

The Producers Role in the Production of *Sinden Ngetrend* TVRI Yogyakarta

Syifa Rafifah Fauziyah*, Muhammad Muttaqien

Communication Departmet, Universitas Muhammadiyah Yogyakarta, 55183, Indonesia

*Corresponding author's email: syifa.rafifah.isip19@mail.umy.ac.id

ABSTRACT

Keywords

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Sinden Ngetrend LPP TVRI Yogyakarta Program is a cultural arts-themed variety show that showcases the latest social phenomena in a comedy format through the collaboration of puppeteers, musical accompaniments (*Pengrawit*), and female performers (*Sinden*). This research aims to examine the role of producers in the production of the *Sinden Ngetrend* TVRI Yogyakarta using the POAC theory, which stands for Planning, Organizing, Actuating, and Controlling. This study employs a descriptive qualitative method with techniques of interviewing, observation, and documentation, using three sources, namely the Producer, Program Director, and Script Writer, processed through three stages of qualitative data analysis: data reduction, data presentation, and conclusion drawing. The results of this research show that *Sinden Ngetrend* Producer performs its role by leading and managing production using the POAC theory, makes *Sinden Ngetrend* an acceptable educational culture show for all groups and attracts artists from Yogyakarta and its surrounding area to be guests or audience.

1. Introduction

The Public Broadcasting Institution of the Republic of Indonesia, commonly referred to as LPP TVRI, is the first television station in Indonesia established in 1962. LPP TVRI is a high-integrity public media that conveys various values, diversity, and cultures possessed by Indonesia as the pride of the nation through high-quality program broadcasts to the Indonesian people in various parts of the country. This is by Government Regulation Number 13 of 2005 on Public Broadcasting Institutions which has the task of providing healthy-information, education, entertainment, social control, and cohesion, and preserving the nation's culture for the benefit of all segments of society through the provision of television broadcasting that reaches all areas of the United Republic of Indonesia (NKRI) (tvri.go.id: Home 2021).

The Yogyakarta TVRI station located at Jalan Magelang Km 4.5 Sleman, Yogyakarta, is the first regional broadcast institution of LPP TVRI established in 1965. TVRI Yogyakarta offers a distinctive broadcast that showcases the cultural wisdom of Yogyakarta to provide current information and issues to the audience within its broadcast area, including the Yogyakarta and Surakarta Residency in Central Java, besides Wonogiri.

A broadcast program must comply with the Indonesian Broadcasting Law No. 32 of 2002 and the Broadcast Conduct Guidelines (P3) and Broadcast Program Standards (SPS) established by the independent Indonesian Broadcasting Commission (KPI). One of TVRI Yogyakarta's broadcast programs is *Sinden Ngetrend* with a variety show format, featuring a range of entertainment including music and comedic sketches. The program has a duration of 60 minutes and is broadcast every Monday at 5:00 p.m.

The *Sinden Ngetrend* program is a manifestation of the vision and mission of TVRI Yogyakarta as a broadcasting institution that empowers, strengthens unity, and motivates its segment, namely the residents of Yogyakarta and its surroundings, with ages ranging from teenagers to adults, through the

broadcast of cultural arts such as *wayang kulit* performances that tell contemporary social phenomena and are packaged using the comedy of its players, namely the collaboration between puppeteers, musical accompaniment or *pengrawit*, and female performers or *Sinden*.

The television program is led by the producer who is responsible for managing the program through a managerial system to facilitate the division of tasks and work of the production team involved from start to finish. This serves as a reference to see the role of the producer who has the authority in the operational aspect of the program broadcast using the POAC theory presented by George Terry. According to Siswanto and Si (Ismandianto and Susilawati 2021), POAC is a well-known acronym in management studies, covering planning, organizing, actuating, and controlling.

The producer in the *Sinden Ngetrend* TVRI Yogyakarta program is responsible for leading and overseeing the program to achieve the goals set by TVRI Yogyakarta. They also act as a conceptualizer, as they motivate, initiate, and create within their program, both in terms of creative ideas such as the artistic set, program concept, and the arrangement of the team to broadcast a good program with high ratings and program value.

The Role of Producers in the Production of *Sinden Ngetrend* TVRI Yogyakarta has become an interesting research object. Previous research has discussed the role of a producer in a TV program, including the research by Fadhillah Azzahra (Azzahra and Toni 2020), the research by Arifin S. Harahap (Harahap et al. 2022), and the research by Kahfi Marshila (Marshila et al. 2020).

The three aforementioned studies have a similarity with this research which is to understand the role of the producer in conducting the production of their broadcast programs. However, based on the results obtained, there are certainly specific differences. Previous studies raised issues in private television stations in Indonesia, while TVRI is a public broadcasting institution. As a public broadcasting institution, TVRI carries a different mandate than private television, where private television seeks profit for its programs, while TVRI's programs have the mandate to serve public interests by Government Regulation of the Republic of Indonesia No. 13 of 2005 concerning Public Broadcasting Institutions of the Republic of Indonesia Television. In addition, previous studies had national private television station objects, while this study has a local research location object at TVRI Yogyakarta which is a regional television station.

Given the importance of the producer's role in producing the program from pre-production to post-production as an effort to achieve the goals that have been established in various aspects, both in terms of creativity and production management, this research analyzes the role of the producer in the production of the *Sinden Ngetrend* TVRI Yogyakarta using qualitative research methods.

2. Method

The research paradigm used by the author is post-positivist with a qualitative descriptive type of research. Qualitative descriptive is intended to explore social reality by describing several variables without testing hypotheses, but by producing descriptive data in the form of written or oral words based on observed behavior (Hariyanto 2018). The data collection techniques in this research use interview techniques, observation, and documentation with the sources, namely producers, program directors, and scriptwriters of the *Sinden Ngetrend* program in written or oral form, as well as actual behavior. The data obtained is then processed using the Miles and Huberman analysis model with three stages of qualitative data analysis, namely data reduction, data presentation, and then conclusion. Data validity in research uses source triangulation, which is a model for checking the validity of research findings by comparing the results of information through different sources. Such as comparing observation results with interviews: and comparing one source with another source.

3. Result and Discussion

The results of this research were obtained from three sources, namely the Producer, the Program Director, and the Script Writer of *Sinden Ngetrend*. They have opinions regarding the role of the producer in the production of the *Sinden Ngetrend* program, which is in line with the four indicators in the POAC theory, which is the management function of an organization.

First, is the planning indicator. In production management, a plan is required that includes a vision, mission, and goals, as well as a method of achieving the goal, to produce optimal output (T. Santoso,

Yoto, and Nurhadi 2021). In the pre-production stage of the *Sinden Ngetrend* program, there is a series of plans that have been devised by the producer himself, as well as through collaboration with the team, such as determining the goal, planning the budget which in this program the budget comes from the government and sponsors, preparing a request for cooperation with other divisions, and determining the story idea and guests with criteria that align with the theme to achieve the predetermined goal. The goal of the *Sinden Ngetrend* program is to serve as an educational show about Javanese culture and a platform for Javanese artists, particularly in the field of *wayang*, *karawitan*, *sinden*, and others, to showcase their work.

Second, is the organizing indicator. In this indicator, the producer plays an important role in organizing the production of the *Sinden Ngetrend* program. For the production to run smoothly, team cooperation is needed, so the producer designs the organization chart or works relationships with positions that are appropriate in the *Sinden Ngetrend* program. This is in line with the opinion (Fitriyani, Rosadi, and Alfian 2022) that organizing is a process that involves strategies and tactics that have been designed in the appropriate and strong organizational structure, a conducive organizational system, and environment, and can ensure that all parties in the organization can work effectively and efficiently to achieve the organizational goals. The work relationships in the *Sinden Ngetrend* program total 30 people with 19 positions, including the Production Manager, Executive Producer, Production Supervision, Technical Manager, Technical Supervision, Producer, Camera Arranger, Light Arranger, Sound Arranger, Image Arranger - PPA, Chargent - Image Guide, VTR, Electricity - Diesel, Decoration - Control Makeup, Property - Library, Assistant Program Director, IT, Technical Director, Program Director.

Third, the actuating indicator. According to (Arumsari 2017), actuating refers to the efforts made by organizational members to achieve the goals that have been set according to the planning. The efforts made by the producer include anticipating potential problems that might arise during the shooting process, such as miscommunication or errors during the shooting, by holding a joint reading session with the talent and conducting practices with both the talent and crew.

The last indicator is controlling. Controlling plays an important role in management as it has the function of monitoring all activities in an orderly, systematic, and directed manner to achieve the established goals (N. E. Santoso and Ambarwati 2020). In the *Sinden Ngetrend* program, the producer will directly supervise the performance of the crew from pre-production to post-production of *Sinden Ngetrend*. In addition, the producer will also hold briefings and evaluations with the crew and talent to ensure that the production is in line with their instructions and can achieve its goals.

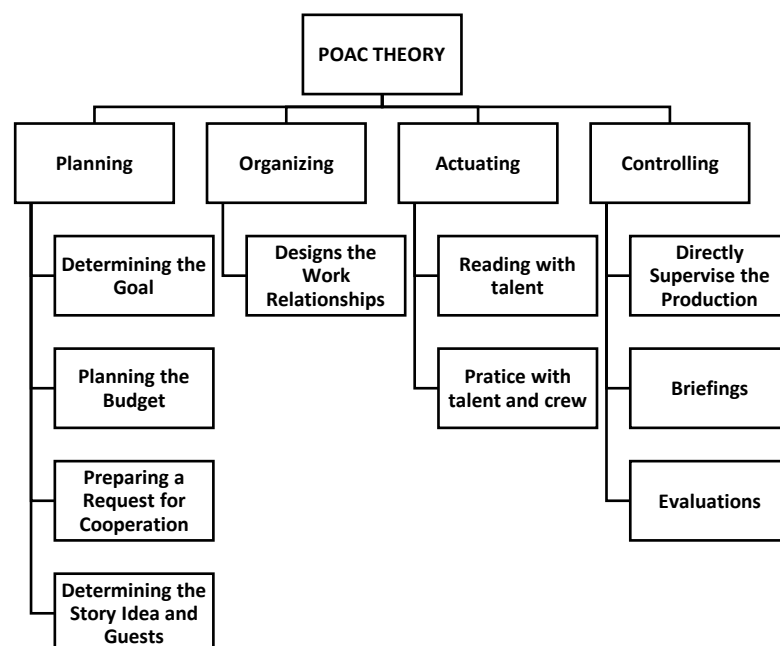


Fig. 1. Diagram of POAC Theory Implementation with the Role of *Sinden Ngetrend* Producer

4. Conclusion

The role of the producer is crucial in determining the success of a program production in achieving its predetermined goals by leading the production team. This research shows the role of the producer of the *Sinden Ngetrend* TVRI Yogyakarta from pre-production, production, to post-production by the POAC management function theory.

The producer as a production leader carries out goal determination, budget planning, preparation of cooperation request letters with other divisions, and determination of story ideas and guests as an implementation of the planning indicator. Then, in the organizing indicator, the producer designs the organizational arrangement or work relationships with the appropriate positions to create a good program according to the planning. Actuating is carried out by the producer through joint reading and practice sessions with the talent and crew. Controlling is performed by the producer by monitoring the production activities and conducting briefings and evaluations.

The TVRI Yogyakarta's educational culture show *Sinden Ngetrend* demonstrates how the role of the producer, who leads and manages the production using the POAC theory, makes *Sinden Ngetrend* an acceptable educational culture show for all groups and attracts artists from Yogyakarta and its surrounding area to be guests or audience.

In this study, the researcher suggests updating the themes and upgrading the story patterns so that there is a significant difference in each episode to prevent the audience from getting bored because they can guess the story pattern. Also, giving a clear warning to the talent to comply with the KPI regulations regarding the Broadcasting Program Standard (SPS) article 24 regarding crude expressions and insults in Indonesian, regional, and foreign languages because often the talent improvises outside of the script and accidentally jokes with vulgar words.

5. Acknowledgement

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