

Creative Strategy of Producer of Leyeh-Leyeh Program with Dolan-Dolan Theme RBTV Jogja in Maintaining Regional Cultural Identity

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ABSTRACT

Keywords

Creative Strategy
Producer
Regional Cultural Identity

The *leyeh-leyeh* program with the theme *dolan-dolan* is a locally charged variety show program containing cultural arts, creative economy, tourism, superior products and regional potential as one of the efforts made to shape the image of local TV and at the same time strengthen regional cultural identity. This research aims to analyze the creative strategy applied by the producer of the *leyeh-leyeh* program with the theme *dolan-dolan* RBTV Jogja in maintaining regional cultural identity through 13 elements of creative strategy. This research uses qualitative methods with data collection techniques used, namely interviews and documentation. The data analysis technique used is the Miles and Huberman model, data analysis is carried out through data reduction, data presentation and conclusion drawing. The data validity test used is source triangulation. The results of this study conclude that there are elements of creative strategies used by the producer of the *leyeh-leyeh* RBTV Jogja program in maintaining regional cultural identity. Elements of creative strategy applied by producers are target audience, script language, program format, punching line, gimmick, clip hanger, time and bumper, artistic stylist, music and fashion, logo and music track. The script language, program format, music and fashion are the most distinctive elements. Fashion in RBTV Jogja's *leyeh-leyeh dolan-dolan* is Javanese traditional clothing and music uses Javanese music while the format of the program used is a variety show coupled with comedy in Javanese. This shows that the *leyeh-leyeh* program with the theme of *dolan-dolan* promotes local culture in maintaining regional cultural identity.

1. Introduction

Television as a mass media has a significant role in shaping people's opinions and perceptions of various aspects of life, including regional identity. Local television stations, such as RBTV Jogja, have a responsibility not only as providers of information and entertainment but also as shapers of the image and identity of the regions in which they operate.

In terms of programs, local television stations generally feature programs that are local in nature. However, local television has certain advantages in various aspects. What distinguishes it in particular is its focus on the local context, in contrast to national television which is centered in Jakarta (Haryati, 2013). With the existence of local television, the potential of the region in the form of culture will be able to get more airtime. Local TV will always try to provide interesting information with local wisdom such as social, economic, cultural and other regional elements

Local television according to the Indonesian Local Television Association (ATVLI) is a mass broadcasting channel that has a local broadcast period (one province/city). (Ardiyanti, 2011). This

definition is also in accordance with the broadcasting law No. 32 of 2002 article 31 paragraph 5 which reads "local broadcasting stations can be established in certain locations within the territory of the Republic of Indonesia with a broadcast coverage area limited to that location" (Ardiyanti, 2016). According to Zakbah, the existence of local television has a very vital role in the life of local communities because it is able to influence social dynamics and become an important element in fulfilling community needs, especially as a source of messages that provide significant benefits in dealing with the complexity of the surrounding environment (Juditha Christiany, 2015).

RBTV Jogja itself has the slogan "Asli Jogja" which means that RBTV always wants to present television programs that emphasize the original values of Jogja and are characterized by Jogja such as friendly, polite, humorous, and intelligent. RBTV Jogja first aired on Sunday 15 August 2004 at 18.00 to 19.00 WIB with its first program called KOLABORASI (Komedi, Lagu-lagu, dan Bursa Informasi) containing mixed sari songs.

According to Racmiati, a variety of programs can be presented by local television such as news, music, entertainment, arts and cultural programs. Examples of these programs allow people to be able to choose programs according to their interests. Local-themed programs are a special attraction to attract audiences to watch local television (Juditha Christiany, 2015).

"*Leyeh-Leyeh*" program with the theme *dolan-dolan* at RBTV Jogja is a locally charged variety show program as one of the efforts made to shape the image of local TV and simultaneously strengthen regional identity. The background of the "*leyeh-leyeh*" program stems from Yogyakarta regional regulation No. 13 of 2016 concerning broadcasting which requires broadcasting institutions to produce locally charged programs containing cultural arts, creative economy, tourism, superior products and local potential. RBTV has carried the "*Leyeh-Leyeh*" program as part of their creative strategy to build a regional identity as a local television station that is connected to the lives of local people.

According to Naratama (2002) in TV script writing, Variety show is a TV program format in which there is a combination of various other formats such as talk shows, game shows, magazine shows, quizzes and so on. The diversity of format combinations in one program makes television programs not boring because it does not always broadcast only one program format so that it can entertain the audience (Pangestu et al., 2019).

The "*leyeh-leyeh*" program has a slogan that is "*leyeh-leyeh, santai dulu deh*". *Leyeh-leyeh* itself is a word that comes from the Javanese language which means relaxing. This program explores various aspects of daily life in the Yogyakarta area, from local Javanese culture, both typical jogja *dagelan* and songs *campur sari* to relevant social issues. The "*leyeh-leyeh*" program airs every Sunday at 10.00 WIB with a duration of 60 minutes.

Javanese language is very highlighted in the "*leyeh-leyeh*" program, this is certainly the strength of RBTV Jogja in maintaining regional identity. Language is an identity owned by a region, Indonesia has a distinctive diversity of regional languages with different characteristics. Language functions as a regional cultural language, unifying tribes, strengthening ropes of familiarity and also becoming historical knowledge as tangible evidence of the heritage of our ancestors (Solekhah et al., 2023).

Not only the language that characterizes the *leyeh-leyeh* program, but also the fashion shows the culture of Yogyakarta such as using blankons, and traditional Yogyakarta clothing. The *leyeh-leyeh* program is one of the flagship programs owned by RBTV to bring people closer to the culture of the Yogyakarta region.

Meanwhile, according to Effendy, strategy can be interpreted as a series of efforts that have been prepared and planned to achieve a goal. To achieve these goals, the strategy not only acts as a guide, but also functions as a tactic or method to achieve them. In addition, according to Siagan, strategy can be defined as a way to effectively utilize available resources and energy in accordance with the demands of environmental changes (Billah & Nuraeni, 2021).

Broadcasting strategy according to Morissan in the book media management is a general program aimed at organizational goals in carrying out a mission or task. The word "program" in this definition refers to an active role played by managers in strategy formulation (Murtiadi, 2019)

Meanwhile, efforts to maintain regional cultural identity According to Stuart Hall, a cultural theorist, regional identity is a dynamic and changing concept. This identity is influenced by various factors such as globalization, migration, and cultural transformation, all of which shape the way people see and feel the existence and characteristics of the region (Mushlihah, 2019).

A region must have a strong brand so that it has its own characteristics in the region. According to Kavatzis and Asworth, a region can influence the minds of others who perceive a region in their minds. According to Ashworth, a region must be able to create an attractive identity in order to compete with other regions (Wiradharma et al., 2023).

Lack of awareness and appreciation of local culture can lead to problems of fading regional cultural identity. Traditions that are considered obsolete or ancient can be ignored by the current generation, it is feared that this will result in a lack of knowledge and skills to maintain local culture, as well as a lack of effort in preserving cultural heritage which results in the loss of one's own regional identity. Therefore, it is very important to strengthen regional identity in the midst of growing globalization (Sari et al., 2022).

A television program producer is a person who is responsible for leading in managing the program from pre-production to post-production. Producers also have the task of conceptualizing, initiating, and being creative in their program ideas. The producer is also the person who determines the composition of the team in charge of broadcasting a good program so as to achieve the goals to be achieved (Fauziah & Muttaqien, 2023).

The literature review referred to previous research that is interrelated with the research to be carried out, with the aim of renewing research and in order to avoid similarities in research, as for some studies that have similarities, including research by Moch March Ghifary Zartian (Zartian and Maring, 2021), research by Murtiadi (Murtiadi, 2019), and research by Ika Nuryah Septiana (Septiana and Agung, 2023).

The three previous studies as references for this research have in common that they explain the creative strategy of the producer of an event program. However, based on the results of each previous study, there are specific differences, namely that previous studies emphasized more on maintaining the existence of a television program and on packaging cultural content on national television stations. Meanwhile, this research focuses more on the creative strategy of the producer of the *leyeh-leyeh* program themed *dolan-dolan* RBTV Jogja in maintaining regional identity.

As a producer at a local television station, of course, he has a big responsibility in managing a locally charged program with goals that have been planned in various aspects. So this research will analyze the creative strategy of the producer of the *leyeh-leyeh* program theme *dolan-dolan* in maintaining regional identity using qualitative research methods.

2. Method

As a producer at a local television station, of course, he has a big responsibility in managing a locally charged program with goals that have been planned in various aspects. So this research will analyze the creative strategy of the producer of the *leyeh-leyeh* program theme *dolan-dolan* in maintaining regional identity using qualitative research methods. (Ardiansyah et al., 2023).

Data collection techniques in this study used in-depth interview techniques and documentation using sources, namely producers, program directors and performers of the *leyeh-leyeh dolan-dolan* program in oral or written form from these sources. Interviews used in data collection are structured interviews, therefore in conducting interviews, researchers have prepared research instruments in the form of written questions. With this written interview, each source was given the same questions

which the researcher then recorded (Sugiyono, 2013). Meanwhile, documentation is a record of an event that has passed. Documents can be in the form of writings, pictures, or other works. According to Arikunto (2000) the documentation method is to look for data regarding things or variations in the form of notes, magazines, pictures, and so on. The documents needed in qualitative research are documents related to the focus of the research to complete the data (Abdussamad, 2021).

Data analysis is a process of systematically searching and compiling data obtained from interviews and documentation, by grouping data into categories, organizing into patterns and making conclusions so that it is easily understood by researchers and others. The data analysis technique used is the Miles and Huberman model. According to Miles and Huberman (1984) that activities in qualitative data analysis are carried out interactively and continuously until completion, so that the data can be understood. Activities in data analysis according to Miles and Huberman include data reduction, data presentation and conclusion drawing. At the data reduction stage means summarizing and selecting the main data and focusing more on the more important things. Thus the summarized data will provide a more understandable picture and facilitate the further data collection process. After data reduction, the next step is data presentation, at the data presentation stage, researchers try to process and present the results of interviews with sources and data results in the form of documentation of the *leyeh-leyeh* program themed *dolan-dolan* using the theory of 13 elements of creative strategy. The final stage in data analysis is drawing conclusions, thus conclusions in qualitative research can answer the formulation of problems that have been formulated from the start, but maybe not, because as already explained that the formulation of problems in qualitative research is still temporary and will develop after researchers are in the field. Conclusions in qualitative research are new findings that did not exist before. Findings can be in the form of a description or description of an object that was previously unclear so that it becomes clear (Abdussamad, 2021).

One of the most important things in the research process is data validity and data validity. Validity is the level of accuracy between the data on the object of research and the results of the researcher's report. One way to test data validity in qualitative research is to use triangulation techniques. Source triangulation is an attempt by researchers to obtain valid data through various sources. The same data obtained from different sources will reflect a good level of validity. Can be obtained can be compared through observations and interviews, comparing the results of people's perspectives based on social backgrounds or can also compare interview results with documented data (Hasan et al., 2022)

3. Result and Discussion

The results of this research were obtained from three sources, namely the producer, program director and performer of the *leyeh-leyeh* program with the theme *dolan-dolan*. They conveyed the creative strategy elements applied in the *leyeh-leyeh* program to display the regional nature of Yogyakarta.

A producer must have the ability to think and express ideas in an event program in a good and systematic manner and have the ability to lead and cooperate with all production workers involved. A producer must also have a strategy for the program he is running. Creative strategy is one of the strategies applied by producers in the "*leyeh-leyeh*" program with the theme *dolan-dolan* at RBTJ Jogja.

If it is related to the problem in the background, then the strategy in question is a creative planning carried out by a producer in maintaining regional identity. The key to a successful program lies in planning and creative ideas. These two things are important factors in producing a television program. According to Wibowo in the book *Television Production Techniques* (Wibowo, 2007), there are 13 elements of creative strategy in the production of television programs, namely the target audience, script language, event format, punching line, gimmick and funfare, clip hanger, time and bumper, artistic stylist, music and fashion, rhythm and event rhythm, logo, interactive program, General Rehearsal and music track for ID tune. The findings of this research are presented in point 4.1 presenting the results.

3.1 Presenting the Results

First, the Target Audience, the producer's strategy in packaging the *leyeh-leyeh* program with the theme of *dolan-dolan* is to consider the target audience. The purpose of determining the target audience is to be able to serve the audience well and be able to provide the needs of the audience according to the wishes of the intended audience (Septiana et al., 2023). The target audience of the *leyeh-leyeh* program also always changes according to public interest. Overall, at the beginning of the *leyeh-leyeh* program, the segmentation was adults aged 40 years, which then also shifted the segmentation to adolescents-adults.

However, in the end, a television program will definitely try to present its show according to the interests of the community so that it can take the hearts of viewers from various circles. For example, the *leyeh-leyeh* program, which at the beginning of the program aired with the target segmentation of adults aged 40 years, which then changed the content of the content as well as following the times, the segmentation was even wider, namely adolescents to adults

Secondly, script language is the translation of ideas into written form or materials that are ready to be set. Script language is related to the words used for the script, be it a drama script or a nondrama script (Zartian & Maring, 2021).

The script language used in the *leyeh-leyeh* program uses Javanese language mixed with comedy to give a relaxed impression. The choice of Javanese as the language of the script is because the content of the content is regional, so the language chosen is Javanese. To make it look more relaxed, the performer also slipped comedy into the conversation

The presentation of the script language in the *leyeh-leyeh* program does not use a script as a whole for the performers and speakers. The performers or hosts are only briefed by the producer before production regarding the content in the episode. The presentation of Javanese language in this program is also used as one of the strategies in maintaining regional identity. The presentation is expected to attract and entertain viewers in watching the *leyeh-leyeh* program.

In presenting local elements, language has a very important role as a construction of regional cultural identity. With the existence of television programs that use local languages in conveying information, this can certainly maintain a regional cultural identity and can preserve local languages. The *leyeh-leyeh* program has an effort to maintain regional cultural identity by adding Javanese language elements.

Third, the format of a television program is a basis for planning an event program concept which will become the creativity and design of a production which will be divided into several main criteria tailored to the objectives of the target audience of the event. (Zartian & Maring, 2021).

The *leyeh-leyeh* program with the theme *dolan-dolan* is a variety show format program whose content focuses on culture, economy and regional elements in Yogyakarta. This program is packaged by displaying a chat between the performer and the resource person by going directly to the resource person's place and mixed with certain activity gimmicks such as playing puppets, making crafts, etc.

Variety shows themselves can result from mixing topics that are being discussed, creating audience closeness with guest stars and music with a long tempo and presenter style tailored to the character of the program (Wilti & Harmonis, 2022). The choice of variety show format is part of the producer's creative strategy in packaging local culture with a mixture of comedy to make it seem relaxed to maintain regional identity. Therefore, to package different items, it requires a wider and more flexible program format.

According to (Latief, Rusman, Utud, 2015) the strength of the format is a program that highlights the advantages and packaging, design or concept of the program by presenting it. The format of the program can also determine in capturing the audience, so the producer must also determine the format that suits the target audience.

Fourth Punching Line, punching line is a surprise in the dialog that is deliberately spoken to give a beat to the audience who feel bored and saturated. Surprises can be in the form of comedy, jokes or questions expressed by the performer (Khusna, 2018).

The producer of the *leyeh-leyeh* program does not provide specific or prepared punching lines. However, the performers improve the use of punching lines with the aim that the audience and even the speakers also feel entertained, not bored and more relaxed. Punching lines are usually in the form of surprises in dialog such as comedy, crying and proverbs.

Fifth Gimmick, gimmick is a trick used to get the attention of the audience in the form of facial expressions, scenes, sound effects and camera movements (Khusna, 2018).

In packaging the *leyeh-leyeh* program, the producer who is also assisted by the performers applies a gimmick to get the attention of the audience. The gimmick performed by the performers is usually a comedy scene such as calling, falling from a bicycle. The gimmick is usually placed at the beginning of the opening of the *leyeh-leyeh dolan-dolan* program

Gimmicks can be used as program characteristics. This means that a gimmick can be used as a program characteristic as a surprise that viewers look forward to. Although gimmicks must be present in every episode and characterize the program, gimmicks still need to be prepared. Gimmick material that has been taken for granted is not prepared, which causes failure.

Sixth Clip Hanger, a clip hanger is a scene that hangs or a scene that is forced to be stopped by an advertisement or a change between segments. The use of a clip hanger is to make the audience feel curious. If the audience feels curious, the audience will not move to another channel while being advertised (Khusna, 2018).

The use of clip hanger in the *leyeh-leyeh* program is usually used when changing segments. The producer of the *leyeh-leyeh* program applies the clip hanger element to create the audience to feel curious about what the next segment will be like, so that the audience continues to watch the program until the end of the segment. For example, the usual words spoken by the performer are "viewers after this we will change places, so don't go anywhere" so that the audience will feel curious about the next place.

Seventh Tune and Bumper, tune when opening a program is the opening identity of a program that contains a compilation of images, performers, directors and producers (Khusna, 2018).

Tune when opening a program is the opening identity of a program. The opening tune used by the *leyeh-leyeh* program is a moving image with illustrations of people relaxing plus the backsound of Javanese gamelan instruments with a duration of 15 seconds. While the bumper used for the turn of each segment of the *leyeh-leyeh* program is the same video as the opening tune with a duration of 15 seconds

Bumpers are signs that interrupt the event. The bumper before the event is called the bumper in while the bumper after the end is called the bumper out (Khusna, 2018). Animation in the opening of a television program which is a short animation can describe the identity of the program. The existence of the program bumper will be easily remembered and understood by the audience without explaining in detail.

The bumper used for each segment of the *leyeh-leyeh* program is the same video as the opening tune which lasts 15 seconds. To support the format of a *leyeh-leyeh* program, one of the elements that support the program in the form of visual communication is a bumper. In a television program, an interesting bumper will make the audience feel interested in the content of the program.



Figure 1. Tune dan Bumper of the leyeh-leyeh program

Tune and bumpers are made as simple as possible to be easily remembered by the audience. In a theory, Naratama mentioned that the bumper is the principle of the golden 5 seconds because the duration is 5 seconds, this time the bumper used in the 15-second *leyeh-leyeh* program has a difference with the theory mentioned. However, the tune and bumper of the *leyeh-leyeh* program have characteristics such as illustrations of people wearing Javanese traditional clothes and Javanese gamelan backsound, this makes the tune and bumper a creative strategy in maintaining regional identity.

Eighth Artistic Stylists, artistic arrangement or stage layout in a program also becomes the identity of the program. The stage layout for each stage certainly has differences, this is because the theme and references adjust the theme of the program to be produced. In addition, artistic arrangement is a guide for cameramen in determining the blocking of shots (Zartian & Maring, 2021).

The artistic arrangement or stage layout of a program is also the identity of the program. The stage layout for each stage is of course different, this is because the theme and references adjust the theme of the event to be produced. In addition, artistic arrangement is a guide for cameramen in determining the blocking of shots.



Figure 2. Artistic arrangement of leyeh-leyeh program

The *leyeh-leyeh* program in its artistic arrangement does not use a stage set because the production is carried out in an outdoor location, so the artistic arrangement is in accordance with the location visited, for example production in a tourist village, the stage set is a background that shows the tourist village. Before production, the cameraman has also determined a suitable angle.

Ninth Music and Fashion, the producer's creative strategy in packaging the *leyeh-leyeh* program with regional elements is by adding music elements that have Yogyakarta characteristics. The music or backsound used also has a function to illustrate a condition in building the atmosphere contained in a scene. In the *leyeh-leyeh* program in showing the regional element can be heard in a video snippet of the use of traditional Yogyakarta music or backsound in the form of Javanese gamelan instruments. The use of Javanese instruments can add the impression of traditionalism. Not only the backsound, but there are several episodes of the *leyeh-leyeh* program that are added with songs of music artists who speak Javanese.



Figure 3 Music at the end of the program



Figure 4 Fashion leyeh-leyeh program

Besides music, fashion is one of the elements that cannot be separated from a television program. In the *leyeh-leyeh* program, what has a distinctive feature is the fashion of the performers who use Yogyakarta traditional clothes and blankons. The use of regional-themed fashion is always used in every episode of the *leyeh-leyeh* program. The fashion used in the *leyeh-leyeh* program is one of the efforts to display a regional identity so that the audience feels interested in the show. The fashion used by the performers reflects politeness and manners so that it becomes one of the superior values of the *leyeh-leyeh* program to attract the attention of the audience

Salam 2012 said that the use of traditional clothing is one of television's efforts to shape the identity of a region through regionally-themed programs. Traditional clothing can raise the cultural values contained therein from various aspects such as social, religious, moral and economic (Khusna, 2018).

Tenth Logo and Music Track for ID Tune, a broadcast program must have a logo as a marker to be remembered by the audience. The *leyeh-leyeh* program uses the logo as their hallmark in introducing a program. The logo design displayed is quite simple and has a characteristic that is easily remembered by the audience. The logo displayed is in the form of the words "*Leyeh-Leyeh*" then added with the words "*Santai Dulu Deh ...!!*" as the slogan of the program. Additional elements of people who are relaxing using blankons and Javanese traditional clothes with the background of Mount Merapi make this logo distinctive.



Figure 5 Logo of the leyeh-leyeh program

Music track is the music used for the identity of the program, a good music track is music that is pleasant to listen to. The music track used in the *leyeh-leyeh* program is a traditional Javanese instrument in the form of Javanese gamelan.

The producer of RBTV Jogja's *leyeh-leyeh* program in maintaining regional cultural identity only applies 10 elements of creative strategy out of 13 elements in total. Of these 10 elements, the strengths in maintaining regional cultural identity are script language, program format, music and fashion. These three elements show the nature of the jogja region which makes the distinctive feature of the *leyeh-leyeh* program.

3.2 Create a Discussion

In contrast to the three previous studies, namely Moch March Ghifary Zartian entitled Producer Creative Strategy in Maintaining the Existence of the Top Files Program at iNews Television Station (Zartian and Maring, 2021), the research did not explain the 13 points of creative strategy according

to (Wibowo, 2007). Researchers concluded more on creative ideas generated through selecting up-to-date news based on 13 elements in maintaining the existence of the top files program.

Meanwhile, research by Murtiadi entitled Creative Strategy Producers in Maintaining the Existence of Trans TV's Mission X Program (Murtiadi, 2019), explains the 8 elements of creative strategy applied by producers as well as exploring new ideas and developing creative ideas, this is the effort of mission x producers in maintaining the existence of the program.

Meanwhile, Ika Nuryah Septiana's research entitled Creative Strategy of Producers of Jejak Anak Negeri Program Episode Napak Pertiwi in Packaging Cultural Content (Septiana and Agung, 2023). This study explains in detail the 12 creative elements in the Trans 7 Jejak Anak Negeri program in packaging cultural content. In this study, the producer did not use general rehearsal or rehearsal before production, because the format of the program was a combined magazine show of documentaries and features.

Meanwhile, my research explains 10 elements of television creative strategy, namely target audience, script language, program format, punching line, gimmick, clip hanger, time and bumper, artistic stylist, music and fashion, logo and music track. This research focuses on the efforts of local TV RBTB Jogja in maintaining regional cultural identity. The results of this study concluded that the elements of script language, program format, music and fashion are the most distinctive elements. Fashion in RBTB Jogja's *leyeh-leyeh* theme *dolan-dolan* program is using Javanese traditional clothing and using Javanese music, while the format of the program used is a variety show coupled with comedy in Javanese. This shows that the *leyeh-leyeh* program with the theme of *dolan-dolan* promotes local culture in maintaining regional cultural identity.

4. Conclusion

The creative strategy used by RBTB Jogja producers in maintaining regional identity through the broadcast of the *leyeh-leyeh* program with the theme of *dolan-dolan* is as follows: The producer applies the target audience element to the creative strategy in determining the audience segmentation in adolescent-adult men and women. The script language element is also applied by the producer, the script language used is a mixture of Indonesian and Javanese wrapped in comedy to give a relaxed impression. Applying the program format element as a creative strategy, namely variety show as a program format whose content focuses on culture, economy and regional elements in Yogyakarta. packaging local culture with a mixture of comedy to make it seem relaxed to maintain regional identity. Therefore, to package different items, it requires a broader and more flexible program format. Applying punching lines in the form of comedic expressions with the aim that the audience feels entertained. Punching lines used are improvised by the performers or without text that has been prepared in advance. Then the producer also applies a gimmick in the form of a comedy scene performed by the performer at the beginning of the opening of the event program. The producer applies a clip hanger, which is a segment beheading in the form of a message conveyed by the performer to the audience to keep following the continuation of the next segment. Applying tune and bumpers to creative strategies as an effort by producers to form a program identity in the form of image illustrations with Javanese gamelan background. The bumper that is applied as an intermediary between segments is also the same video as the opening tune, which is 15 seconds long. Applying elements of artistic arrangement in the form of backgrounds that can be adjusted from the content of the program, as well as the use of artistic arrangement as a guide for cameramen in adjusting the camera layout. Applying music and fashion elements, the music applied by the *leyeh-leyeh* program can be in the form of traditional music instruments or Javanese songs with the aim of illustrating a scene. Meanwhile, the fashion used by the performers is traditional Javanese traditional clothes and *blankon* as a sign of the characteristics of a performer. The last creative strategy element applied by the producer is the logo and music track for the id tune, the logo displayed is quite simple in the form

of an illustration image with the addition of the program slogan, "*leyeh-leyeh*, santai dulu deh" accompanied by id tune music in the form of traditional music instruments.

In applying creative strategies, the producer of the *leyeh-leyeh* program adds regional culture, especially in the elements of script language, music and fashion. Raising local potential in program packaging and content is one of the strategies that can be applied by local television stations to maintain a regional cultural identity by introducing it to the public.

5. Acknowledgement

We would like to thank the Communication Science Study Program of Universitas Muhammadiyah Yogyakarta and RBTv Jogja for supporting this research.

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