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GATEKEEPING MECHANISM IN THE SELECTION OF GUEST SPEAKERS FOR THE LIVE PROGRAM DAMAI INDONESIAKU ON TV ONE

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Abstract

This study is motivated by the growing challenge faced by mass media in maintaining public trust amid today's information overload, particularly on live religious talk show programs whose real time broadcast limits the process of filtering information, thereby increasing the risk to credibility. This study aims to analyze the gatekeeping mechanism in selecting guest speakers for the Damai Indonesiaku program on tvOne, to identify the factors influencing the selection process, and to examine the parties involved. The analysis refers to the Hierarchy of Influences Theory proposed by Pamela Shoemaker and Stephen D. Reese, which covers five levels of influence, namely individual, media routines, organizational, extramedia, and ideological. A descriptive qualitative approach was employed, with data collected through non participant observation, semi structured interviews, and documentation, involving the Executive Producer and the Producer of Damai Indonesiaku as key informants and a communication studies expert as triangulator. The findings show that the gatekeeping process runs through four interrelated stages, starting from a weekly planning meeting, selection based on rating and share, scholarly competence, communication skill, thematic relevance and digital popularity, schedule confirmation by the Talent Division, and ending with supervision and final approval by the Deputy Editor in Chief, guided by the regulations of the KPI, the P3SPS, and the Press Council. The study concludes that the gatekeeping mechanism in selecting guest speakers for Damai Indonesiaku is carried out collectively and in stages, in line with the Hierarchy of Influences Theory.

Keywords: *Gatekeeping; Guest Speaker; Live Program*

Abstrak

Penelitian ini dilatarbelakangi oleh meningkatnya tantangan media massa dalam mempertahankan kepercayaan publik di era banjir informasi, khususnya pada program talk show religi yang disiarkan secara live, yang memiliki risiko kredibilitas tinggi karena keterbatasan proses penyaringan informasi secara real time. Penelitian ini bertujuan untuk menganalisis mekanisme gatekeeping dalam pemilihan narasumber pada program Damai Indonesiaku di tvOne, mengidentifikasi faktor-faktor yang memengaruhi proses seleksi, serta mengetahui pihak-pihak yang terlibat di dalamnya. Analisis mengacu pada Hierarchy of Influences Theory oleh Pamela Shoemaker dan Stephen D. Reese yang mencakup lima tingkatan pengaruh, yaitu individu, rutinitas media, organisasi, ekstramedia, dan ideologi. Penelitian menggunakan pendekatan kualitatif deskriptif dengan teknik pengumpulan data melalui observasi non-partisipan, wawancara semistruktur, dan dokumentasi, melibatkan

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Eksekutif Produser dan Produser Damai Indonesiaku sebagai informan kunci serta ahli Ilmu Komunikasi sebagai triangulator. Hasil penelitian menunjukkan bahwa proses gatekeeping berlangsung melalui empat tahap yang saling berkaitan, dimulai dari rapat perencanaan mingguan, seleksi berdasarkan rating dan share, kompetensi keilmuan, kemampuan komunikasi, kesesuaian tema, dan popularitas digital, konfirmasi jadwal oleh Divisi Talent, hingga pengawasan dan persetujuan akhir oleh Wakil Pemimpin Redaksi yang berpedoman pada aturan KPI, P3SPS, dan Dewan Pers. Penelitian ini menyimpulkan bahwa mekanisme gatekeeping dalam pemilihan narasumber Damai Indonesiaku dilakukan secara bertahap dan kolektif, sejalan dengan Hierarchy of Influences Theory.
Kata Kunci: Gatekeeping; Narasumber; Program Live

I. INTRODUCTION

In today's era of information overload, the greatest challenge facing mass media no longer lies in the speed of message distribution, but in the maintenance of public trust. The increasingly open flow of information allows every individual to produce and disseminate information widely, so that the boundary between credible and non-credible sources of information becomes increasingly difficult to distinguish. This condition drives mass media to adapt and maintain information verification standards so as not to lose public trust. Mass media also does not merely convey information, but also helps shape public opinion and perception through the process of issue selection, news framing, and the manner in which information is presented.

Amid the rapid development of digital media, television remains one of the mass media with an important role. Data from the Central Statistics Agency (BPS) records that 70.45% of Indonesia's population aged 10 and above still watched television broadcasts in the past week, with 64.55% of them watching almost every day, supported by television's ability to present information through a combination of audio and visuals that the public easily understands. Data from the 2025 Television Broadcast Program Quality Index (IKPSTV) released by the Indonesian Broadcasting Commission (KPI) shows that the talk show category reached an index of 3.36, above the minimum standard of 3.00 set by the KPI· indicating that talk shows are programs with relatively good broadcast content quality that are popular with the public. A talk show program is a public discussion on a topic guided by a moderator who acts as a liaison between the audience and the guest speaker. In such programs, the guest speaker becomes a key element determining the quality of broadcast content, since the guest speaker is responsible for conveying information based on their expertise, experience, or involvement in an event, and is therefore required to have command

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of the material, communication skill, objectivity, and credibility. The Director General of Public Communication and Media at the Ministry of Communication and Digital Affairs (Kemkomdigi) asserted that in this era of information overload, what matters most is not merely the speed of dissemination, but the trustworthiness and credibility of the speaker. To ensure such credibility, mass media apply an information filtering process known as gatekeeping. Gatekeeping refers to the important process of filtering information before it is conveyed to the audience, with the gatekeeper acting to select, assess, and control the flow of information so that only content that is appropriate and credible is published. Damai Indonesiaku is one of tvOne's religious talk show programs, presented in the format of a religious dialogue with preachers *(dai), ustaz, ustazah,* and Islamic scholars *(ulama),* broadcast live every Saturday and Sunday at 12:30 WIB, and held at rotating locations in various mosques across the greater Jakarta (Jabodetabek) area, involving the congregation directly and free of charge. The live broadcast nature of this program demands a stricter gatekeeping process, since there is no opportunity for editing as there would be in a recorded (tapping) program. The process of selecting guest speakers in mass media is essentially not entirely neutral; rather, it involves various strategic considerations behind the scenes, ranging from quality and credibility to perspective and popularity, since an imprecise decision can directly affect the quality of the resulting information. The KPI has also reminded broadcasting institutions to be more selective in determining guest speakers for religious programs and to conduct internal curation and supervision so that broadcasts remain in accordance with norms. This condition indicates the existence of a particular mechanism behind the scenes in determining who deserves to be presented to the public, while also underscoring the gap between the ideal of a strict and objective guest speaker selection process and the actual selection practice, which is laden with business considerations and the subjectivity of the production team. Studies of gatekeeping in mass media have thus far largely focused on the context of news reporting. The novelty of this study lies in its specific focus on gatekeeping in a religious based live broadcast program, an area that has not been widely studied, even though the nature of live broadcasting carries a higher risk to information credibility due to the limitations of real time filtering, and has the potential to shape mistaken religious understanding among the public if guest speakers are not properly selected.

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Based on the above description, this study aims to analyze how the gatekeeping mechanism operates in the selection of guest speakers for the live program Damai Indonesiaku on tvOne, to identify the factors that influence the selection of guest speakers, and to determine the parties that play a role in this gatekeeping process.

II. THEORETICAL FRAMEWORK

Mass Communication

Mass communication is the process of conveying messages to a large audience through the use of media. One important element in mass communication is the gatekeeper, that is, the filter of information or "gate guard" tasked with determining the flow of information to be disseminated, including removing, modifying, adding to, or even halting the dissemination of a piece of information. Mass communication consists of six elements: communicator, message content, audience, feedback, noise, and gatekeeper. The communicator is not an individual but a profit-oriented institution or organization, characterized by competitiveness with other communicators (such as television stations competing for rating and share), an organizational size and complexity shaped by its number of workers, an industrialized management system with formal rules and policies, specialization of expertise among its members (such as reporters), and representatives spread across various regions.

Message content is the idea the communicator conveys to the audience, which Ray Eldon Hiebert (1985) groups into five categories: news and information, analysis and interpretation, education and socialization, public relations and persuasion, and entertainmentThe audience, according to Hiebert, is large in number, geographically dispersed, heterogeneous, anonymous to one another, and physically separated from the communicator, while still being shaped by shared experiences and social relationships among its members. Feedback is the audience's response to a message, serving as an indicator of how effectively it was delivered. Citing Vera (2016), three types: internal feedback, when media corrects its own production or delivery errors; external feedback, the audience's positive or negative reaction to a message; and large-scale feedback, gathered through research or surveys to measure broader public response. Noise comes in two forms: channel noise, arising from technical issues such as printing errors or signal interference, typically resolved by repeating the message; and semantic noise, arising from language issues such as mispronunciation or overly rapid speech.

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The gatekeeper filters information before it reaches the audience, with the authority to remove, modify, add to, or halt its dissemination a role usually held by reporters, news editors, or film editors given the limited space media has relative to the volume of incoming news.

Gatekeeper

The concept of the gatekeeper was first introduced by Kurt Lewin (1947) and later developed by David Manning White through the term "Mr. Gates," which focused on the subjective selection process carried out by editors. Bittner (1996) defines the gatekeeper as a person or group of individuals tasked with overseeing the flow of information through mass communication channels, while Romli (2016) defines it as a gate guard who ensures that the public only receives information that is accurate, good, and important. The role of the gatekeeper becomes far more crucial when applied to live broadcast programs, because all preparation must be carefully designed from the pre production stage onward, given that there is no editing process available as there is in recorded programs. The producer of a live program holds full authority and responsibility as the primary gatekeeper in decision making, so that the producer's precision and thoroughness greatly determine the quality of information that ultimately reaches the audience.

Hierarchy of Influences Theory

This study employs the Hierarchy of Influences Theory put forward by Pamela Shoemaker and Stephen D. Reese, which assumes that media content is shaped by a number of factors, both from within and outside the media organization, thereby producing varying media realities. The theory explains five levels that influence media content: a. The individual level emphasizes the way the gatekeeper evaluates and interprets messages based on their personal characteristics; b. The routines level relates to work patterns, habits, standards, and deadlines that apply in media work; c. The organizational level relates to group decision making strategy, selection and pre selection systems, and the organization's work culture; d. The extramedia level involves external parties such as news sources, advertisers, and the media's sources of revenue; e. The ideological level relates to the value systems, beliefs, and worldview that prevail in the social environment in which the gatekeeper works.

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Guest Speakers and Credibility

A guest speaker (*narasumber*) is an individual who provides information that serves as a reference on a topic, and is therefore required to possess relevant knowledge and experience and to be able to represent an objective point of view. Fadli (2003) formulated three important aspects in selecting a guest speaker through the formula A+B=C, namely a. accuracy, b. balance, and c. credibility. Rakhmat (2016) explains three components of credibility, namely a. expertise, which reflects command of the material, b. trustworthiness, which relates to the character and integrity of the communicator, and c. attractiveness, which covers similarity, fame, and audience liking toward the communicator. McQuail (2010) adds that the higher the competence of the guest speaker, the greater the likelihood that the audience will trust the information conveyed.

Talk Show Programs

According to Morrisan (2008), talk show programs fall into the category of soft news that presents guest speakers to share experiences or discuss a topic guided by a host. According to Fred Wibowo, the appeal of a talk show program lies in currently trending issues, problems containing controversy or conflict, matters of broad public interest, and its ability to provide the information and explanation the public needs.

III. RESEARCH METHOD

This study uses a descriptive qualitative approach with a post-positivist paradigm to understand social reality based on the experiences and interpretations of informants regarding the gatekeeping mechanism in the selection of guest speakers for the live program Damai Indonesiaku on tvOne. The research was conducted at the tvOne office, Jl. Rw. Terate II, Jatinegara, Cakung Subdistrict, East Jakarta, during the period from April to June 2026. The unit of analysis in this study is the gatekeeping mechanism involving the interaction of the Executive Producer and the Producer in the process of selecting and determining guest speakers. Research informants were selected using purposive sampling based on social situation, consisting of the Executive Producer and Producer of the Damai Indonesiaku program as key informants, and a communication studies expert as triangulator. Data collection techniques were carried out through non-participant observation, semi-structured interviews, and documentation in the form of the company profile, organizational structure, production Standard Operating Procedures, draft rundowns, and photographs of production

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activities. To maintain data credibility and consistency, this study applied technique triangulation and source triangulation. Data analysis followed the interactive model of Miles and Huberman, which includes data collection, data reduction, data display, and drawing and verifying conclusions, carried out continuously until the data reached saturation.

IV. RESEARCH RESULTS

Damai Indonesiaku is tvOne's flagship religious talk show program, which has been broadcast since February 13, 2008, presenting Islamic preaching *(dakwah)* packaged in a light and easy to understand manner, focusing on the explanation of Qur'anic verses and their relevance to daily life. The program is broadcast live every Saturday and Sunday at 12:30 WIB for 90 minutes, divided into six segments, and held at rotating mosque locations across the Jabodetabek area. The informants for this study were the Executive Producer and Producer of Damai Indonesiaku, with Hasan Mukti Iskandar, a communication studies expert, serving as triangulator.

Guest Speaker Selection Process

The interview results show that the process of selecting guest speakers for the *live* program Damai Indonesiaku is carried out through a routine meeting mechanism held every Wednesday to plan guest speakers for the coming month. Informant 2 explained that the program holds a guest speaker selection meeting every week.

Informant 1 stated that

> *"So the live program Damai Indonesiaku holds a meeting every Wednesday to select guest speakers, the guest speakers on the Damai Indonesiaku program are Ustaz."* **(Informant 1, interview, June 12, 2026)**

Based on this statement, it can be seen that the production team plans guest speakers in a structured manner through a weekly meeting involving the production team. Through this meeting, the team can discuss candidate guest speakers deemed appropriate for the program's content.

In line with this, Informant 2 explained:

> *"Every week we hold a meeting on Wednesday, where we select the ustaz or ustazah as guest speakers for Damai Indonesiaku for the coming month. So we plan it not just two episodes at a time, but a full month at once."* **(Informant 2, interview, June 14, 2026)**

This meeting plans guest speakers for the coming month all at once, rather than just two episodes. All members of the production team, including those from other religious

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departments, are entitled to propose guest speaker candidates, which are then evaluated together.

The production team applies a mix and match strategy in pairing guest speakers so that they complement one another within a single episode.

Informant 2 explained:

> *"We usually combine them, we mix and match to get a pairing that fits well and complements each other. Because fundamentally, appearing on Damai Indonesiaku is also a challenging test for the teachers and the ustazah if they are not yet used to it. So that these teachers, these guest speakers, can complement one another, because not every ustaz and ustazah has a complete set of abilities."* **(Informant 2, June 14, 2026)**

Once the guest speakers have been determined in the meeting, the Talent Division is responsible for contacting them and locking in their appearance schedule, as well as preparing backup guest speakers in anticipation of scheduling issues.

Informant 1 explained that:

> *"The Ustaz who will appear on Damai Indonesiaku Saturday it's so and so and so and so, Sunday it's so and so usually the Talent Division contacts the ustaz concerned directly to lock in their schedule. Besides that, we usually also have a backup. If it turns out that particular ustaz's schedule doesn't work, then we use plan B."* **(Informant 2, interview, June 12, 2026)**

This statement shows that the guest speaker selection process does not stop at the stage of determining names, but also includes a coordination and scheduling process so that guest speakers can attend according to the program's needs.

Criteria for Selecting Guest Speakers

There are five main criteria that influence the guest speaker selection process for the Damai Indonesiaku program on tvOne.

First, rating and share based on performance in previous episodes.

Informant 1 affirmed that:

> *"The choice of Ustaz is also based on rating and share. So, the ustaz or ustazah we choose those whose performance in terms of rating is good will be chosen again."* **(Informant 1, interview, June 12, 2026)**

Informant 2 also emphasized the same aspect:

> *"The selection looks at their performance in terms of rating and share in previous episodes, as well as, of course, their respective ability categories. Ustaz or ustazah whose scholarly knowledge is good, whose education is adequate, whose public speaking ability is also good, and whose delivery and performance in giving the tausiyah is also good are chosen."* **(Informant 2, interview, June 14, 2026)**

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Based on this statement, it can be seen that the production team does not only consider a guest speaker's performance based on audience data, but also pays attention to academic competence and the guest speaker's ability to convey religious material.

Second, communication ability on camera, where a guest speaker who is unable to speak well on screen will not be selected, because this program is a show that is broadcast live.

Informant 1 explained that:

> *"As for the Ustaz if that Ustaz doesn't speak well on screen, there's no way we would use him. This matters because it's a show, the camera will show what the ustaz looks like when he appears on television later. If an Ustaz can't speak well, there's no way we would use him, even if his communication is good and his scholarly knowledge is also fine."* **(Informant 1, interview, June 12, 2026)**

Informant 2 also emphasized the same aspect, namely:

> *"Their public speaking ability also has to be good, and their delivery and performance when giving the tausiyah also has to be good."* **(Informant 2, interview, June 14, 2026)**

Based on the results of these interviews, it can be understood that communication ability, public speaking, and on screen presentation when delivering material are important factors in determining whether a guest speaker is suitable to appear on the Damai Indonesiaku program.

Third, academic credibility and preaching (*dakwah*) track record, assessed based on educational background, affiliation with an Islamic boarding school (*pesantren*), and preaching activities. Informant 1 explained that:

> *"Usually we look at the CV the Ustaz's CV what his educational background is like; usually most Ustaz also have an educational institution such as a pesantren, or they may be well known in terms of scholarship or public presence, in the media for example, how many followers he has on Instagram or TikTok, and whether he is active on social media that is also a major consideration. If we're in West Java, ustaz who are originally from West Java are usually more influential with the audience, both at the venue and on TV very influential. But for ustaz at the very top level, like ustaz Abdul Somad or Das'ad Latif, their regional background is strong, but in terms of popularity they are already very national, so it's usually not a problem to place them anywhere. Because their level of popularity is already high, we can place them in any program, at any time, and TV viewers will usually watch them."* **(Informant 1, interview, June 12, 2026)**

Informant 2 also emphasized the same aspect, namely:

> *"By consensus, we agree that, first, automatically, education is considered; their penetration on digital platforms being good is also one of the criteria counted as a plus whether the public, or people outside social media, can accept them. If one has only 500 thousand followers on Instagram, while another has 1.2 million followers, we would choose the one with 1.2 million."* **(Informant 2, interview, June 14, 2026)**

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This statement shows that the level of audience acceptance is also a consideration in the selection of guest speakers. Guest speakers who have a close connection to the characteristics of the local audience are considered able to build better engagement with viewers, while guest speakers who are active and popular on social media are considered able to increase appeal to a wider audience.

Fourth, the fit between the guest speaker and the episode's theme, for example choosing a guest speaker experienced in Islamic jurisprudence (fiqih) for a fiqih themed episode, or a guest speaker who is already married for an episode themed around family life.

Informant 1 explained that:

> *"We consider him a good fit and relevant to the theme for example, when we discuss household matters, we choose an ustaz or ustazah who is already married, or when we discuss dzikir and prayer, then we choose an Ustaz who has expertise in hadith, that kind of ustaz."* **(Informant 1, interview, June 12, 2026)**

Informant 2 emphasized the same aspect, namely:

> *"There are guest speakers who are good on the theme of fiqih, their ability in fiqih is good."* **(Informant 2, interview, June 14, 2026)**

This statement shows that the production team seeks to bring in guest speakers whose competence and experience are relevant to the theme being discussed. In this way, the information conveyed can be more in-depth and better suited to the audience's needs.

Fifth, the criterion of the *Ustaz* or *Ustazah*'s lineage, although this is mentioned as an additional consideration rather than a primary criterion.

Informant 2 explained:

> *"If their sanad is good, their lineage nasab's good, their descent is also good descent is also included. For example, he is the son of Kiai Haji Zainuddin M.Z. well, that's a plus. Descent is also included, although it's not the main criterion."* **(Informant 2, interview, June 14, 2026)**

This statement shows that lineage can serve as an added value in the guest speaker selection process, as it is considered able to increase audience trust and acceptance of the guest speaker presented.

Factors Influencing Guest Speaker Selection

The main factor influencing guest speaker selection is the potential for controversy. The production team avoids guest speakers who have a history of controversial statements or who could potentially spark religious debate.

Informant 1 explained that:

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> *"There are Ustaz we deliberately do not choose because they would generate controversy if they appeared on television. For example, Ustaz who are very active on social media and tend to be controversial. In Indonesia there are many different schools of Islamic religious thought (mashab). These schools sometimes tend to clash with one another, and we avoid that. We usually prefer to choose those who are neutral, who can fit into any discussion."* **(Informant 1, interview, June 12, 2026)**

In line with this, Informant 2 stated that:

> *"We check whether there's a problem or not. We check their digital footprint, looking for anything controversial. Even if there's just a small case, it's better for us to avoid it."* **(Informant 2, interview, June 14, 2026)**

This statement shows that the production team screens out guest speakers who have the potential to spark controversy, so that the program can maintain balance and comfort for the audience.

Another factor influencing guest speaker selection is the broadcasting policies and regulations that the production team must comply with. Guest speakers who potentially violate these provisions may not be selected, in order to avoid a warning against the program. Informant 1 explained that:

> *"These are the guidelines set by our Deputy Editor in Chief. Basically, first, the guest speaker's credibility must be accountable; the guest speakers we choose must not be involved in any legal problems or cases, whether criminal or civil. If a guest speaker is prohibited, the KPI will issue a circular but that circular goes to the corporation, to the company, not directly to us. It's received by Public Relations 'here's a circular; Ustaz A must not be used because of SARA issues.' It's not just that he can't be used beyond that, the program itself can also receive an official warning. It gets a warning, so everything is affected."* **(Informant 2, interview, June 14, 2026)**

In line with this, Informant 1 emphasized that:

> *"On TV, especially at tvOne, we are bound by the KPI [and the] P3SPS [Broadcasting Code of Conduct and Broadcast Program Standards]. And at tvOne specifically, we are further bound by the Press Council, because our product is considered journalistic content. It is bound by the ethics that apply there — in line with journalistic and editorial [standards]."* **(Informant 1, interview, June 12, 2026)**

Relevant external factors include broadcasting regulations from the KPI through the P3SPS and oversight by the Press Council. If the KPI issues a circular prohibiting a particular guest speaker for violating SARA rules, a program that continues to feature that person risks receiving an official warning.

Parties Involved in Guest Speaker Selection

Guest speaker selection is not a decision made by a single party, but rather the result of a collective decision. The parties structurally involved include the Executive Producer, the Producer, the host, two Assistant Producers, and the Talent Division for schedule coordination.

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Informant 1 explained that:

> *"Everyone is involved, starting from the executive producer, producer, assistant producers everyone is involved. Even the Deputy Editor in Chief is usually also involved in the weekly meeting. Even other programs in the religious department may also propose their own ustaz."* **(Informant 1, interview, June 12, 2026)**

The Deputy Editor in Chief attends the weekly meeting once every two weeks to provide direction and final approval, and holds veto power to change or cancel a guest speaker already selected by the production team.

In line with this, Informant 2 emphasized that:

> *"There's the executive producer, producer, then the host who is also a producer, and the assistant producer. In addition, usually once every two weeks, our Deputy Editor in Chief is present at the weekly meeting."* **(Informant 2, interview, June 14, 2026)**

These findings show that the gatekeeping process in this program is deliberative and open, in which every team member, including those from other religious departments, is entitled to propose the names of guest speakers. However, this process still takes place within the organization's hierarchical structure, which involves a higher level authority figure the Deputy Editor in Chief who is present to provide oversight and direction on the production team's decisions. This mechanism shows a gatekeeping process carried out collectively to determine the guest speaker deemed most suitable for the program's needs.

The gatekeeping mechanism in the selection of guest speakers for the Damai Indonesiaku program

Takes place through four interconnected stages. The first stage is planning through a weekly meeting every Wednesday that is collective and participatory in nature. The second stage is the selection of guest speakers based on the criteria of rating and share, religious scholarship, public communication ability, digital track record, and thematic fit. The third stage is confirmation and scheduling by the Talent Division. The fourth stage is oversight and final approval by the Deputy Editor in Chief. This multilayered mechanism is important given that a live broadcast offers no opportunity for re-editing after airing.

This tiered mechanism shows that the selection process does not occur at a single decision point, but rather through a process carried out from the planning stage all the way to final confirmation. This is important because a live broadcast provides no opportunity to re-edit after airing, so all checks must be carried out thoroughly before the production process begins. In a live broadcast, all preparations must be arranged quite carefully because there is no editing process, so any mistake that occurs cannot be corrected or redone.

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Based on the *Hierarchy of Influences Theory*

The gatekeeping mechanism in the selection of guest speakers for the Damai Indonesiaku program takes place through four interconnected stages. The first stage is planning through a weekly meeting every Wednesday that is collective and participatory in nature. The second stage is the selection of guest speakers based on the criteria of rating and share, religious scholarship, public communication ability, digital track record, and thematic fit. The third stage is confirmation and scheduling by the Talent Division. The fourth stage is oversight and final approval by the Deputy Editor in Chief. This multilayered mechanism is important given that a live broadcast offers no opportunity for re-editing after airing.

This tiered mechanism shows that the selection process does not occur at a single decision point, but rather through a process carried out from the planning stage all the way to final confirmation. This is important because a live broadcast provides no opportunity to re-edit after airing, so all checks must be carried out thoroughly before the production process begins. In a live broadcast, all preparations must be arranged quite carefully because there is no editing process, so any mistake that occurs cannot be corrected or redone.

Individual Level

Analysis based on the Hierarchy of Influences Theory shows that all five levels of influence operate simultaneously. At the individual level, the subjective judgment of the Executive Producer and Producer regarding the communication ability and scholarly knowledge of a candidate guest speaker becomes a fundamental consideration.

The triangulator affirmed that choosing competent and credible guest speakers is an absolute requirement for responsible information broadcasting.

> *"Yes, I strongly agree. So competent, credible people are people whose information can be held accountable. So to convey a piece of information, of course the media must be very selective in order to avoid the spread of hoaxes So indeed it must be competent and credible people like that."* **(Triangulator, interview, June 19, 2026)**

This confirmation from the triangulator strengthens the validity of the finding that competence and credibility are not merely the personal preference of the production team, but a professional standard that should be upheld by every broadcast medium.

Routines Level

At the routines level, the weekly editorial meeting and the use of rating and share data as the basis for evaluation constitute a standard, institutionalized mechanism. The triangulator

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affirmed that the editorial meeting is a thoroughly appropriate channel in the gatekeeping process.

> *"So that's what's called an editorial meeting. Usually there's the editor in chief, the executive producer, the producer, and then also the creative team. Because that will determine the direction as I said earlier of what's called the gatekeeping process, or the selection process, which happens in an editorial meeting. So if you say it has gone through that process, then it has gone through a very proper channel. If a program doesn't pay attention to rating and share, doesn't pay attention to what is currently needed, or what's interesting, or what's currently in the public spotlight, then of course that's not efficient. What's the point of running a program if it's not for the sake of its business interests? Those are the choices in guest speakers, or theme, or the direction the show should take that need to be paid attention to, so that it has high rating and share, so that it can be sold to data clients, and can earn money from advertising or sponsorship."* **(Triangulator, interview, June 19, 2026)**

Thus, the weekly meeting mechanism found in this study is shown to be a gatekeeping practice that is theoretically and practically sound.

Organizational Level

At the organizational level, the tiered authority structure with the Deputy Editor in Chief as the highest authority reflects organizational control that ensures production decisions remain aligned with editorial policy.

The triangulator confirmed that the influence of organizational structure on gatekeeping is natural and even necessary to maintain business stability and the company's reputation:

> *"Things like that a TV company has stakeholders too, right? So the business must not be disrupted. So if there is influence from the editorial structure, it does need to be respected, because of the consideration that a television company's economic and business stability must not be disrupted. So it's not a problem it's really fine."* **(Triangulator, interview, June 19, 2026)**

The involvement of the Deputy Editor in Chief as the highest authority, attending the weekly meeting once every two weeks, is a concrete form of organizational control that ensures production decisions remain aligned with editorial policy and the company's broader interests.

Extramedia Level

At the extramedia level, KPI regulations through the P3SPS, oversight by the Press Council, business interests (rating, share, and sponsors), and the guest speaker's popularity on digital platforms are external forces that shape selection decisions.

The triangulator explained that, as a television medium dependent on advertising revenue and sponsorship partnerships, the program cannot be separated from the media's business needs.

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> *"This is really about the business, where a program lives off advertising, brand partnerships, or sponsorship. Given all that, if a program doesn't pay attention to rating and share, doesn't pay attention to what is currently needed, or what's interesting, or what's in the public spotlight, then of course that's not efficient. What's the point of running a program if it's not for the sake of its business interests? Those are the choices in guest speakers, or theme, or the direction the show should take, that need to be paid attention to, so that it has high rating and share, so it can be sold to data clients, and can earn money from advertising or sponsorship."* **(Triangulator, interview, June 19, 2026)**

The triangulator confirmed that all these external factors are legitimate considerations that must be taken into account in the gatekeeping process, since media does not operate in a space separate from external pressures.

Ideological Level

At the ideological level, the policy of avoiding guest speakers who spread hate speech, SARA issues, or religious controversy reflects the program's commitment as a moderate, tolerant, and soothing medium of Islamic outreach (*syiar*).

The triangulator offered an explanation regarding this finding, affirming that controversy is not always an absolute barrier, but that the type of controversy is what matters:

> *"Actually, it's not that someone who is controversial can't be chosen. There are certainly reasons either way So we have to look at what kind of controversy it is. Is it, say, 'cancel culture' in the sense that he insulted a religion then, yes, that is not appropriate to invite."* **(Triangulator, interview, June 19, 2026)**

Although the triangulator offered a more flexible perspective, they nonetheless affirmed tvOne's policy of avoiding guest speakers associated with SARA issues as an appropriate step.

The gatekeeping process carried out for a live broadcast contributes to shaping the guest speaker's credibility in the eyes of the audience. The competence (expertise) component is fulfilled through the assessment of educational background and public speaking ability. The trust (trustworthiness) component is built through verification of digital track record and the avoidance of guest speakers with controversy potential. The attractiveness component is considered through the guest speaker's popularity on social media and cultural fit with the local audience. This is in line with McQuail (2010), who states that the higher the competence of the guest speaker, the greater the likelihood that the audience will trust the information conveyed.

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V. CONCLUSION

The gatekeeping mechanism in the selection of guest speakers for the live program Damai Indonesiaku on tvOne takes place through four interrelated stages: planning through a weekly meeting every Wednesday, assessment of guest speakers based on established criteria, schedule confirmation by the Talent Division, and oversight and final approval by the Deputy Editor in Chief. This layered mechanism ensures that guest speakers who appear in the live broadcast have gone through a thorough filtering process before the program begins. Guest speaker selection is also influenced by internal factors, such as rating and share, communication ability, scholarly credibility, and thematic fit, as well as external factors, such as KPI regulations through the P3SPS, oversight by the Press Council, popularity on social media, and the avoidance of guest speakers with potential for controversy or SARA issues. The parties involved in the gatekeeping process consist of the Executive Producer, Producer, Host, Assistant Producer, and Talent Division, as well as the Deputy Editor in Chief as the highest authority holding veto power, so that this process is collective and participatory in nature while still operating within a clear organizational hierarchy, in line with the Hierarchy of Influences Theory of Shoemaker and Reese. These findings contribute to the development of gatekeeping studies on religious based live broadcast programs, and can serve as material for evaluation by program managers as well as a reference for other television media in improving the quality of their guest speaker selection process. Future research is recommended to expand the scope of study to other program genres and to apply a comparative approach across television stations in order to enrich understanding of the dynamics of guest speaker selection in national broadcast media.

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