with Common Ground Productions in June 2011. Through this collaborative process the script was finalized in August 2011.

SET Film began the process of hiring actors in August. In total, 115 actors were hired. Most of the actors selected went through the audition process except for a few established actors which the casting coordinator decided would fit the role. After auditions, SET Film proposed a list of candidates to SFCG and both parties worked together to finalize the lead actors and cast.

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During August-October 2012, the selected actors took part in script reading workshops and also in football skills workshops.

During this time, crew from SET Film also scouted for locations in Jakarta, West Java, and Central Java. They took three days to find suitable site for a prison, *pesantren*, hospital, nightclub and also two houses for the main characters. The team experienced difficulty in finding a suitable location for a prison, and the first option – a military base – was not successful. This problem was finally solved in early October. Art preparation and equipment preparation also took place in the lead up to filming in November.

During this pre-production phase, SFCG introduced an official from the corrections authority, DITJENPAS, to SET Film to provide advice about prison life in order to make the series more authentic.

4.1.2. Production

Filming took place at two locations from mid-October until November 27, 2012. Most of the filming took place at Gombong, in Central Java, which was the selected site for the prison. A former prison in the town of Gombong made the ideal site for filming. It was formerly used as Dutch colonial prison. Heavy rain at the Gombong site posed a major challenge for the film crew; however, filming was still completed on schedule. Filming also took place over two at locations throughout Jakarta.

Working on set was a directing department of eight staff, a production department of seven, a wardrobe and makeup department of four, a camera department of seven, a sound department of two, an art department of nine, and another seven staffers who filled support roles, especially in handling equipment.

4.1.3. Post-Production

The film was edited and the sound mixed by a team of 12 in the post-production department at SET Film. This took place over two months – December 2011 and January 2012. Led by the Editor-in-Chief, the editing team prepared six episodes and the trailer in December for Common Ground Productions to review. This occurred in a process known as off-line editing. All episodes were eventually presented to Common Ground Productions for feedback, with revisions continuously made – especially to sound and mixing – as the series was finalized by the January.

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Final adjustments were made as the editing team at SET Film worked with the broadcaster, Metro TV, to meet screening requirements. In particular, the length of each episode had to be shortened slightly.

4.1.4. Production of Music Video

SFCG engaged famous Indonesian rock band Slank to perform the *Tim Bui* soundtrack. Slank was considered ideal for the project because of the band's history of promoting social messages around peace and tolerance, its wide appeal and, in particular, its large supporter base of young men from vulnerable sections of society. Also, SET Film had prior experience of working with Slank.

In August 2012 SFCG and Slank's management team went into negotiations and a contract was finalized that month. Slank was to produce an original soundtrack (OST) and two other songs for use in the series. '*Punya Cinta*' (Got Love), written by the drummer Bimbim, became the theme song for *Tim Bui*. It was the first time in 28 years that the rock band had composed a song for a television series.

Because of Slank's tight scheduling, filming of the music video was carried out on one day only – November 17, 2011. It was filmed at the Gombong prison during the filming period for *Tim Bui*. Editing took place that month. There were initially some sound problems, but this was corrected, and the music video was premiered at the 'media launch' for *Tim Bui* held on February 9 in Jakarta. The video was then published on the *Tim Bui* website and also on the *Tim Bui* YouTube channel. On the official Tim Bui channel it had more than 3820 views in late August, although pirated versions of the video clip had more than 22,000. To watch the music video on YouTube, click here:

http://www.youtube.com/watch?v=UHKDZFZ9VI8&list=PLA9A3FFB9B188484A&index=1&feature=plpp_video

4.1.5. Launch and Promotions

Tim Bui was officially launched at a 'media launch' and press conference on February 9 in front of a full audience of about 200 people, including donors, at Blitz Megaplix Cinema, Grand Indonesia, and Jakarta. At the event, the trailer, music video *Punya Cinta* and the first episode were screened. Following this, a press conference was held with some of the star actors including Agus Kuncoro and Erly Arshlya, director Sugeng Wahyudi, and also Bimbim from Slank.

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The 'media launch' was held 10 days before the first episode went to air in order to help build awareness of the series. The launch was a success, given the high number of media representatives who attended and, as a result, the large amount of media coverage that followed. Ninety-three local and foreign journalists attended. From February 9-19, more than 90 media reports were published. Most of these were on online news sites (at least 72). Others featured prominently in local newspapers, such as the *Jakarta Globe's* front page story 'An Indonesian TV Drama with Soul' on February 10, and the *Jakarta Post's* feature spread on February 18 titled 'Search for common ground in Tim Bui'. *Tim Bui* was also successful in gaining some international media, including on ABC Radio Australia's report 'Indonesian TV Soap Delivers Message of Tolerance' on February 20 and, later, a BBC report on April 11 (*See table XXX for examples of stories and programs published / produced about Tim Bui by local or international media*).

The impact of the early publicity was overwhelmingly positive, and this was reflected in the sentiment of the discussions that took place online. Nielsen analysis (of news articles, blog pieces, comments on social media, etc.) found that during early February, *Tim Bui* was mentioned up to 55 times per day. Of this, 98 per cent of discussion was positive. The main themes discussed included *Tim Bui's* storyline, the show's positive values and the characters. The buzz continued with an average of 10 mentions in early March, but then dropped and peaked again at more than 10 mentions in May when *Tim Bui* had success at the Bandung Film Festival.

The sentiment of online discussion was overwhelmingly positive. In the first month of screening, Nielsen measured sentiment at 69% positive and 31% neutral. In the following month, it was measured at 58% positive, 31% neutral, and 11% negative. The negative comments on social media were related to suggestions that the storyline of *Tim Bui* was very similar to previous shows.

During the course of the series, there was ongoing engagement with the media. Four press releases were distributed in total. As a result, articles were published by national media outlets about *Tim Bui's* success at the Bandung Film Festival and the launch of a Multimedia Competition. Ongoing engagement also took place with our broadcast partner Metro TV, with two talk shows (*8-Eleven Show*) featuring segments about *Tim Bui*.

Examples of local and international media articles published or programmes produced about Tim Bui.

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Publication / program	Date	Headline and link
Tribune News	February 7, 2012	'Tim Bui offers about life inside prison' http://www.tribunnews.com/2012/02/07/tim-bui-cerita-tentangkehidupan-di-balik-lapas
The Jakarta Globe	February 9, 2012	'New Indonesian TV Mini-Series Aims to Promote Tolerance' http://www.thejakartaglobe.com/entertainment/new-indonesian-tv-mini-series-aims-to-promote-tolerance/496876
Harian Jogja	February 9, 2012	'Garin Nugroho immediately free of Tim Bui' http://www.harianjogja.com/2012/pergelaran/garin-nugroho-segeralepas-tim-bui-161052
Hai Online	February 9, 2012	'Sinetron finally enters Metro TV' http://www.hai-online.com/Hai2/Movie/News/Sinetron-Akhirnya-Masuk-Metro-TV
The Jakarta Globe	February 10, 2012	'Coming Soon: An Indonesian TV Drama With Soul' http://www.thejakartaglobe.com/entertainment/coming-soon-an-indonesian-tv-drama-with-soul/497061
Seputar Indonesia	February 10, 2012	'Mini Series Tim Bui - Teaching Tolerance Inside Prison' http://www.seputar-indonesia.com/ediscetak/content/view/468051/
Antara	February 10, 2012	'Garin teaches a way for facing differences through TV serial Tim Bui' http://www.antaraneews.com/berita/296683/garin-ajarkan-carahadapi-perbedaan-lewat-serial-tv-tim-bui
ABC Radio Australia	February 17, 2012	'Indonesia TV soap delivers message of tolerance' http://www.radioaustralia.net.au/international/radio/onairhighlights/indonesian-tv-soap-delivers-message-of-tolerance
The Jakarta Post	February 18, 2012	'Searching for common ground in 'Tim Bui' http://www.thejakartapost.com/news/2012/02/18/searching-common-ground-tim-bui.html
8-Eleven Show, on Metro TV	March 7, 2012	'Tim Bui Special Programme' http://metrotvnews.com/read/newsprograms/2012/03/07/11780/534/Serial-Tim-Bui
Metro TV News	May 13, 2012	'Tim Bui wins an award at the Bandung Film Festival' http://www.metrotvnews.com/read/newsvideo/2012/05/13/150916/Tim-Bui-Raih-Satu-Penghargaan-di-FFB-2012

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4.1.6. Broadcast

Tim Bui premiered on Metro TV on February 19, and continued to air in the 1.30 timeslot on Sundays – with a two-week break midway through due to prior scheduling commitments at Metro TV – until the 13th episode aired on May 27.

SFCG entered into an agreement with Metro TV in January 2012 after beginning the search for a broadcasting partner in November. The station was seen to share similar values with SFCG, given its agenda for highlighting important social issues. It was also a national broadcaster, with audiences in major urban centres throughout the archipelago. With its programming focused on news and current affairs, embracing a drama series was a move into new territory for the station.

SFCG had held a series of meetings with other major television channels during November and December, in which presentations were made. Three stations – TV1, SCTV and RCTI – declined the offer to air *Tim Bui*. The main reasons for this were that they preferred to make their own in-house productions. Another one, Kompas TV, had expressed interest also in screening *Tim Bui*. But, in comparison with Metro TV, Kompas's reach was deemed not to be as wide. Because of it being the holiday season, the effort to secure a broadcasting partner extended into the next year.

Viewer figures for Tim Bui. Source: AC Nielsen

Episode	Rating	Share	Viewers (predicted)
1	0.2	1.3	16,700
2	0.3	2.0	30,400
3	0.3	2.6	34,800
4	0.2	1.7	16,800
5	0.4	3.1	30,400
6	0.2	1.4	About 27,000
7	0.2	1.4	About 27,000
8	0.3	2.3	About 27,000
9	0.2	1.2	18,000

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10	0.3	2.0	26,000
11	0.3	2.4	29,000
12	0.5	4.2	49,000
13	0.3	2.9	36,000

Tim Bui obtained averaged an estimated share of 21.92% from those who were watching television at that same timeslot (our share of 1.3 for episode one, for example, equaled 13 per cent of the viewing audience). In the 10 urban centres¹ alone where media monitoring firm Nielsen conducted its ratings, it was estimated that we attracted up to 29,000 viewers on average. Scaling up to consider all of Indonesia – urban and rural areas – it was estimated that *Tim Bui* attracted an average audience of about 100,000 viewers.

This could be considered as a positive result, given the highly competitive commercial television market in Indonesia. The show's slot went head-to-head with well-established shows including religious genre, local movie drama, entertainment, and sports shows on rival channels. For example, there are 12 commercial stations nationally. But there are numerous more stations at the local level. In context, 95 per cent of Indonesia's 250 million people have access to a television. However, on average only 17 per cent (42.5 million people) watch TV for an average 2-3 hours a day (Nielsen figures).

Most viewers were in our targeted audience were young males and 'influencers' – upper-class males, either teenagers (15-19 years) or adults (40+ years). Also, Nielsen figures showed that young men and older men aged 40-50 were in the main viewing population. This would suggest that Metro TV was a good match for *Tim Bui's* targeted audiences. Although, the channel's overall ratings are generally smaller than its competitors. Metro TV typically carries 'influencing news-driven content', compared to the other national channels aimed at mass commercial consumption.

On average viewers watched eight minutes per episode. This gave *Tim Bui* a 'stickiness' rate in the range of 40-50 percent. This was a good result, according to Nielsen, given that TV viewers have many distractions. This rate, however, fluctuated from episode to episode – meaning viewer loyalty was low across the series.

¹ Jakarta, Bandung, Surabaya, Yogyakarta and Semarang on Java Island. Palembang and Medan on Sumatra Island. Denpasar on Bali Island, Makassar on Sulawesi Island and Banjarmasin on Borneo/Kalimantan Island.

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Nielson's key inputs.

4.2. Outreach Activities

In order to extend on the impact of the television series, a community 'outreach' program was implemented targeting vulnerable sections of society – *pesantren* where there had been incidents of intolerance and violence, and in prisons.

Community outreach activities successfully reached students and teachers in 10 *pesantren* (Islamic boarding schools), and prisoners and officials at five prisons. They took part in interactive educational activities including workshops, discussions, and sports activities that provided conflict transformation skills and reinforced the key TV show's messages to maximize the impact. The outreach program involved interactive educational activities including screening of *Tim Bui*, workshops, discussions, and sports activities that provided the participants with conflict transformation skills and reinforce the key messages to maximize the impact. These football activities were carried out with our partner Asia Soccer Academy.

Also, social media campaign was carried out in order to engage a wider audience with the show's messages. While the social media activities aimed to penetrate society more broadly, our grassroots outreach activities aimed to provide an opportunity to explore issues with beneficiaries more deeply.

4.2.1. Outreach to *Pesantren* (Islamic boarding schools)

From February to June 2012, SFCG – in partnership with the Asia Soccer Academy (ASA) – hosted outreach activities directly for 100 teachers and 400 students (of which 45 were female) at 10 *pesantren* in Java, South Sumatera and South Sulawesi to coincide with the screening of *Tim Bui* on national television. About half of the teachers were from public schools located nearby the *pesantren*. Following the initial three-day visits to the *pesantren*, hundreds more students became involved as the teachers from the public schools joined with the *pesantren* in hosting football competitions.

The outreach activities were aimed at extending the impact of the series, especially to vulnerable *pesantren* communities where religious intolerance and violence had flared in recent times. The project built on SFCG Indonesia's previous work in partnership with *pesantren* throughout Indonesia. Previous projects in these institutions included using media (radio and video production) to promote religious pluralism and prevent radicalism, and the use of debate competitions to promote international freedom and understanding.

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List of pesantren involved in the outreach programme, 2012

#	Name of Pesantren	Date	Participant
1	Pesantren Assidiqiyah, Tangerang	February 6-8, 2012	10 teachers and 50 students
2	Pesantren Nahdlatul Ulum, Makassar	February 14-16, 2012	10 teachers and 50 students
3	Pesantren Sabilul Hasanah, Palembang	February 21-23, 2012	10 teachers and 50 students
4	Qothrothul Falah, Lebak – Banten	February 21-23, 2012	10 teachers and 25 male and 20 female students
5	Pesantren Al -Mu'ayyad, Solo	February 28-March 1, 2012	10 teachers and 25 students
6	Pesantren Darul Maarif, Lamongan	March 13-15, 2012	10 teachers and 35 students
7	Pesantren Roudlatul Banat, Cirebon	March 20-22, 2012	10 teachers and 30 students
8	Pesantren Baitul Hikmah Tasikmalaya	March 27-29, 2012	10 teachers and 25 students
9	Pesantren Ihya Ulumaddin, Cilacap	April 3-5, 2012	10 teachers and 40 students
10	Pesantren Al-Ghazali, Bogor	April 10-12, 2012	10 teachers and 25 male and 25 female students

Each visit to a *pesantren* was conducted over three days and included the following components: a training of trainers (TOT) workshop with teachers, focusing on developing conflict resolution and conflict transformation skills through soccer; a screening of *Tim Bui*; and establishment of football teams, leagues, and competitions.

Each TOT workshop was typically attended by five teachers from the *pesantren* and five teachers from public schools in the nearby area. A SFCG trainer delivered the 'Common Ground' approach toward conflict resolution and transformation, covering the basic definition of conflict, conflict styles, how to solve problems wisely without violence, and negotiation techniques. Classes involved active participation through question-and-answer sessions, small group discussion, presentations from participants, games, and role-play.

Soccer coaches from ASA would then work with the teachers to help implement these new skills through soccer-based games outdoors. Then for the next activity, the teachers would transfer their skills to students. With soccer again used as the medium, teachers acted as coaches and were able to demonstrate what they had learned from the TOT. These activities

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were typically conducted on the opening two days. On the third day, all participants watched and discussed *Tim Bui* and the trailer, evaluated the activities, and took part in a mini soccer tournament.

Following a three-day visit, the teachers who took part in TOT prepared their students to take part in a '*Tim Bui Cup*' tournament. Each *pesantren* later hosted a tournament, with at least 10 teams of up to 18 players each from the *pesantren* and surrounding schools. The tournament was aimed at measuring the dissemination of TOT's knowledge and skills to students. Before starting, the student filled in the survey ^[S1] indicating whether knowledge and skills had been transferred by their teachers.

: List of soccer competition in the outreach programme, 2012

#	Name of Pesantren	Date	Team and Participant
1	Qothrothul Falah, Lebak – Banten	April 19, 2012	9 teams and 90 participants
2	Pesantren Darul Maarif, Lamongan	May 2, 2012	10 teams and 100 participants
3	Pesantren Assidiqiyah, Tangerang	May 6, 2012	8 teams and 80 participants
4	Pesantren Ihya Ulumaddin, Cilacap	May 13, 2012	10 teams and 100 participants
5	Pesantren Al -Mu'ayyad, Solo	May 16, 2012	8 teams and 80 participants
6	Pesantren Nahdlatul Ulum, Makassar	May 20, 2012	10 teams and 100 participants
7	Pesantren Sabilul Hasanah, Palembang	May 26, 2012	10 teams and 100 participants
8	Pesantren Roudlatul Banat, Cirebon	May 28, 2012	7 teams and 70 participants
9	Pesantren Baitul Hikmah Tasikmalaya	June 2, 2012	9 teams and 90 participants
10	Pesantren Al-Ghazali, Bogor	June 20, 2012	9 teams and 90 participants

4.2.2. Outreach to Prisons

During June 2012, SFCG conducted 'outreach' activities in five prisons in West Java. These were held at the all-male prisons at Bandung, Cirebon, and Tangerang, and also at the all-female prison at Pondok Bambu.

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A total of 120 prisoners and 99 officials took part in the outreach activities. These activities included watching *Tim Bui* and discussing the show's themes, skills development in conflict resolution and conflict transformation, and – in keeping with theme of *Tim Bui* – teambuilding skills development through the formation of football teams and the staging of football competitions.

The list of activities conducted in the prisons were aimed to spread the value of peace, tolerance and nonviolence reflected in *Tim Bui's* episodes, and also to build the spirit of cooperation, apathy and constructive behavior inside the prisons.

: List of prisons involved in the outreach programme.

#	Name of Pesantren	Date	Participants
1	Lapas Klas I Tangerang	June 7-8, 2012	15 officers ; 23 prisoners
2	Lapas Klas I Cipinang Jakarta Timur	June 12-13, 2012	20 officers ; 23 prisoners
3	Rutan Perempuan Pondok Bambu, Jakarta Timur	June 14-15, 2012	24 officers ; 25 prisoners
4	Lapas Klas I Sukamiskin, Bandung	June 18-19, 2012	25 officers ; 25 prisoners
5	Lapas Narkotika Gintung, Cirebon	June 20-21 2012	15 officers ; 24 prisoners

Each outreach visit began with the viewing of *Tim Bui*. In focus groups discussions (FGDs) following the screening, prison officials and prisoners were asked to identify humanitarian and conflict transformation values that resonated with them. The SFCG team ensured that all participants had an equal chance in expressing their opinions. The FDG session was followed by ice-breaking games and team-building games to help build better relationship between the prison officials, prisoners and SFCG facilitators. The games had conflict-transformation elements, thus the participants were also able to experience mediation and conflict transformation in a fun way.

In conflict transformation trainings SFCG facilitators presented modules regarding approaches to understanding conflict in order to find the best possible solutions. The selected modules were focused on audience participation. This session was later followed by mini football games as a form of warm-up before holding actual competitions. These games naturally featured teamwork and conflict transformation elements.

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Each outreach visit ended with a football match among prisoners. The purpose of the football match focused on implementing the values from the show. As an incentive and for appreciation of their involvement, the winning team of the match was given prizes in the form of boxes of instant noodles.

4.2.3. Social Media Outreach

A social media communications strategy was implemented to generate maximum exposure and engage fans in the lead up to the series' broadcast, during the broadcast and also following the broadcast. This approach included the establishment of a Tim Bui webpage (www.timbui.com) engagement through Facebook (www.facebook/SerialTimBUJ), Twitter (@tim_bui), and through YouTube (<http://www.youtube.com/user/SerialTimBUJ>). Given the high level of 'connectedness' of Indonesian society with new technologies, SFCG identified social media as a tool for promoting *Tim Bui* and engaging this wider audience with the show's messages. Results showed that most people who engaged in with our online platforms were male, aged 18-34 (*for a graph showing demographics of Facebook users,*

- *Facebook:* The *Tim Bui* page was effective in directly interacting with the show's fans. At August 20, the page had attracted more than 2200 fans in the five months of its operation. During the last month of screening (May), the 'weekly reach' (the amount of people viewing any our content) peaked at 115,182 and remained over 50,000 for 13 consecutive days. SFCG gained qualitative feedback from fans through 'discussion questions' posted directly after each episode aired. In total, 221 comments were posted to these questions. Thousands more comments were posted in general on the page during the series (*for examples of more Facebook interaction,*
- SFCG leveraged the 'star' power of Slank on Facebook. Given the band had more than 2.4 million followers on Facebook alone, SFCG coordinated with them on eight occasions to promote *Tim Bui* and direct their fans to *Tim Bui*'s social media platforms. Each of these received more between 4000-9000 'likes' on Slank's page. As a result of such interaction, the *Tim Bui* Facebook page witnessed instant increase in the amount of interaction with fans.
- *Twitter:* Up to 2200 people followed @tim_bui. In total, SFCG posted 675 tweets since the show's launch in early February. In the figures available for March-May, *Tim Bui* had 738 mentions and was retweeted on 393 occasions. Twitter was especially effective as a promotional tool, posting short messages such as reminders of viewing times and links to new features on the *Tim Bui* website. It was also powerful in reaching a wide

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audience on the occasions when we engaged in live interaction, such as during the announcement of awards at the Bandung Film Festival. Using Twitter also helped to establish an initial fan base. On the day of the media launch in February, 49 retweets were recorded.

- *YouTube*: A channel (<http://www.youtube.com/user/SerialTimBU>) was launched prior to the premiere of *Tim Bui*, featuring the trailer and music video. Once each episode had been screened on Metro TV, they were uploaded to YouTube during the following week. When the series ended in late May, more than 30,000 views had been registered. By the end of August, almost 36,000 views and 41 subscribers were recorded.

: Views on the YouTube channel to August 20, 2012.

Title of video	Date uploaded	Views
Tim Bui Trailer	February 8, 2012	2542
Slank soundtrack: Punya Cinta	February 8, 2012	3820
Episode 1	February 22, 2012	5768
Episode 2	March 1, 2012	3633
Episode 3	March 8, 2012	3155
Episode 4	March 14, 2012	2450
Episode 5	March 22, 2012	1973
Episode 6	April 2, 2012	1681
Episode 7	April 3, 2012	1532
Episode 8	April 12, 2012	2184
Message of Peace	April 17, 2012	1551
Episode 9	May 3, 2012	1359
Episode 10	May 10, 2012	1316
Episode 11	May 21, 2012	1221
Episode 12	May 24, 2012	1097
Episode 13	May 31, 2012	560

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- *Website*: The show's official website (www.timbui.com) was launched in early February, in English and Bahasa Indonesia. It featured information including about *Tim Bui*, SFCG and its global *The Team* project, information about the cast and characters, a 'Viewer's Guide', and background information about prisons in Indonesia, and the 'Common Ground' Approach to conflict resolution and transformation. New content – such as 'news' stories and updates, episode and photo galleries – were posted to the website and socialized via Facebook and Twitter. Traffic to the website was slow through February (194) and March (384). After new tactics were adopted (of inserting the web address into each episode and also by encouraging online viewers to watch the re-runs through the website instead of the YouTube channel), traffic to the website increased significantly during the final screening months of April (1130) and May (1761). Predictably, in June the number of visitors slowed. The *Tim Bui* page performed well, according to two key figures. The average number of page views was 3.21, meaning that people were moving beyond the home page to explore other content. *Tim Bui's* 'bounce rate' (the rate at which people 'bounce' or leave the site straight away) was 50 per cent. According to Volcanic consultancy, anything below the average of 60-65 per cent is a good rate. One of the weaknesses of the website was that it was not compatible to the mobile platform.
- *Online competitions*: Three competitions were held to help generate interest in the show and the online platforms. Prizes were given to the winners of: the weekly 'Fan of the Week' competition (for the best responses to discussion questions); the overall best contributor to the Tim Bui Facebook page; the winner of the 'Best Idea for Season 2' on Twitter, and four winners of the Multimedia Competition winners. A total of 221 comments were entered into the Fan of the Week competition. For the Twitter competition, XX suggestions for Season 2 were received through the competition's official hashtag, although many more were disqualified because they were posted to other hashtags and the Facebook page. The Multimedia Competition was considered as the 'headline' competition. Prizes were awarded for the best blog, photo album or video related to the themes of tolerance, diversity and women's leadership. Despite receiving just 12 submissions, the entries deeply explored the issues of tolerance, diversity and women's leadership via blog, video and photo formats (view submissions here: www.facebook.com/#!/notes/tim-bui/pendaftaran-kompetisi-multimedia/304906049583349). Feedback from Fortune and Vocanic Consultancy suggested the competition was too difficult to join. Also, one of the main mechanisms for promoting it – Facebook ads – was not maximized. More than 1450 clicks were

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recorded on the ad (which sent them to the standing competition details page on Facebook), but these people were not migrated to the *Tim Bui* Facebook page.

V. Monitoring and Evaluation

In order to measure the viewership and impact of the broadcast of *Tim Bui* in Indonesia, SFCG carried out a range of internal and external evaluations. These monitoring and evaluation activities were conducted based on the project's logical framework that agreed on between SFCG and AusAID for *Project Logical Frame and Achievement*).

Our M&E activities were designed to measure the changes in knowledge, perceptions, and attitudes resulting from exposure of the TV drama and outreach activities. SFCG utilized a framework of the '**3Rs**' (**Reach, Resonance and Response**) to provide a more comprehensive measure of this transformation.

There were two elements in measuring the show's *reach*: 1) the saturation in the society measured through television ratings, internet traffic, social media followers and other media, such as newspaper articles; 2) Who has seen the show? Have those people who are key to the objective – in particular civil society leaders and local government officials – seen the show? While by itself, reach would mean that the project had changed society, it would tell us if we had a hook into the market and if the output worked for the audience.

To measure the show's *resonance* with the general public, social media platforms such as on Facebook and Twitter, a website and an email address were established to encourage feedback. The links for these were provided at the end of the episodes, in promotion materials, and were continuously promoted via the social media platforms. Also, a viewer's survey was conducted online to ascertain viewer feedback and third-party analysis was conducted by AC Nielsen into the show's messaging.

To measure the resonance of *Tim Bui* in prisons and *pesantren*, SFCG and ASA held FGDs to elicit qualitative data that told us whether key messages from the series had been identified, and whether these messages had contributed to attitudinal shifts. Additional pre and post-screening surveys provided SFCG with quantitative and qualitative data to support the findings from the FGDs.

To ensure that the storyline of *Tim Bui* would resonate, SFCG's experts on prisons, *pesantren* and women's empowerment contributed directly to the development of the storyline. In

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addition, expert staff and relevant stakeholders involved also and asked to provide their feedback on the characters, plot relevance and general engagement with the storyline to ensure the script was realistic and relevant to Indonesian context.

Also, SFCG staff monitored participants' and viewers' *response* to understand what attitude and perceptions changes were occurring as a result of the show. Our staff were trained to monitor these and gather qualitative data from different sources over the course of the project. Data from FGDs, interviews, and observations have been compiled into case studies ^[54] to determine whether the enhanced knowledge and attitudinal changes from *Tim Bui* resulted in a positive and pro-active response (*for case studies, see Appendix XXX*).

5.1. Baseline Assessment

A baseline assessment was conducted during December 2011 – January 2012 in 10 *pesantren*. Vanessa Corlazzoli and Yunita Mardiani are from the Design Monitoring and Evaluation unit in SFCG, which collaborate to conduct the baseline process and report writing. The baseline methodology was designed in order to understand the complexity of religious tolerance and radicalisation within the *pesantren* and their surrounding communities. The baseline was conducted in 10 *pesantren* where this project is being implemented.

No baseline measurement was initially taken to measure the viewer attitudes, but later pre- and post-testing done as part of controlled group testing (see Key Findings section of this report for these results).

5.2. Monitoring

As part of ongoing monitoring of the project's implementation and its' effectiveness, SFCG undertook a number of different approaches. Namely social media monitoring, and in-depth interviews with partners and also with third-party consultants.

5.2.1. Social Media Monitoring

A wealth of feedback and comments were received through the *Tim Bui* social media pages, allowing SFCG to make ongoing assessments of how the show's messages were resonating with viewers. As mentioned in section 4.2.3, thousands of comments were received through Facebook and Twitter. In particular, 221 comments were received in direct response to discussion questions – also known as 'Fan of the Week' questions – following the screening of

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each episode (for examples of 'Fan of the Week' questions and responses, SFCG monitored these responses and each week announced a 'Fan of the Week' who was judged to have made the best contribution to the discussions. This weekly winner was awarded with a *Tim Bui* merchandise pack. The responses showed a deep engagement with the important themes in the series, and a greater understanding of issues such as humanizing of the other and the negative stereotyping of prisoners.

Feedback: Comments on Facebook

"A leader has followers how have own purposes. A leader is an example and guide for them. A good leader is a thought leader for the common interest and is someone who leaves their egos for the sake of personal gain. So it is very important for every leader, including in this country, to leave his/her ego behind and work instead together for progress, kindness, and comfort for everyone. Because good things would be more easily achieved if they are done together. Leaders are first, and it is they who are emulated by their followers" – **Mira Angreni Amirrusdi**

5.2.2. In-depth Interviews with Partners and Third-Party Consultants

SFCG also conducted in-depth interviews with all of our *Tim Bui* partners throughout June – July 2012 – namely Metro TV as broadcaster partner, SET as production partner, Asian Soccer Association (ASA) as an implementing partner for outreach activities, and Fortune as the publicist and social media partner.

Also during this period SFCG conducted in-depth interviews with third-party consultants at AC Nielsen and the Vocanic agency to help measure the success of two particular aspects of the project – that is the broadcasting aspect and how the social media outreach was conducted. This was done with the aim of gaining expert feedback about the performance of *Tim Bui* and to gain advice to support the development of a potential second season for *Tim Bui* and other media-related projects.

The qualitative feedback gained from the in-depth interviews with project partners and third-party consultants has informed the 'Conclusions' section of this report, which covers successes, challenges, limitations, and looks to the future.

Seeking to gain as much quality feedback as possible into the projects performance and to learn as much as possible in preparation for making a proposal for a second season of *Tim Bui*, SFCG also met with third-party specialists. These included television ratings agency and media landscape expert Nielsen, plus social media and marketing experts Volcanic.

5.3. Final Assessment

Through the external evaluation SFCG wished to ascertain “how the project is being implemented and to what extent the project objectives are being achieved. A final project evaluation was carried out during July – August 2012. SFCG hired an external evaluator, Patricia Saraswati, whom is both fluent in English and Bahasa Indonesia. The evaluator has a long history in monitoring and evaluating, peace building, governance, poverty reduction and education programs and projects in Indonesia and other Southeast Asian countries.

The external evaluator conducted intensive in-depth interviews with partner involved in the planning and implementation of this program, such as ASA. In addition, the evaluators visited several *pesantren* to conduct focus group discussions with students and teachers, as well as to distribute surveys and collect quantitative data. Following this, the evaluators analyzed the program as a whole, and presented their findings and made recommendations for how to improve the program to the SFCG staff.

VI. Key Findings

Based on the final assessment, the project was successful in meeting the three objectives. The final assessment culminated with the following key findings:

6.1. Objective 1

Viewers of Tim Bui recognize the value of pluralism and diversity and gain awareness of cooperative solutions and problem solving techniques

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The *reach* of *Tim Bui*, based on AC Nielson estimates that up to 100,000 people on average watched the show each week across Indonesia confirm the show had quite a high reach. Most viewers were in our target audience of young males and middle-class ‘influencers’.

The high level of engagement with the issues via *Tim Bui*’s social media platforms suggests that the show’s key messages – especially on tolerance, pluralism and diversity – had wide appeal. The themes of *Tim Bui* could be shown to have resonated well through data which showed that the overwhelming majority of media articles and online commentary about the show was positive. During the initial month of broadcasting, the storyline and positive values were two of the main talking points online.

To better measure the change within viewer’s SFCG used an online viewer’s survey and conducted control group testing to better gauge the show’s impact on viewers in order to measure the indicators, such as the increase respondents’ knowledge and understanding of Indonesia’s ethnic, religious and socio-geographic diversity and the importance of pluralism as defined by Indonesian nationalism; and also identify key messages of the series, and apply it to their own personal situation.

On online survey of fans was held in June in the four weeks immediately after the final episode aired on television. Twenty-eight respondents took part in the viewer survey, which was made through online survey-generator Survey Monkey and was available on the *Tim Bui* Facebook and website pages. This survey, of 15 questions, was primarily aimed to provide us with insights into how viewers responded to the show’s messages. It also sought information in regards to whether to attitudes had changed concerning key issues, such as tolerance, diversity, and women’s leadership, because of having watched *Tim Bui*. Generally, it also sought demographic information, viewing habits, and how they heard about *Tim Bui*.

Despite being a small sample, the survey showed that *Tim Bui* was successful in changing attitudes, especially toward prisoners, and increased knowledge of the respect for diversity, the importance of teamwork and soft-power approaches to conflict resolution. Here were some key findings:

- More than 90% said they were now more concerned about: using soft-power approaches to resolving conflict (95.7%); tolerance toward others (91.3%); strengthening diversity (91.3%).
- Out of seven key messages from the show, the following were ranked the highest for importance: If we work together as a team and respect our differences, we can achieve our common goals (34.8%); Corruption within public institutions undermine their effectiveness (21.7%); Difference and diversity are positive, not negative, things (21.7%).

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- 54% said their perceptions of prisoners had changed “a lot” more positive, while 45.5% said “a little”.
- 33.3% said their perceptions of women as having the potential to be strong and effective leaders had changed to become of “a lot” more positive, while 61.9% said “a little”.

Two control group testings⁷ were conducted in July and August. SFCG targeted two vulnerable communities which had also participated in outreach activities, which had seen at least two episodes of *Tim Bui*. Questioning here focused on conflict resolution and conflict transformation. A control group was also surveyed at these two locations.

! List of participating institutions in control group testing.

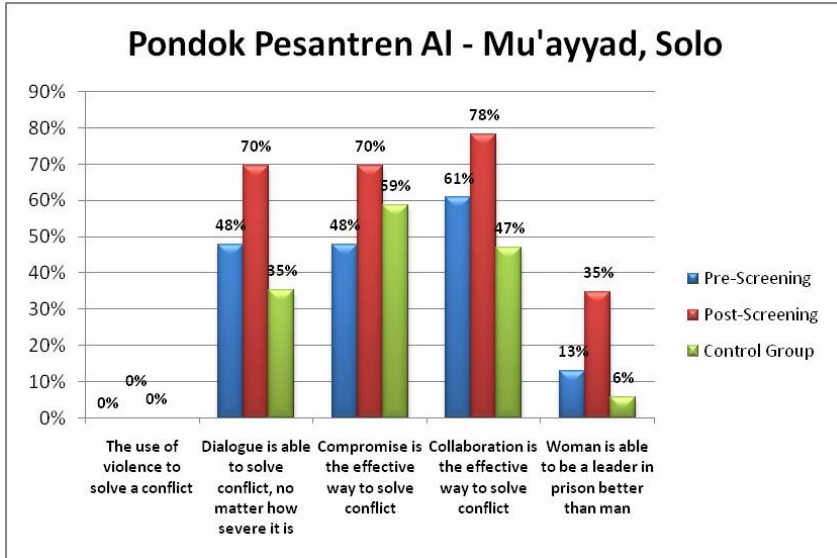
Institution	Data	Participants
Pondok Pesantren Al-Mu'ayyad, Solo, Central Java	July 17-18, 2012	40 students
Lapas Sukamiskin, Bandung, West Java	August 7-8, 2012	42 prisoners and officers

Pre- and post-test results from the screening at Pondok Pesantren al-Mu'ayyad in Solo found that students received the messages of *Tim Bui* well. Some of the key observations were:

- No respondents in both the viewing group and non-viewing group agreed to the use of violence to solve conflict.
- The viewing group recorded an average 17-22% change in a positive direction in their attitudes on several issues, such as: dialogue could solve conflict no matter how severe it was; compromise was the effective way to solve conflict; and that women were capable of being better leaders than men within the corrections system.
- The control group recorded small percentages for several issues, suggesting a lack of knowledge about these social issues.

: A graph of key results from control group testing at Pondok Pesantren Al'Muayyad, Solo, Central Java

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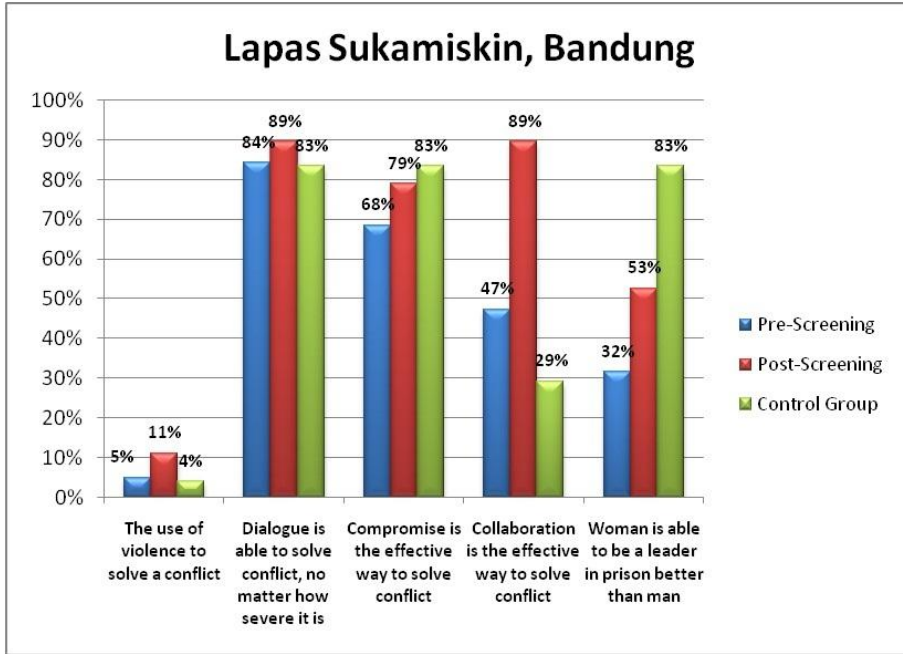


Post-screening results at Sukamiskin Prison in Bandung showed positive increases across the board in attitudes, although some of these results remained – unexpectedly – below the attitudes of non-viewing group . Some anomalies were among the key observations:

- The viewing group recorded an increase of 5% (from 84% to 89%) who agreed that dialogue could solve conflict no matter how severe.
- The amount of respondents in a viewing group who agreed that compromise was an effective way to solve conflict increased by 11%, from 68% to 79%.
- Significantly, an increase of 42% was recorded for the viewing group toward the notion that collaboration was an effective way to solve conflict.
- There was an increase of 21% amongst the viewing group to 53% who supporting the notion that women could be better leaders than men in the corrections system.

A graph of the key results from control group testing at Sukamiskin Prison, Bandung, West Java.

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6.2. Objective 2

Targeted vulnerable communities gain new skills that they can utilize to encourage the principles and philosophy of Tim Bui

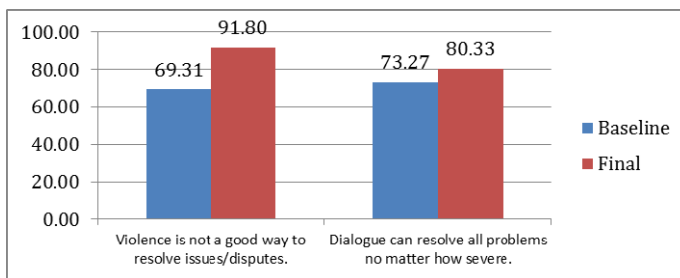
The findings outlined here showed that the project was successful in impacting positively on students through the outreach activities at the participating 10 *pesantren*, and the prisoners from the 5 participating prisons. From pre- and post-testing, a number of positive changes were recorded among both groups who were targeted as vulnerable communities. One of the indicators is the numbers of participants in outreach activities who demonstrate an increase in their knowledge and ability to use conflict resolution skills introduced during outreach.

SFCG utilized questionnaire in baseline assessment and final assessment with teachers and students inside the *pesantren* to gather quantitative data. Both questionnaires in the assessment used the same questions with the tenses altered to focus on either past or future that focus on the understanding of the training material and the impact.

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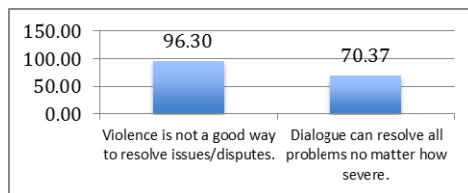
The final assessment shows that the project has convincingly achieved its objectives. In the baseline, 69% of the students agree that violence is not the best way to solve a dispute and after the project this percentage is increasing to become 91%. More than 20% increase for this indicator is really a great indication of positive attitude of the students after the project.

This result consistent with the indicator for dialogue, where 73% students in the baseline believe in the importance of dialogue in solving problems no matter how severe it is. This percentage increase by 7% where 80% of the students confirm to agree on dialogue.



Indicators for Violence and Dialogue (Students)

Ninety six percent of the teachers believe that violence is not a good way to resolve issues/dispute and 70 % understand that dialogue will help.



Indicators for Violence and Dialogue (Teachers)

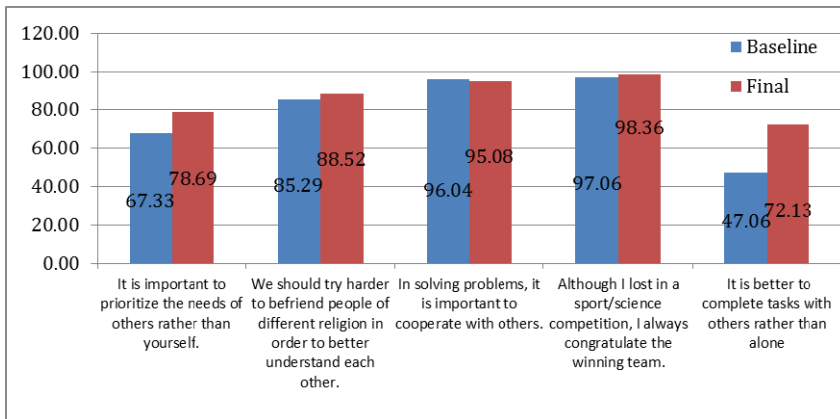
Teachers also show a positive attitude and understanding on violence and dialogue. The survey shows that all teachers believe the importance of cooperation in solving problems. 92.6 % understand that it takes more effort to befriend with people of different religion and 77.8 % agree to prioritize others need than themselves.

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Figure 1 : Indicators for Teamwork and Cooperation (Teachers)

Students also showed strong and positive attitude before and after the project. On average an increase up to 25% after the project can be seen from the survey. Twenty five percent of the students understand that it is better to complete task with others rather than alone. Sixty seven percent understand the importance to prioritize others in the baseline and increase to become 78% in the final assessment.



Indicators for Teamwork and Cooperation (Students)

After showing a few episodes of *Tim Bui* and held training workshops, SFCG conducted focus group discussions (FGDs) and interviews with group members to gather qualitative data. The FGD with the teachers also show that teacher enthusiast with teaching conflict resolution through football. For them, this method is very enlightening with the fact that they are lacking in capacity building. Especially for the Physical Education (PE) teachers, the method will enrich their class teaching that conflict resolution can be found in a sport is something they never thought before. A teacher from Lebak said that he already apply the soccer for peace with his students. He also found that students are interested in learning the life skill of football.

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Students and teacher were asked write a short paragraph about how they feel regarding the project. 99% teachers said that they are very happy with the training and already using the manual in their class. Some of the responses from students included:

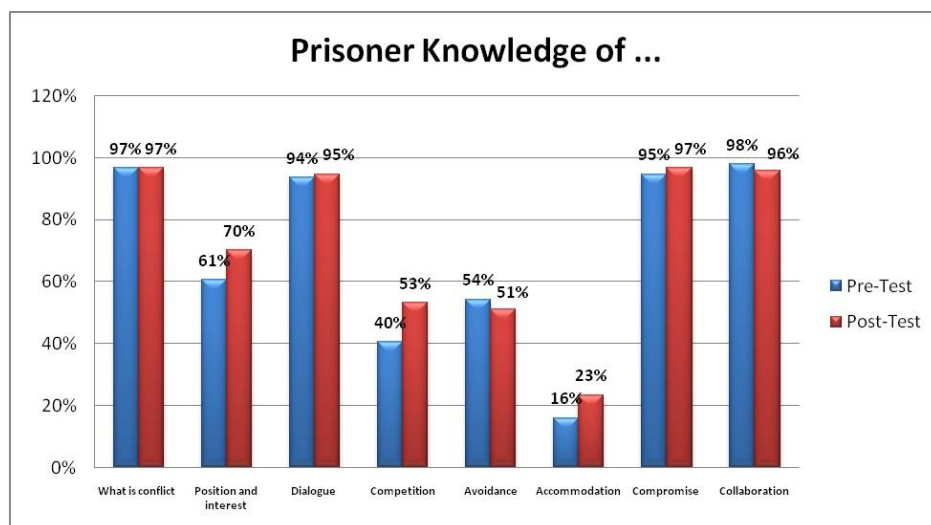
- *"... I am one of the coordinator in the Pondok Pesantren. As a coordinator I have different ideas about many things, with my fellow santri. I had some conflicts with them sometimes (because of the differences) and I have no idea why these conflicts happened. After joining the training I then understand why conflicts happened and how to solve them. The knowledge I get from the training truly help me with my responsibility as a Pondok coordinator and also my relationship with my fellow santri."* – Jafar Shodiq, Cirebon.
- *"I learnt more from football playing to develop myself, to cooperate in a team, and to understand each other. In the competition we also learnt about discipline and respect even though we're from different places"* – Aonillah, 16, a student at Ponpes Muta'alimin, Cirebon.
- *"I liked joining the football training, and there were also many lessons that I got out of it. I didn't realize that in football there are lessons to adaptation to play as a team and helping each other"* – Aris Rahman, 13, MTs Nahdlatul Ulum Maros.
- *"We got a deeper knowledge about football. We used to know football just at a glance, but now we know how to shoot properly how to pass properly, dribble, cooperate and also how to solve conflict inside and outside football and in our daily lives"* – Firdaus, 15, MA Assiddiqiyah, Tangerang.

Quantitative data from the five prisons, where 120 prisoners and 99 prison officials took part in total, showed mainly positive increases in the understanding of key concepts in conflict resolution and conflict transformation. Key results included:

- There was an increase of 9% in the knowledge of the difference between positions and interests.
- In assessing knowledge about the conflict styles of competition, accommodation, and compromise, operated in conflict situations, increases ranging from 2-13% were recorded in all except avoidance (3% decline) and collaboration (2% decline).
- There was a 1% increase in the knowledge about the importance of dialogue in solving problems.

Prisoners knowledge of key concepts in conflict resolution and conflict transformation.

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After showing some a few episodes of *Tim Bui* and holding the workshops, SFCG conducted focus group discussions and interviews with group members to gather qualitative data. Some of these comments included:

- *“We are living among differences. Therefore how can we unite and work as a team? Find the common thing”* – said Sujanto, a prisoner at Tangerang Prison.
- *“The closeness between Agung (the main character) and prisoners brought changes into the prison. So if we want change, we’d better improve our relations”* – Saiful, another prisoner at Tangerang.

6.3. Objective 3

Government and civil society have increased capacity to institutionalize practices that support an environment of cooperation and mutual respect

A number of important findings met the indicators, such as the increase in knowledge and ability to use conflict resolution skills; increased ability of media partners to demonstrate a higher capacity and knowledge on socially sensitive topics (good governance, responsible citizenry, ethnic and religious tolerance, peace, etc.), an increased capacity and knowledge of sports partner in providing conflict transformation training; the media and sports partner staff who could adapt Common Ground methodologies and apply them in their work.

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The findings below show that the project was successful in impacting positively on *pesantren* leaders and teachers, as well as prison officials through the outreach activities held on-site in their institutions. Feedback from our partners, such as SET Film, Fortune, and sports partner ASA, showed that *Tim Bui* also had positive impacts on them.

The project enhanced the capacity of 100 *pesantren* leaders/teachers to teach the life skills involved in football and almost all teachers were enthusiastic and ready to use these skills in their schools. Football is a public sport because of the number of player and also the least cost it takes. Played by most people in Indonesia, football is indeed an important channel to cultivate an environment of cooperation and mutual respect. This project is simple and handy to be duplicated. Trained teachers (or coach) can train another group of teachers (or coach) and so on. Each teacher (or coach) then will train another group of student.

However, to make this system of re-training to be successful it needs an organization or an entity to organize this training. The pool of trained trainers should have an association or institution to create trainings and holding football tournament. Therefore a network of trained trainers is important. The network will make sure that a routine activity can be held with a clear management system.

Qualitative data was obtained from these teachers through direct interviews. Some of the responses included the following:

- *“We all know that soccer is an international sport, a universal sport for all kinds of people. However, sport is also prone to conflict, especially in Indonesia. Now with this knowledge we can facilitate this problem – that is what can be considered as difference”* – Suherman, 45, soccer coach, Assiddiqiyah, Tangerang.
- *“In soccer we have team work, so we can apply team work to solve conflict in daily lives. One problem cannot be solved if we just sit idly by. In football we have ball speculation, so in conflict we have to try to solve the conflict. If we do not try at all, that would not solve the conflict”* – Rukyat, 29, soccer coach, Assiddiqiyah, Tangerang.
- *“The first time I heard about the training of conflict and soccer I was asking myself if there was any relationship between soccer and conflict. There were many lessons that I got from the training, such as around teamwork, respect each other, good communication, and so on. The subjects of the training were delivered in good way and were fun, so, of course, I will implement the methods and the subjects of peace into my classes”* – Joharudin, 27, teacher, Madrasah Tholibin, Cirebon.
- *“This training was very interesting and I hope it will be conducted regularly. All subjects that I learned about in this training will really help me face problems. I understand now that conflict can be changed in a constructive way. I will put into action my knowledge*

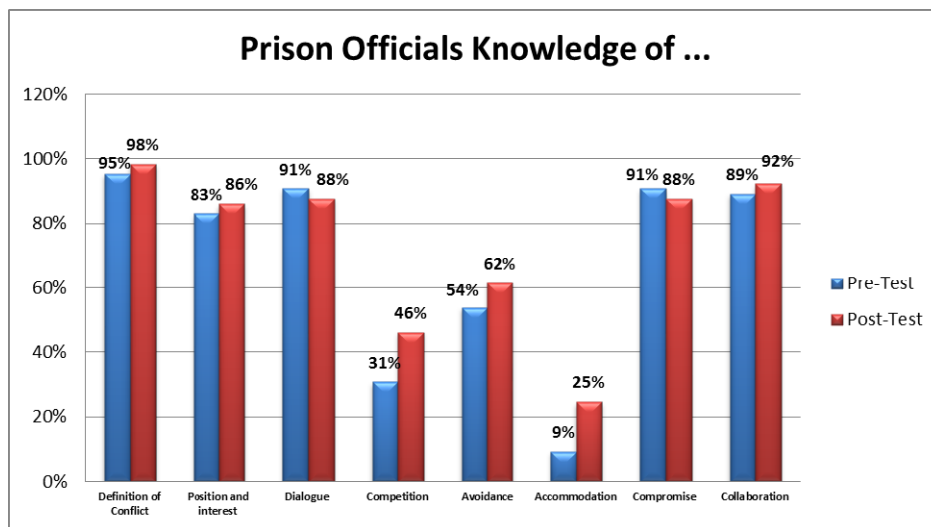
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that I got for my students and also my community” – Dodo Rasyadi, MTs Al Hikmah Cipasara, Tasikmalaya.

For findings concerning prison officials, quantitative data from pre and post tests showed that staff knowledge increased in almost all areas of understanding about key concepts in conflict resolution and conflict transformation . Among the key findings were:

- A total of 99 prison officers demonstrated an increase in their knowledge of and ability to use conflict resolution skills.
- The understanding of conflict increased 3%, while the understanding of the difference between positions and interests increased at the same rate.
- In assessing knowledge about the conflict styles of competition, avoidance, accommodation, and collaboration operated in conflict situations, increases ranging from 3-16% were recorded in four of these.

: Prison officials’ knowledge of key conflict concepts in conflict resolution and conflict transformation.



A response from prison official *“The situation in prison is really different now. Unlike during colonial times (under the Dutch), especially in prisons for drug cases such as Tangerang, there are many development programs for prisoners” – Solehudin, officer, Tangerang.*

Qualitative feedback was given by SFCG’s project partners in relation to Tim Bui’s impact on them.

Commented [2]: Simon Gladman:
Has the capacity of our project partners increased in any way?
Seems that Fortune and Metro really didnt have much to say to this bit

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- SET Film said....RINA DID SAY STUFF... In an interesting development, during August the executive producer of Garin Nugroho declared to the public that he would be running for politics. The story can be found here: <http://regional.kompas.com/read/2012/09/04/14082073/Garin.Nugroho.Daftar.Jadi.Calon.Wagub.Jateng>
- ASA

VII. Conclusions

The concluding section the report summarizes some of the project's success, challenges and limitations. Each of these considerations covers all the project activities.

7. 1. Successes

Key outputs:

- The production of a 13-episode television drama series and its airing on national television, YouTube, and the *Tim Bui* website;
- The production of a trailer video and music video, with these broadcast on YouTube and the *Tim Bui* website;
- The distribution and an electronic and hardcopy viewer's guide;
- Community outreach activities successfully reached students and teachers in 10 *pesantren* (Islamic boarding schools), and prisoners and officials at five prisons. Outreach activities reach directly to 100 teachers and 400 students (of which 45 were female) at 10 *pesantren* in Java, South Sumatera and South Sulawesi to coincide with the screening of *Tim Bui* on national television.
- A total of 10 training of trainers (TOT) workshop with teachers, focusing on developing conflict resolution and conflict transformation skills through football, a screening of *Tim Bui*, and establishment of football teams, leagues, and competitions. Each TOT workshop was typically attended by five teachers from the *pesantren* and five teachers from public schools in the nearby area.
- The training of a total of 400 students and 100 teachers at 10 *pesantren* in areas of known extremist activity as part of outreach activities. Indirectly, it reached at least 1000 more students.
- The training of 120 prisoners and 99 prison officials at five prisons as part of the outreach activities.

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Other media and viewer successes:

- An estimate of 100,000 viewers watched the series each week, according to Nielsen estimates.
- Most viewers were in our target audience of young males and middle-class 'influencers'.
- Around 100 news reports were published or broadcast by print, radio, TV and/or on-line media.
- At its peak social media directly engaged 2200 people on Facebook.com/SerialTimBui and 2200 on Twitter (@tim_bui) and 115,182 people in-directly on Facebook
- SFCG posted 675 tweets. In the figures available for March-May, *Tim Bui* had 738 mentions and was re-tweeted on 393 occasions.
- 221 comments were entered into the Fan of the Week competition which was posted on the Facebook page after the broadcast of each episode.
- SFCG's partnership with Slank was a great publicity vehicle that could have provided even greater results if Slank had been contracted to be more involved in social media outreach.
- Overall, on social media awareness and reach, Tim BUI achieved great success, although it has its moments due to program hiatus. However this did not affect the awareness and reach much since the website and online episodes provided continuous capture of audience.
- Traffic sources for the show were promising since most views are suggested by YouTube to other viewers, meaning the video generates a lot of interest and buzz on Google's network.
- 3rd party postings and content helped increased likes and virality on social media. Such postings like Slank's behind-the-scenes video shoot of *Tim Bui's* official soundtrack on March 27th helped substantially. The post reached 815 people.
- The show's official website (www.timbui.com) increased from 194 hits in the month of the broadcast of episode one (19 February) to 1761 hits by the broadcast of the final episode.
- More than 35,000 'views' on the *Tim Bui* YouTube channel and thousands of views on the *Tim Bui* website.
- Comments on Tim Bui posted on the Facebook page of Slank (who performed the original soundtrack of the show) received between 4000-9000 'likes'.
- Nielsen analysis of news and social media comment found that over the course of the 13 episodes the positive sentiment of viewers ranged 58% and 98% per cent of discussion was positive. When positive sentiment was at its lowest (58%) the majority of other viewers (31%) sentiment was neutral.

7. 2. Challenges

SFCG experienced some difficulties that hampered the smooth running of the project. This was particularly the case with the following points:

Production and Broadcast

- Without having an existing commercial partnership due to a lack of understanding about the media environment in Indonesia, *Tim Bui* was screened on a channel with a smaller audience than most. Although Metro TV, as a news channel, targeted male ‘influencers’, its reach was less than other free-to-air stations. This meant the choice of channel was always going to restrict the show’s reach.
- Most of script writers did not have soap opera experience. This background has become challenge since *Tim Bui* was not meant to be soap opera;
- Lack of capacity in serial drama production at SET Film resulted in their being few choices for script writers;
- SET lacked of qualified human resources in translating movie dialogue from Bahasa Indonesia to English;
- An unfavorable act by DITJENPAS in not allowing SFCG to select a prison as a main location delayed production schedule. The corrections authority also did not permit us to use their formal uniforms in the film *Tim Bui* – leaving the show open to criticism that it was not realistic;
- SET acted without balanced collaboration in selecting for the casts. Cast selection should be a collaborative than consultative process;
- Important sequence was edited and also program logo was changed by SET without confirming to SFCG;

Outreach Activities

- ASA Foundation as a partner focused solely on its capability as a soccer trainer, and was less understanding of the whole project – such as the need to disseminate *Tim Bui* values and promote the TV series;
- Partner had a lack of knowledge and skill facilitation and also lack of event management skills;
- There was a lack of involvement among students on training activities (time and materials);
- Number of female students and teachers who were involved in the training activities was small;
- There was a lack of commitment from the prison officials in facilitating the activities. In Tangerang Prison, the room provided was next to a room where there was music band

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playing. In Pondok Bambu Prison, the room provided for the outreach was not prepared and without air conditioner, the inmates were also not well organized to take part in the activity – most of them were late and had to leave in the middle of outreach to follow other activities. These limitations made it more difficult for participants to focus on the materials given.

- The schedule was changed several times by the DITJENPAS, so SFCG had to adjust to the new schedule set up by them – meaning less time for outreach preparation.

Social Media Outreach

- The lack of time for preparing a social media and communications strategy meant that even a few weeks into the show we had not been able to properly promote out online platforms such as the website address.
- Tight deadlines and changes to the show’s premiere date posed a major challenge to the publicist and social media partner Fortune, in terms of designing and fully preparing all the content and strategies. In an interview with SFCG, Fortune said that it would have been ideal if they could have begun promoting the show in December or November instead of two weeks before the first episode aired.
- Once the series began, Fortune became unresponsive to SFCG’s requests to conduct social media activities beyond what they wanted to do. This was largely a problem due to the contract not being fully detailed initially. For example, Fortune refused to take part in helping to facilitate live discussions with actors through social media.
- Originally, the star actors of the show and the band Slank were not contracted to take part in social media and other promotional activities. This meant their involvement in these aspects was slow to be gained.

7.3. Limitations

SFCG experienced some limitations which impacted the smooth implementation of the project, as follows:

Production and Broadcast

- Not having budgeted to pay airtime created limited choices in choosing broadcast partner and slot time. Financial constraint has created unbalanced relation between SFCG and official broadcaster which caused unfair treatments such as replacing Tim Bui slot time to commercial blocking time.

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- The format of the episodes required that viewers watch each week so to follow the storyline. However, this resulted in the problem of there being low viewer loyalty, according to Nielsen's analysis.

Outreach Activities

- There was a lack of preparation in making a design workshop for outreach-related activities.
- Participant qualification processes was not well prepared, so many of them were still busy with other activities; Due to the time constraint, we were only able to display three episodes (from the total of 13 episodes) at each outreach visit to prisons and *pesantren*. This was an issue for viewers given that in the early episodes the focus of the storyline was mainly on problems and not solutions.
- There were lack of correlation between the series displayed and the actual football activities. When playing football, most *pesantren* students and inmates were playing it for fun, instead of applying the values that they have seen from the movie. They received conflict resolution materials better from the participatory and conflict transformation theories rather than from watching the episodes or the football activities.
- Financial constraints, since the purchase of items in the prisons exceeded the allowed budget, so we had to reduce the quality of the prizes in the football matches in the prisons.

Social Media Outreach

- SFCG did not supply the publicist and social media partner Fortune with clear KPIs (key performance indicators) for designing social media and traditional media communications strategies. In the end, as Fortune said, they opted to focus on an awareness-building strategy due to the tight deadlines and the need to generate initial interest in the show. However, over the longer term, this strategy may not have been best for promoting the show.
- A social media campaign was not initially included as part of communication strategy and was not planned at the beginning of the project;
- There was a lack of human resources at SFCG in handling social media campaign;

7.4. Looking Forward

Production and Broadcast

- Strengthen the partnership between the production company and the corrections authority, *Direktorat Jenderal Pemasyarakatan (DITJENPAS)*, in the pre-production

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stage. By playing an advisory role, DITJENPAS could help identify inconsistencies or errors in areas such as wardrobe and even the appearance of actors who played prison officials. (For example, some of the actors in *Tim Bui* had longer hair than would be expected of prison officials, and this was duly noticed). SET Film had attempted to seek advice from the corrections authority, but found it unhelpful.

- A better timeslot and higher-rating television station with a greater drama audience would increase our ability to reach wider viewing audiences and, in turn, increase the level of engagement through our social network platforms. These could be achieved through developing commercial partnerships with television stations or sponsors. Entering into a commercial partnership, which could even involve product placement in the show, would also help our chances of securing a better timeslot and or a station with a larger viewing audience. This would help to cover the costs of purchasing a better time slot – a reality of the Indonesian television industry but which was not an option with the first season of *Tim Bui*.
- Greater ‘star’ pulling power in the cast would be needed to improve the chances of gaining a better timeslot or being accepted onto a television station with a larger audience. The cost, however, would be higher.
- A different format for the show - such as closed episodes instead of a series of chronologically ordered episodes - may overcome the problem of low loyalty levels among the viewership.
- To create wider viewer appeal, the storyline should also move outside of the prison setting.

Outreach Activities

Commented [3]: Simon Gladman:
Some need to be added here

Social Media Outreach

- Full commitment should be given to using social media as the primary tool for engaging with fans and promoting the show to a wide audience, given the high ‘connectivity’ of the country’s people through modern technologies and also the lower costs of using these platforms.
- A communications strategy that covers all social media engagement and promotional activities should be planned well in advance and be in place and activated from the moment any work begins in the pre-production stages, so to document all activities and allow fans to join the journey of the show’s creation. Planning in this area began late for the first season – just weeks before the premiere.
- Clear key performance indicators should be set with the agency hired to implement the social media strategy. Also, more of the communications activities should be done internally so as to maintain control.

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- The actors and other ‘stars’ associated with the show should be involved more in the promotional aspects, and this should be stipulated in their contracts with the production company. Other celebrity and influential figures in society should be utilized to act as promoters of the series.

VIII. Appendices

Commented [4]: Simon Gladman:
For this version on Google, I've taken out all of the photos and graphs etc, in this section. however, I've kept Nielsen's main points listed here

Annex XXX: Feedback from Nielsen

- *Tim Bui's* performance on television fluctuated, but it showed an increasing trend during February to May 2012 with an average number of viewer 29,000 viewers – which was in line with the increment trend of the time spent watching with an average time of watching five minutes per viewer.
- Viewers' loyalty seems to depend on program content as it had the most loyal viewers in some of its episodes only.
- *Tim Bui* attracted more viewers in Jakarta, though in the third episode there was more interest from Semarang viewers.
- It competed with other TV shows that were already established on mass-viewing channel which also have similar audience profile (Male, AB class and aged 15-19 years and 40+ years).
- *Tim Bui's* viewers mostly came from TVOne and moved to TRANS7 and TRANS TV during the show.
- Based on its minute by minute performance, *Tim Bui* gained the highest viewing on the first and last segment.
- In social media, the highest buzz on social media for *Tim Bui* was before it was broadcast. This was driven by the media launch held on February 9, 2012.
- The buzz about *Tim Bui* before the broadcast was mostly related to the story and the stars.
- Although the story remained the main discussion topic when the series was broadcast during the first four weeks, the buzz volume dropped.
- Most of the topics of *Tim Bui* were positive. The majority of audience discussed *Tim Bui* through Twitter and they were mainly positive about the story. Meanwhile, a small buzz of negative sentiment related to some opinions that the idea for the series had imitated other western movies.

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- Four weeks after the broadcast, *Tim Bui* did not generate buzz. After its last episode, *Tim Bui* only generated buzz for quiz from Slank's Twitter ID.