

CONTEMPORARY COMMUNICATION GAZETTE



OFFSTONE

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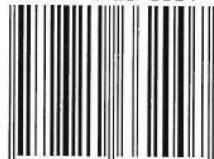
A photograph showing a man in a suit and glasses speaking to a woman in a pink hijab who is holding a microphone. In the background, another person is holding a video camera. The scene suggests a press conference or interview.

**Facebook
dan Nilai Akidah
Remaja Islam**

**Quran and Media
Content**

**Gender and Religion
in Gubra**

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FROM THE CHIEF EDITOR

We are now living in a borderless world. Since the inception of the internet, communication has become unprecedented and very much unpredictable. Today, many terms emerge and redefine what communication is. Internet of Things, Artificial Intelligence and automation have become our recent vocabularies, although many are still vague of what they actually are. We are now in a world full of uncertainties and hope that we have some ideas of what the future has to offer.

Despite such uncertainties, we have seen various emerging communication technologies that have changed communication and the way we communicate. Social media and abundance of user-generated content provide diverse news to audience, but they also offer other forms of uncertainties such as fake news and hoax. This brings us to a very important question of ethics—how ethical we should be in navigating communication today and in the future? Pondering this might need us to go back to history, come back to the teachings of religion and start to campaign for good causes. Religion for instance, can be one of the important elements to produce films. Social media, in addition, can be a tool for effectively spreading da'wah and enhancing Muslims' understanding about Islam.

These are some discussions we bring in the first edition of Offstone. We hope by bringing such topics which are written in the form of semi academic and popular writing into the debate, will provide a platform for academics and readers of this magazine to not merely understand the current uncertainties we are facing, but also to extend the studies into deeper investigations and producing impactful and meaningful findings for the society.

Although we are not sure what is next for the future, we have to make the first move today!

Thank you

Dr Siti Suriani Othman

Chief Editor of Offstone

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Promotional Content Model of Aceh Tourism in Social Media

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Executive Summary: Department of Aceh Culture and Tourism has social media accounts that are used to promote tourism destinations in Aceh, each published content, previously selected by rules and conditions, so that any content that finally appears on social media accounts is expected to attract interest of prospective tourists who will visit Aceh.

Introduction

Head of Department of Aceh Culture and Tourism said that Aceh tourism objects and attractions includes nature, cultural, historical, tsunami tourism, and culinary tourism (Head of Department). With all types of tourism available, certainly a promotion process is needed that can reach a broad audience in order to be able to attract tourists. The presence of social media that has influenced various lines of people's lives can also be used to promote exotic destinations, based on a study conducted by Ashabul Yamin in 2019, and attractions that have selling points to attract both national and foreign tourists.

Based on research in 2017 at the Department of Aceh Culture and Tourism, it was found that not all existing tourism destinations are published on the Department of Aceh Culture and Tourism social media, there are rules related to what content and what will be published on their social media.

Promotion Through Social Media

Based on the results of the research, it was found that in the process of developing tourist destinations in its area, Aceh should focus on the development of three main areas that have been divided to facilitate the development process. The first area is Banda Aceh, Aceh Besar, and Sabang, the second area Aceh Tengah, Bener Meriah, and Gayo Lues, and the third area, Simeulue and Singkil. This selection is based on the

ease of access of tourist areas and the types of tourism that can be developed more easily and variably, so that promotional activities through social media are more focused on these areas.

Related to the content uploaded on social media, Department of Aceh Culture and Tourism uses the tourist attraction parameters "THREE A", as observed by Oka Yoeti in his book *Perencanaan dan Pengembangan Pariwisata*. Attractions that are presented whether it is worthy of publication, Amenities related to tourist facilities which are ready to accept tourists, including lodging, rest rooms, cleaning facilities, religious facilities, etc. that support tourist activities while in tourist attractions, and also the level of Accessibility to the tourist sites, reach to the nearest city, adequate road access, street lighting, and so on. So that if all three elements are met, then the related tourism object will be made content to be uploaded on its social media, including Twitter and Instagram.

Besides creating its own content, Department of Aceh Culture and Tourism also included other parties to participate in promoting certain tourist destinations in Aceh's districts and cities on its social media, such as tourism ambassador by sending content of both photos or videos related to tourism in the area through contacts on its website or social media, so that later the content will be corrected and calculated for its feasibility to be published based on the rules discussed earlier regarding Attractions, Amenities, and Accessibility, and if the three criteria are met, the publication team will publish the content either on its social media or website.

As the result of using social media in promoting Aceh attraction spots, there has been an increase in the number of tourists visiting Aceh Province since 2015 when Department of Aceh Culture and Tourism first launched their social media.

Month/Year	Tourist Visits
January-December 2015	1.717.116 Tourist
January-December 2016	2.154.249 Tourist
January-December 2017	2.364.383 Tourist

Table 1 Number of Tourist Visits After the Use of Social Media
Source: Aceh Provincial Culture and Tourism Office February 2018

Conclusion

Information and content available on social media are very diverse, so the selection of interesting content and in accordance with the promotion needs of social media owned by the Aceh Culture and Tourism Office is very crucial, with the result that the published content can increase the engagement and interest of the viewers to find out more about tourism in the province of Aceh who later chose to come to visit Aceh

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Threat of Hoax in Indonesian Journalism

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Executive Summary: *Information search on Indonesian television news uses social media as a source. Because of that, there are high possibilities that the news on television could be affected by hoax information from the usage of such social media. As a result, the confirmation and verification process of the information is challenged with the speed of information in the midst of media competition, especially television.*

Introduction

Journalism in Indonesia is experiencing a crisis. The proliferation of fake news related to coverage of a number of major political events is a major challenge that gave impact to the media sector. Fake news (hoax) proliferate fertile towards the election. Journalism in Indonesia is threatened with exposure to hoaxes. News in Indonesia is easily exposed to hoaxes due to the rapid large amount of information spread over the Internet. The mass media, especially television which prioritizes speed is threatened to deliver hoax news because it is pursued by airtime. Scattered information that has not been confirmed and verified makes the program stakeholders (news producers) of television stations confused. Prudence and information verification are challenged with the speed of information spread and at the same time reporting in the midst of competition between television stations.

Social Media Hoax Threat Towards Television Journalism

In this study, a descriptive method approach was used to provide an overview of the possibility of news hoaxes that might occur on television. The process of data collection was conducted by interviewing informants from the national news television producers in Indonesia. The interviewees were Mia Ilahude (Kompas Tv), Arif Perkasa (iNews), Ronald Panggabean (Tv One), and Kevin Egan (Metro Tv). All informants acknowledged that there might be mistakes or they might be delivering hoax news when speed is the key now, especially on television. The verification and clarification process are sometimes ruled out. Information usually conveyed without any clarification and verification. In addition, television news now is not only competing between televisions but also with online media. According to them, in the process of verifying the news, sometimes they search for information through online channels from social media, such as Facebook, Instagram, and Google. However, they usually search from a credible source or media channel. But surprisingly, they do not make these as their main reference. If the news source appears first on social media, the seeking of information process will be from social media itself. There are also times when information came from unexpected sources including social media. Now many people with sophisticated cellphones record events or things that happen around them and upload them

immediately. But usually the news producers can only post them after they get the consent from the owner of the videos. To overcome hoaxes, all coverage that will go on-air must go through the editorial meeting mechanism. During the meeting, they should choose valid or credible sources of the information. After that, they should re-verify and determine which ones are worth to go on-air. Perhaps, this mechanism can be a deterrent for hoax news if it is applied for every television news.

Conclusion

The information of the news coverage in the mainstream media that were retrieved from social media is sometimes a separate trap for news program stakeholders because it is not impossible that at many times, circulating or viral information is actually hoax information and disseminated for the purpose of certain interests. The principle of journalism in determining its news and packaging must be based on news value because it risks the credibility of the news itself. Without confirmation and verification, journalism in Indonesia is threatened to report hoaxes.

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Qur'an and Media Content

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Executive Summary: *Media have been developing from written to print to broadcast and finally to interactive or social media. However, media content remains the same despite the change in the production techniques. This article highlights pivotal content for the media based on the titles of the Qur'anic chapters where the noble Qur'an is the life guide for Muslims.*

Introduction

Content of media in Islamic countries should basically reflect the image of Islam. The noble Qur'an is an endless source of knowledge and ideas. Every generation discovers from the noble Qur'an new thoughts. Dr Mustafa Kanakir in his book published in 2007 about Islamic television channel emphasized that media content should make the Qur'an its main source. Even though media content is being transformed to a personal rather than institutional production, the expensive content like drama and documentaries remain in need of team production such as production companies and production houses. Lindsay Wise in her article published in 2005 stated that Sheikh teaching is not enough and listening to Qur'an and Sunnah also not enough in the age of secular entertainment. The content should be in different forms such as drama, documentary and cartoon. An overall glimpse at the titles of the noble Qur'an chapters brings to light numerous themes for media content. Only four essential themes will be introduced in this article.

Qur'anic Media Content

Wise in his study of ethical reality television states that traditional Islamic television programs lead to misrepresentation of Islamic media and message. The term Qur'anic Media Content refers to the content that is inspired by the noble Qur'an. Content inspired by the noble Qur'an can be produced in different formats such as drama, documentary, competition, game show, chant show and even talk show. The four themes to be introduced are belief in Allah, belief in the hereafter, Prophet Muhammad,

and the universe. These themes have to be dominant and prominent in the media to bring back audience to the straight path of Allah (SWT).

First, believing in Allah (SWT) is a fundamental concept in the noble Qur'an. It is represented in the chapters of, but not limited to, *Al-Mu'minun* (The Believers), *An-Nur* (The Light), *Fatir* (The Originator), *Ar-Rahman* (The Beneficent), *Al-A'la* (The Most High) and *Al-Ikhlas* (The Unity). The Translation of the Qur'an chapters' titles is according to Saheeh International translation published in 1997.

Second, believing in the hereafter is another prominent theme in the noble Qur'an. It is manifested in the chapters of *az-Zumar* (The Groups), *al-Jathiyah* (Crouching), *al-Waqi'ah* (The Event), *al-Hashr* (The Gathering), *at-Taghabun* (Mutual Loss and Gain), *al-Haqqah* (The Inevitable), *al-Ma'arij* (The Ways of Ascent), *al-Qiyamah* (The Resurrection), *an-Naba'* (The Great News), *al-Ghashiyah* (The Overwhelming), *az-Zalzalah* (The Earthquake) and *al-Qari'ah* (The Striking Hour).

Third, Prophet Muhammad (BPBUH) is an abundant theme in the noble Qur'an. Some of the chapters that represent the life of Prophet Muhammad are *Al-Isra'* (The Night Journey), *Ta Ha*, Muhammad, *Al-Hujurat* (The Apartments), *Al-Muzzammil* (The One Covering Himself), *Al-Muddaththir* (The One Wrapping Himself Up) and *'Abasa* (He Frowned).

Finally, the noble Qur'an draws our attention to study the universe to discover the greatness of its creator. The theme of universe is evident in the chapters of *ar-Ra'd* (The Thunder), *ad-Dukhan* (The Smoke), *an-Najm* (The Star), *al-Qamar* (The Moon), *at-Takweer* (The Overthrowing), *al-Infitar* (The Cleaving), *al-Inshiqaq* (The Splitting Asunder), *al-Buruj* (The Big Stars), *at-Tariq* (The Night-Comer), *al-Fajr* (The Dawn), *al-Balad* (The City), *ash-Shams* (The Sun), *al-Layl* (The Night), *adh-Dhuha* (The Forenoon), *al-'Asr* (The Time) and *al-Falaq* (The Daybreak).

Conclusion

The noble Qur'an is the intrinsic source of media content. Content producers have to obtain their contents from the noble Qur'an. The noble Qur'an is not limited to the four themes mentioned above, but it is a boundless source for media content.

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Gender and Religion in *Gubra*

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Executive Summary: This paper highlights how the ‘critically-acclaimed’ film, *Gubra* (literal translation: anxiety) released in 2006 and directed by Yasmin Ahmad shape the way in which gender and religion/Islam is represented. The article will briefly explore film that articulate issues related to recurrent themes in a contemporary Malay film – i.e. family problems and societal conflict - in a less mainstream way.

Introduction

From mainstream and commercial films to alternative and independent filmmaking, there is always a meaning-making process that allows a film to be interpreted by the audience. The film *Gubra* were chosen to provide significant insights and contradictions in negotiating about gender and religion, as reported in Reuters in 2009 that most of Yasmin’s films are known to be controversial in the local film industry, primarily for ‘being critical in exploring sensitive subjects such as interracial relationships and religion’. Local and regional film scholars including Professor Khoo Gaik Cheng, Dr. Norman Yusof and Dr. Lee Yuen Beng also acknowledged Yasmin’s film for being ‘too liberal’ and ‘unrealistic’ and ‘unnecessarily’ challenging Islam and the Malay-Muslim status-quo in Malaysia. A renowned film theorist, Professor David Bordwell in 1989 elaborates that making films involves the construction of meaning out of the textual cues in the film, and the same textual element may be interpreted differently in different contexts. For example, the theme of love may be represented differently in different genres and sociocultural contexts, hence highlighting the diverse meaning of love in relation to, for example, religion

Gubra: A Discussion on Gender and Religion in Malay(sia)

From mainstream and commercial films to alternative and independent filmmaking, there is always a meaning-making process that allows a film to be interpreted by the

audience. Film *Gubra*, according to Dr. Norman, have propelled the director to the forefront of contemporary Malaysian cinema and simultaneously displayed the cinematic vision of ‘art film.’ Art film in typical, draws on the connection between stylistic appeal and the author-centred narration strategy, as Professor David Bordwell and Dr. Kristin Thompson in 2010, reiterate that many art filmmaking movements engaged with the social and political upheavals of the era.

In brief, *Gubra* - the sequel to *Sepet* and is set a few years after the initial love story of Orked and Jason - portrays the lives of two conventional families; both are forced to adapt to change in the face of adversity. In specific, this film portrays the life of sex workers (character of Temah and Kiah) and a *bilal* family in the same neighbourhood. Discussions on religion in this film are articulated through the contestation of the Malay-Muslim identity (for example, the events about the *bilal* and the ‘untouchable’ subject matters of a dog and a sex worker). A recent research conducted by Suria Hani A.Rahman in 2019 found that these Malaysian art films articulate that religion in general (and Islam in particular) is a manifestation of the specific conditions of a Malaysian multi-cultural society.

From a gender discourse point of view, *Gubra* problematises women’s position within the modern patriarchal society. Although Temah is portrayed as a single mother, who works as a sex worker (together with Kiah), the plot reflects women’s perspectives within their confined universe. On the contrary, their neighbours – the *bilal* and his family – are established in the role of ‘helpers’ that provide comfort to Temah, her son, and Kiah in their quest for love and happiness.

Conclusion

Narratively, *Gubra* reframe anxiety over Malay-Muslim sensitivities (i.e. race, religion and gender within a multicultural Malaysian society). The film challenges taboo subject in Malaysian society – e.g. patriarchal/domestic abuse and inter-ethnic relationships. As the above analyses have shown, the art film by Yasmin Ahmad mobilises Islam to execute a critique of Malaysian society and its inequality and suppression of women both in family and society. Therefore, it is worth to underline that she can be considered an Islamic director despite all the criticism from conservatives.

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Screening Islam in the Malay(sian) Horror Films: A Brief Discussion

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Executive Summary: This paper highlights how horror films shape the way in which Islam is represented in Malay films. In specific, the article will briefly explore the horror genre and its representation in film, and then highlight how the monstrous threat and the mainstream society are portrayed in the Malay horror films.

Introduction

In general, this paper highlights the idea that the usage of language, including cinematic language, has always been politicalized and interlaced with power. Proposed by well-known scholar Stuart Hall in a book *Culture, society and the media* in 1982, “language and symbolisation lead to the politics of signification, involving an ideological power to signify events in particular ways.” From that, it can be said that “language” consists of an intersection between power, the events (i.e. issues), the thoughts (i.e. expression of ideas) and a set of signs (i.e. words, sound and image) in a meaning production, which Hall in 1997 termed as representation.

Screening Islam in the Malay Horror Films

According to Professor Celestino Deleyto in 2012, an expert in film theory and analysis, film genres “are categories, ways of explaining the world, which are believed to function like predictable machines that the human being will be able to wholly control.” The genre characteristic also allows critics to recognise, appreciate and articulate similarities and differences among films, as Professor Barry Keith Grant in 2007 stated that genre films feature standard ways of representing gender, class, race, ethnicity, as well as what is being highlighted in this paper; religion.

As a cultural product, a film is regarded in Malaysia as being significant to disseminate the brand of Islam. Indeed, investigating Malaysian film under the lens of genre helps to highlight an apparent contradiction that characterises the circulation of genre conventions across different national, cultural, and linguistic contexts. The contradiction may happen even at the level of a single filmic text, as in the

analysis conducted by Suria Hani A. Rahman for her PhD research in 2019 that a film, in fact might employ established conventions of genre and at the same time, challenges and rewrites them.

Horror is a popular genre in the Malay(sian) cinema. As a popular genre, the Malaysian horror narrative has also progressed and shifted; from the Pontianak (woman vampire) representations, to the battle between tradition and modernity such as in the film Al-Hijab (The Partition; 2011, dir. Pierre Andre) and the blockbusters Khurafat (Superstition, 2011), Munafik (Hypocrite, 2016) and Munafik 2 (2018) (all directed by Syamsul Yusoff). For example in Khurafat, the use of witchcraft to seduce a woman (by the main character, Johan) portrays the binary characters of the villain and his confrontations with the monsters, which require the central male figure either to succumb to the supernatural power and temptations or to acknowledge the presence of supernatural beings (also in Al-Hijab). It is worth reiterating that the films' relations to Islam are constructed in an apparently contradictory way: Islamic allusions to morality, and verses of the Quran are framed together with traditional Malay beliefs in sorcery, witch-hood, and superstitious practices. As a result, the narratives articulate moral stories, affirming Islamic principles condemning egotism, immodesty, greed, superstitious belief, and secular materialism. Therefore, Suria Hani in 2019 found out that apart from horror simply employing fear, the above-mentioned films also illustrate a linkage of moral narratives over traditional beliefs and practices as well as behaviours which are deemed to be immoral and contradict the teaching of Islam.

Conclusion

The above discussion exhibits a restricted cultural and religious view, since these films refer specifically to the traditional beliefs of only one ethnic group, the Malays, and Islam. Nevertheless, it is justified that the contextual setting also shapes the representation of Islam (and non-Islam) in Malay(sian) horror films, in this case by the specific history of Malaysia and its sociocultural background.

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Why Does User-Generated Content (UGC) Matter?

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Executive Summary: This discussion brings up issue of how and why User-Generated Content (UGC) matters specifically in terms of journalism practice and ethics. Based on current literature, UGC is a mass activity performed by both professional journalists and untrained citizen. While the use of UGC provide diverse coverage on various matters, it is also threatening journalism in terms of credibility and trustworthiness. UGC does matter all of us, because all of us are producing UGC every day, content sharing is massive and leads to the question of how long legacy of journalism will survive as the pillar of democracy.

Introduction

User-Generated Content (UGC) is growing, it is undeniable. When we see ordinary citizen posting on social media platforms, posting videos on Youtube and upload writings online, those are considered the act of producing UGC. Generally speaking, when content is produced by ordinary untrained citizens and shared to the public, they are producing public content. Although previously this act was performed by professional journalists, curating content is now a mass act, or also known as citizen journalism which is also known as participatory journalism, open-source journalism, grassroot journalism, hyper-local journalism, reciprocal journalism or hybrid mode of journalism. In essence, Professor Melissa Wall in her study on citizen journalism found that this form of journalism suggests certain level of involvement of audience in the process of news production. Today, citizen journalism is impacting our society in various levels of life activities, including the landscape of journalism as a field, such as the quest for a new journalism model and changing the epistemology of journalism.

Why UGC matters?

Dr Chung, Professor Nah and Dr Yamamoto in “Conceptualizing Citizen Journalism” argue that UGC produced by citizen journalists today has undeniably affect practices of journalism in terms of creating a blurring line between content and producer, and

producer and user of media content. This is pushing, to some extent, journalists to negotiate their professional roles that this involved application of technology, the use of social media in news production.

A review of literature on UGC by Dr Naab and Professor Sehl in 2016 shows that studies revolve around research on UGC include investigations related to collaborations between audience and journalists, relationship between professional and participatory journalism, the integration of UGC in professional journalism practices and studies focused on studying the integration of technology in UGC and interaction between audience and professional discursive practice.

In the context of newsrooms, UGC has been found helpful and also burdensome by journalists. To some extent, it becomes a tool for finding news angle and news sources such as how social media has been utilized for this purpose. This leads to diversity of content being published in the media, ready to negotiate audience feedback, searching what is happening in the community and source verification process. Today, the needs for journalism to engage with online comments are becoming crucial and should not be totally ignored, observed by Masullo and Dr Pain in 2016. This develops more collaborative news environment, according to Professor Stuart Allan a notable journalism scholar in the UK, that will lead to better quality of journalism, fostering social empathy and advancing democracy by including marginalized voices, encouraging crowdsourcing and enhancing investigative journalism.

However, to some cultures, UGC is negatively associated with quality journalism, when it comes to quality of public engagement, credibility of content, trustworthiness, accuracy and the impact of UGC to the overall well-being of the society.

Conclusion

Hence, UGC in general may be seen as changing the legacy of traditional journalism, both in terms of practice and media output. Although it is seen as unprecedented in terms of allowing inclusion of marginalized voices, it is also threatening journalism and the whole world as UGC is produced by untrained citizens, thus questions of credibility and trustworthiness are raised. How safe is our world and its abundance circulation of information that sometimes troublesome to be verified, raising another pertinent

question of inclusiveness and democracy.

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By:



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أخلاقيات العمل الصحفي في ظل ثورة الإعلام الجديد

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ملخص:

تعتبر الفكرة التكنولوجية في مجال الإعلام نقلة في مهنة الصحافة والتي لم تعد حكراً على خريجي الصحافة، بل أصبح كل من يملك حساباً الكترونياً على موقع وتطبيقات الاتصال مرشحاً بقوة لأن يكون صحافياً ينقل الخبر حال وقوعه، لكن انتشار ظاهرة الصحفي المواطن غير الخاضع لضوابط العمل الصحفي وأخلاقياته هددت قيم الصحافة، وكانت تتسبب بانتكاسة فيها أدت إلى ظهور نهج من أخلاقيات الإعلام الجديد تفتح المجال للمزاوجة بين القديم والجديد، بطريقة سلسة تعزز الأخلاق والمثل الإنسانية قبل الخبر والمعلومة ذاتها.

كلمات مفتاحية: الإعلام الجديد – الصحافة – أخلاقيات الإعلام - التكنولوجيا

Abstract: The technological development in the field of media is considered as a shift in the profession of journalism. Which is no longer limited to journalism graduates, but the spread of the phenomenon of citizen journalist who is not subject to the controls of journalistic work and ethics threatened the values of the press, and almost caused a setback. This issue led to the emergence of new media ethics that opens the door to the mixture between the old and the new in a smooth manner that promotes ethics and human principles prior to news and the information.

Keywords: New Media - Journalism - Communication Ethics – Technology

مقدمة

يمثل الإعلام الجديد ثورة تكنولوجية ومعرفية هائلة في العصر الحديث، ورغم دور الإعلام الجديد الرائد إلا أنه تسبّب باضطراب على مستوى العمل الصحفي، الذي لم ينته حتى الآن من إتمام أجندته أخلاقياته بشكل صريح وواضح يجعل من السهل تأويله أو استخدامه، والتي أضافت عبئاً على بيئة العمل الصحفي، ودفعته لمراجعة ضوابطه المهنية وأخلاقياته الإعلامية.

لكن قبل البدء في البحث بالعلاقة بين هذه الأخلاقيات الصحفية، وبين الإعلام الجديد، لا بد أن نسأل هل مصطلح الإعلام الجديد هو الأنسب لتعريف العلاقة المستجدة بين التكنولوجيا الجديدة والإعلام التقليدي؟

بداية مع ظهور الخيوط الأولى لأدوار التكنولوجيا وتطبيقاتها في نشر الأخبار والمعارف، ارتدى الباحثون إطلاق مصطلح "الإعلام البديل"، وتوقفوا خلال المرحلة القادمة أن يتراجع دور التلفاز والإذاعة والصحف وحتى المواقع الإلكترونية الإخبارية ذات الطابع التقليدي، لصالح نوع جديد من الإعلام يتميز بأنه ديناميكي وفعال ومتعدد ويسير وفقاً لمتطلبات الجمهور، بل ويلعب الجمهور فيه دور المراسل والكاتب، وتبيّن أن ما جرى لم يكن استبدالاً وإنما نوعاً من التزاوج بينهما.

نتيجة لهذا التزاوج الذي اصطلح الباحثون على اعتباره لاحقاً "تعايشاً"، تم تصدير مصطلح "الميديا الجديدة" الذي اعتبر عنوان الارتباط الأزلي بين الإعلام التقليدي، ووفقًا لهذا الاتجاه اعتبر الباحثون الغربيون الميديا الجديدة، كوكبة تعانيش فيها وسائل الإعلام التقليدية مع تكنولوجيات جديدة متغيرة، وأما الميزة التي تحظى بها هذه الميديا الجديدة فهي قدرتها على التغيير المستمر والابتكار المتواصل في الأجهزة والتطبيقات، بينما تختلف عن الميديا القديمة في أنها أفسحت مجالاً تقاعدياً للجمهور.

وعليه، يمكن القول إن الإعلام الجديد كما يعرفه الباحث عباس صادق (2008) هو إعلام الكتروني، يشمل مختلف الفعاليات التي يفترض أن يقوم بها الإعلام التقليدي من نشر المعلومات، مع وجود حيز لمشاركة الجمهور في نشر المعلومات، بالإضافة إلى ميزات يختص بها مثل: اتساع مداه وانتشاره وصعوبة التحكم فيه أو توجيهه وتنوعه الهائل وдинاميكته الشديدة، ورغم ذلك اتصاله واعتماده الدائم على الإعلام القديم.

ونتيجة لذلك ظهرت عدة إشكاليات فيما يخص مسألة الأخلاقيات، خاصة تلك التي تحكم عملية النشر، والتي كانت خاصة بالإعلاميين وأصبحت الآن مجالاً لتوعية الجمهور، مثل أخلاقيات المصداقية والكرامة الإنسانية، الحياد والنزاهة وطرح الحقائق، وغيرها من الأخلاقيات.

وتعرف الأخلاقيات بأنها الضابط والمرجع الذي يحكم تعامل الصحفي مع مادته الإعلامية، وإذا ما كنا نتساءل إن كانت هذه الأخلاقيات تتطابق على الإعلام الجديد، فإن علينا التذكر بأن هذا الإعلام ما زال يستقي أصوله ومضمونه من الإعلام القديم، لذلك وفيما يخص الإعلاميين ما زالت الأخلاقيات المهنية للصحافة قائمة حتى في ظل التكنولوجيا الحديثة، بل إن الحاجة له تضاعفت.

هل نحن بحاجة إلى أخلاقيات ديناميكية للسيطرة على الإعلام الجديد؟

يشير الأستاذ ستيفن وارد (2013) في مقال له حول أخلاقيات الإعلام الجديد إلى أن العديد من الناس يتقبلون حقيقة ثورة الإعلام، ولكنهم ينكرون ما يستتبعه هذا الواقع، أي ثورة في أخلاقيات الإعلام، وعندما يتعلق الأمر بالأخلاقيات نصبح محافظين حتى لو كنا نقدمين في تعليمنا وممارستنا. ووفقاً لهذا الطرح يشير وارد إلى أن أخلاقيات الإعلام بحاجة إلى تغيير في ثلاثة مجالات:

- الأولى: رؤية جديدة متعددة لطبيعة أخلاقيات الإعلام.
- والثانية: تحديد أخلاقيات تطبيقية تحكم الممارسات الإعلامية.
- والثالثة: تدويل هذه الأخلاقيات وعلمتها ليكون بالإمكان تعميمها على مختلف دول العالم.

وعليه نتوصل أن الأخلاقيات اليوم تكمن في قدرة الصحفيين على استخدام وسائل الإعلام والتواصل الالكترونية الاجتماعية، وعلى الآلية التي يستخدمونها بها، وقدرتهم على نشر مفاهيمهم بشكل عالمي متكامل، فالمعضلة والميزة التي يقف أمامها العالم اليوم هو أنه غداً قرية صغيرة بمفاهيمه وتوجهاته، لذا وجب على الممارسين للإعلام الجديد أن تكون أخلاقياتهم عصرية وعاصرة للحدود، وفي نفس الوقت أن تكون متنائمة مع قيم المجتمعات وطرح قضايا تخدم الأمم وليس مجرد الجماهير المحلية كما وتراعي الابتكار والحدود الأخلاقية في الوقت ذاته.

ختاماً، من المؤكد أن أخلاقيات الصحافة في وسائل الإعلام الجديد تبقى كما يشير عدلي رضا (2010) في كتابه "أخلاقيات الإعلام في عصر العولمة" جزء من أخلاقيات الصحافة والإعلام، لكنها بحاجة إلى مزيد من الدинاميكية في طرحها وصياغتها، أضف لذلك أن الأخلاقيات التي طرحت في مرحلة ما من الإعلام التقليدي عُدت جزءاً من قضايا النخبة، أصبحت بالنسبة للإعلام الجديد أهمية قصوى لا يختلف حولها اثنان، نتيجة لانعدام الضوابط المؤسساتية التي تحكم العمل الصحفي المهني، أضف لذلك الكم الهائل من المعلومات وصعوبة التأكيد من مصادرها ودقتها.

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Orang Arab dalam Bidang Penerbitan Akhbar dan Majalah di Malaysia

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Executive Summary: *Newspaper is one of the mediums for communicating information to the public. However, not many people know the history of newspaper publishing in Malaysia. Findings show that the Arabs were among the pioneers of Malaysian newspapers. Saudara, Warta Malaya, al-Ikhwan and al-Imam were among their publications that featured various issues engaging the Malays.*

Pengenalan

Akhbar merupakan salah satu medium dalam menyampaikan maklumat kepada masyarakat. Namun, tidak ramai yang mengetahui sejarah penerbitan akhbar di Malaysia. Dapatan kajian menunjukkan bahawa orang Arab merupakan antara pelopor penerbitan akhbar di Malaysia. *Saudara*, *Warta Malaya*, *al-Ikhwan* dan *al-Imam* merupakan antara akhbar dan majalah terbitan mereka yang memaparkan pelbagai isu semasa melibatkan orang Melayu.

Sejarah penerbitan akhbar di Malaysia berkait rapat dengan penglibatan orang Arab serta perkembangan politik yang berlaku di dunia Arab, khasnya Mesir pada lewat abad ke-19 dan awal abad ke-20 Masihi. Menurut Profesor Md. Sidin dan rakan dalam buku mereka bertajuk *The Malays in the Middle East* pada tahun 2000, mengaitkan penerbitan akhbar *Ittihad* (1913) dan *Seruan Azhar* (1925) oleh pelajar Melayu dengan gerakan pembaharuan Islam di Mesir yang dipelopori oleh Jamaluddin al-Afghani (1839-1897).

Kesannya golongan reformis Melayu yang dikenali sebagai kaum muda mula bangkit memperjuangkan semangat nasionalisme dan pembaharuan melalui penerbitan akhbar dan majalah. Menurut Profesor Ramlah dalam penulisan beliau *Lembaga Malaya 1934-1941* pada tahun 1979, mengatakan bahawa kesedaran politik orang

Melayu turut berakar umbi dari Indonesia yang dibawa masuk melalui gerakan politik dan akhbar.

Penerbitan Akhbar dan Majalah

Pada peringkat awal, penerbitan akhbar dan majalah dipelopori dan dibiayai oleh keluarga Arab kaya dan berpengaruh. Majalah *Al-Imam* (1906) lahir hasil kerjasama anak muda Melayu dan keturunan Arab seperti Sayyid Mohammad Salim al-Kalali, pengasas *al-Imam* dibantu oleh Sayyid Sheikh Ahmad al-Hadi, Sheikh Tahir Jalaluddin, Haji Abbas Mohammad Taha dan Sayyid Mohamad Aqil. *Al-Imam* mempunyai persamaan dengan *al-Manar* (1898-1935), sebuah majalah reformis dari Mesir yang mempelopori idea Pan-Islam. *Al-Imam* menyeru umat Islam bersatu menentang penjajahan Barat, menggesa orang Melayu menuntut ilmu dan mengingatkan mereka tentang keadaan orang Melayu yang masih mundur.

Sayyid Sheikh Al-Hadi menerbitkan akhbar *Saudara* (1928) dan majalah *Al-Ikhwan* (1926-1931) yang dicetak oleh syarikat beliau, iaitu *The Jelutong Press*. *Saudara* merupakan akhbar yang berpengaruh sekitar tahun 1930-an sehingga tercetusnya Perang Dunia Kedua. Perjuangan *Al-Ikhwan* tidak jauh beza dari *Al-Imam* seperti membincangkan isu politik serta menuntut peluang sama rata dalam aspek pendidikan tanpa mengira status sosial.

Menurut Iskandar dalam penulisan beliau *Persuratkhabaran Melayu* (1876-1968) pada tahun 1973, majalah *Lembaga* (1934-1941) diterbitkan oleh orang Arab di Singapura dibawah pimpinan Dato' Onn Jaafar dan kemudianya diambil alih oleh Syed Alwi bin Syed Sheikh Ahmad al-Hadi. Menurut Syed Mohsen al-Sagoff, Syed Huseein bin Ali al-Sagoff menerbitkan *Warta Malaya* (1930-1942) sebuah akhbar harian Melayu pada Januari 1930. Pada mulanya akhbar ini dicetak oleh syarikat *Anglo-Asiatic Press* yang kemudiannya diambil alih oleh keluarga al-Sagoff dan diberi nama *Warta Malaya Press Ltd*. *Warta Malaya Press Ltd* turut menerbitkan *Warta Ahad* (1935-1941) dan *Warta Jenaka* (1936-1941) iaitu majalah dan akhbar mingguan. Dato' Onn b. Jaafar, Abdul Rahim Kajai dan Syed Hussein b. Ali menjadi editor akhbar ini. Akhbar-akhbar ini terpaksa dihentikan penerbitan menjelang perang Dunia Kedua. Selain itu, Syed Hussein juga turut membiayai penerbitan majalah *Genuine Islam* (1936-1939) dan *Al-Qalam* 1950-1968.

Contoh akhbar dan majalah yang diterbitkan di Malaysia:



Warta Malaya (1930)



Majalah al-Imam (1906)

Akhbar *Warta Malaya* membincangkan pelbagai isu seperti pendidikan dan ekonomi serta kebimbangan terhadap kaum bukan Melayu yang mula menuntut hak mereka. Menurut Roff dalam *The Origins of Malay Nationalism*, *Warta Malaya* turut menyuarakan agar orang Melayu diberikan peluang dalam jawatan pentadbiran. Menurut Meskipun industri media cetak berkembang pesat ketika itu, namun kadar celik huruf dalam kalangan orang Melayu masih rendah. Pihak British pula sentiasa mengawal dan menyekat pengeluaran akhbar dan majalah berunsur reformis dan anti-penjajah.

Penutup

Penglibatan orang Arab dalam bidang penerbitan bukan hanya bagi tujuan komersial semata-mata. Pendekatan serampang dua mata ini adalah usaha menyedarkan orang Melayu tentang keadaan politik, ekonomi dan sosial mereka yang jauh ketinggalan berbanding kaum pendatang. Penglibatan golongan intelektual Melayu berpendidikan Inggeris seperti Onn Jaafar merupakan satu pengalaman penting kepada beliau dalam memperjuangkan nasib orang Melayu menuntut kemerdekaan tanah air.

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Pentingnya Kempen Pendidikan Larangan Merokok di Tempat Awam

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Executive Summary: This article will focus on the discussions of the recent law that ban public smoking, as an initiative introduced by the Malaysian government. In the article, the author will highlight the public's reaction towards the smoking ban law, its positive impact towards health, and the pivotal campaign and publicity that support the law in Malaysia.

Pengenalan

Masih belum terlambat untuk mengucapkan syabas kepada kerajaan Malaysia atas keseriusan dalam penguatkuasaan undang-undang pengharaman aktiviti merokok di semua restoran dan kedai makan di seluruh negara pada awal Januari lalu.

Dapat disimpulkan bahawa majoriti dari rakyat Malaysia bersikap terbuka dan positif dalam menerima undang-undang baharu ini yang dilihat membawa kebaikan. Dalam hal ini, khusus berkaitan dengan kesihatan orang awam, majoriti daripada kita yang tidak merokok sering menerima tempias asap rokok oleh perokok aktif yang dahulunya bebas merokok.

Kewujudan platform seperti talian bebas tol yang disediakan oleh Kementerian Kesihatan Malaysia yang membolehkan masyarakat membuat aduan secara dalam talian terhadap mereka yang masih ingkar dalam mematuhi undang-undang ini turut disambut baik oleh masyarakat.

Sambutan positif masyarakat terhadap penguatkuasaan undang-undang sebegini sememangnya dapat dijangka kerana pengkaji lepas seperti Profesor Bhat dari Rajasthan University of Health Sciences, Jaipur, India bersama rakan-rakannya melalui kajian mereka yang bertajuk "*Effect of Anti-Smoking Legislation in Public Places*" pada tahun 2015 telah mendapati bahawa majoriti dari responden yang terdiri dalam kalangan bukan perokok dan perokok aktif yang menjawab soal selidik mereka di negara berkenaan bersetuju dengan pelaksanaan undang-undang anti rokok di tempat

awam kerana ianya dapat mewujudkan persekitaran yang lebih sihat.

Sungguhpun begitu, tidak dinafikan bahawa masih terdapat segelintir rakyat Malaysia yang kurang berpuas hati terhadap pelaksanaan undang-undang ini sehingga ada yang membuat jenaka yang bersifat kurang bertanggungjawab dengan menyatakan bahawa larangan merokok di luar membuatkan risiko menerima asap rokok lebih tinggi di rumah kerana perokok akan lebih banyak menghabiskan masa merokok di rumah.

Ironinya, bukankah sepatutnya perokok itu sendiri sedar bahawa merokok walau di mana sekalipun akan memberikan kesan terhadap kesihatan orang sekeliling yang menghidu asap rokok berkenaan.

Fahami Bahaya Merokok di Tempat Awam

Hal ini bukanlah perkara remeh yang boleh dipandang begitu sahaja kerana penghidu asap rokok secara pasif khususnya dalam kalangan kanak-kanak dan bayi turut terdedah dengan risiko kesihatan.

Malah, pekerja-pekerja di restoran juga antara yang berisiko tinggi dalam menghidu asap rokok pelanggan yang sewajarnya hak mereka ini turut dijaga.

Profesor Madya Dr. Banandur dari National Institute of Mental Health and Neuro Sciences dan rakan-rakannya menerusi kajian yang bertajuk “*Awareness and Compliance to anti-Smoking Law in South Bengaluru, India*” pada tahun 2017 menyatakan bahawa penghidu asap rokok secara pasif terdedah kepada pelbagai penyakit seperti kanser, gangguan pernafasan dan penyakit jantung.

Jelas sekali, seperti yang dinyatakan oleh Naiman dari Institute for Clinical and Evaluative Studies, Toronto Canada dan rakan-rakannya menerusi kajian mereka yang bertajuk “*Is There an Impact of Public Smoking Bans on Self-Reported Smoking Status and Exposure to Secondhand Smoke?*” pada tahun 2011, pengenalan dan pelaksanaan undang-undang larangan merokok di tempat awam amat penting kerana ianya memberikan impak positif terhadap kurangnya risiko penghidu asap rokok pasif untuk terdedah kepada asap rokok di tempat awam dan tempat kerja.

Selain itu, amalan merokok juga sebenarnya secara tidak langsung boleh memberikan kesan terhadap tingkah laku kanak-kanak yang lazimnya mencontohi kelakuan orang dewasa yang merokok di hadapan mereka.

Malah dalam agama Islam sendiri, Allah SWT jelas berfirman dalam Surah Al-A'raaf ayat 157 yang bermaksud “ia menyuruh mereka dalam perkara-perkara yang baik dan melarang mereka daripada melakukan perkara-perkara keji dan ia menghalalkan bagi mereka segala benda yang buruk dan ia juga menghapuskan dari mereka beban dan belenggu- belenggu yang ada pada mereka”.

Penutup: Komunikasi Kesihatan dalam Memberi Kesedaran

Justeru, dalam perspektif komunikasi kesihatan, kesedaran dan pendidikan berkenaan isu rokok ini perlu ditingkatkan dari semasa ke semasa melalui aktiviti seperti kempen pendidikan. Ianya tidak boleh bersifat bermusim pada waktu-waktu tertentu sahaja.

Keberkesanan kempen pendidikan dibuktikan menerusi kajian lepas seperti Luo dari Centre for Behavioural and Cognition Research, University of Science and Technology of China dan rakan-rakannya pada tahun 2015 yang bertajuk “*The Effects of Educational Campaigns and Smoking Bans in Public Places on Smokers' Intention to Quit Smoking: Findings from 17 Cities in China*” yang menunjukkan bahawa kempen pendidikan mampu mempengaruhi tingkah laku perokok untuk berhenti rokok selain dari pelaksanaan undang-undang larangan merokok di tempat awam di negara berkenaan.

Justeru, usaha berterusan melalui kempen pendidikan amat penting bagi membentuk satu budaya bebas rokok yang baharu di negara ini yang memberikan kebaikan kepada semua pihak.

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Facebook dan Nilai Akidah Remaja Islam

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Executive Summary: Facebook has been considered an important and popular social media tool. A previous study by the Facebook statistic website, statistics and data in 2018 showed 2.2 billion active users worldwide. However, there is still limited understanding of the level of use of Facebook especially among Muslim youth in Malaysia. This article discusses the level of use of Facebook and its impact on Muslim youth understanding.

Pengenalan

Profesor Dr. Zulkiple Abd Ghani dan Nurul Nidyamirza dalam Seminar Fiqh & Pemikiran Islam Lestari menyatakan internet banyak mempengaruhi kehidupan individu Muslim. Penggunaan Internet bukan hanya terhad kepada aktiviti yang berkaitan dengan mencari pekerjaan atau berkomunikasi dengan kenalan, tetapi juga melibatkan banyak kegiatan dalam kehidupan sehari-hari. Ini membuktikan bahawa kesan Internet terhadap masyarakat Islam tidak dapat dielakkan. Pada masa ini terdapat kecenderungan di dalam kalangan masyarakat Islam untuk menggunakan Internet untuk tujuan menyampaikan dakwah, menyampaikan kuliah agama, mencari dan mendapatkan maklumat yang berkaitan dengan ajaran Islam dan juga jawapan yang berkaitan dengan ajaran dan ritual masalah sehari-hari. Ini dilihat sebagai perkembangan yang sangat baik dan kesan positif terhadap masyarakat Islam di Malaysia.

Kesan penggunaan Facebook mengenai pemahaman agama pemuda Islam

Facebook dianggap sebagai medium yang berkesan untuk mempelajari Islam. Oleh itu, penggunaannya tidak menjaskan pemahaman mereka terhadap agama Islam. Kesukaran untuk mencari maklumat mengenai ajaran Islam, khususnya Fiqh (Hukum Islam) dan Akidah (Iman dan Kepercayaan) dan isu yang boleh dipercayai dapat

memberi maklumat kepada pengguna untuk membatasi penggunaannya hanya untuk tujuan sosial. Walaubagaimanapun maklumat Islam yang disebarluaskan di Facebook tidak boleh dipercayai seratus peratus kerana kesulitan untuk mengesahkan sumber dan kesahihannya.

Sebaliknya, penggunaan Facebook dikatakan dapat meningkatkan pemahaman agama Islam. Ia bergantung kepada cara seseorang itu menggunakan Facebook. Jika satu kumpulan Facebook yang diasaskan oleh ulama Islam yang terkenal, ramai yang boleh belajar tentang Islam daripada ulama tersebut dan pengikut kumpulan Facebook itu juga boleh berkongsi ajaran Islam yang disiarkan oleh ulama tersebut dengan rakan-rakan lain. Informasi agama yang dikongsi oleh rakan-rakan di Facebook dapat membantu meningkatkan pemahaman dan meningkatkan iman terhadap agama Islam. Bagaimanapun, perkongsian apa-apa maklumat agama harus dilakukan dengan berhati-hati dan bertanggungjawab. Ini adalah untuk mengelakkan penyebaran ajaran palsu atau heretis yang akan menimbulkan kekeliruan di kalangan sahabat Facebook.

Wan Mohd Nor Wan Daud dalam tulisannya di Jurnal Pendidikan Islam ada menyatakan walaupun kebanjiran maklumat melalui media, umat Islam pada umumnya perlu mengekalkan budaya pengetahuan Islam. Ini adalah untuk memastikan bahawa penghayatan sebenar iman dapat dipupuk agar mendapat kejayaan dan kebahagiaan di dunia dan akhirat.

Kesimpulan

Ia dapat disimpulkan bahawa, remaja menggunakan Facebook untuk bersosial dalam talian dengan rakan sebaya. Penggunaan Facebook, sedikit sebanyak, menyumbang kepada pemahaman agama mereka. Walau bagaimanapun, ini sebahagian besarnya bergantung kepada cara mereka menggunakan dan bagaimana mereka melihat maklumat Islam yang dikongsi di Facebook.

Menurut Muhamad Zaki Mustafa dalam satu pembentangan di Seminar Pengajian Akidah dan Dakwah pada 2018, terdapat bukti yang jelas bahawa Facebook

tidak memberi sumbangan kepada pemahaman agama dalam kalangan remaja. Ini adalah disebabkan oleh persepsi mereka terhadap fungsi Facebook, dan keprihatinan mereka tentang kesahihan dan kebolehpercayaannya. Oleh itu, penggunaan Facebook tidak akan menjaskan pemahaman remaja terhadap kepercayaan Islam.

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Oleh:



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