

Creative Strategy of the Production Team in Developing Built-In Advertisements for Trans TV's Insert Program

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ABSTRACT

Keywords

Creative Strategies; Built-in Advertising;
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The conventional television industry is currently facing significant challenges due to rapid advances in digital technology that are transforming audience consumption patterns. Trans TV's infotainment program Insert responds to these dynamics through a built-in advertising strategy or ad inserts to maintain revenue without disrupting the viewer experience. This study aims to analyze the creative strategies employed by the "Insert" production team in designing in-program advertisements to ensure they appear natural and align with the program's character. The method used is descriptive qualitative research within a constructivist paradigm. Data were collected through in-depth interviews, observations, and documentation with key informants, including assistant producers, scriptwriters, and the marketing team. The results indicate that creative strategies are implemented through four key indicators: message planning based on the integration of content knowledge and procedures; stimulating audience attention through neutral opening techniques and the selection of relevant characters; integrating products into the storyline to blend with the narrative; and managerial coordination to maintain a balance between commercial interests and production aesthetics. This study concludes that a subtle sales approach is effective in maintaining program integrity, despite challenges arising from the tension between the production team's creative ideals and the client's commercial constraints. Theoretically, this study reinforces that the message-building process in the media industry is heavily influenced by organizational filters and market pressures.

1. Introduction

Television remains one of the primary sources of information and entertainment for the public in the modern era due to its ability to deliver easily accessible audiovisual content with a wide-reaching impact. As a form of mass media, television plays a crucial role in conveying messages to large audiences simultaneously. "Mass communication is the process of conveying messages through mass media to reach a large number of people" (Kustiawan et al., 2022). However, television's dominance as a conventional medium now faces significant challenges due to rapid advancements in digital technology, which are shifting public information consumption patterns from linear broadcasting toward social media platforms and streaming services.

In a competitive broadcasting ecosystem, a television program is not merely a broadcast but a strategic product offered to audiences and advertisers. A program can be compared to a good or service sold to viewers to encourage them to watch it. The success of a program depends heavily on its quality and its ability to adapt to audience preferences. Therefore, an appropriate strategy is required, where "a strategy is a decision regarding the goals to be achieved and the means to achieve

them” (Fachrudin, 2014). In the television industry, this encompasses planning, production, and evaluation to ensure content remains relevant to viewers (Morissan, 2018).

One strategic innovation adopted by television stations to maintain advertising revenue amid the digital shift is through built-in ads or product placements. These ads are designed to be integrated into the program without interrupting the conventional flow of the broadcast. “Ads that appear or are aired during a television program are called product placements or built-in ads” (Nisa, 2020). Theoretically, this practice is known as product placement, defined as “a method to enhance the promotion of a product or service by featuring it within the narrative of a film or television program, thereby making the product appear as an integral part of the story itself” (Belch dan Belch, 2004). However, the main challenge arises when built-in ads are designed to be uninteresting or irrelevant to the program’s narrative, which can disrupt viewers’ comfort, trigger boredom, and ultimately reduce the effectiveness of the promotional message (Driarkoro et al., 2023).

The production process of embedded ads must be carefully managed, as unengaging ads can make viewers feel bored and uncomfortable, causing them to feel disconnected and undermining the ad’s effectiveness. Additionally, due to the short duration and embedded nature of these ads, viewers often feel confused because the ad’s narrative does not align with the program they are watching (Driarkoro et al. 2023). Therefore, in-program ads must be designed appropriately to align with the client’s desired campaign, ensuring viewers remain engaged and are not disturbed when the ad appears during the program. In-program ads are typically integrated into built-in segments, which include various types such as video tapping built-in, built-in performance, adlips judges, digital logos, and others.

Several previous studies have explored television production strategies to address these challenges. Rifalsyah et al. (2025) explain that a subtle and contextual brand delivery strategy is key to the success of the soft-selling approach in the Indonesian Idol program. Additionally, Kurnia et al. (2025) highlight the importance of visual aesthetics and creative storytelling in conveying social messages to keep them engaging for the audience. In the production context, a program’s success heavily depends on the coordination between the creative team and the executive producer in developing a concept that offers distinct value compared to competitors (Hamid, 2021). To design effective advertising messages, the production team can refer to Action Assembly Theory, which explains how content knowledge and procedural knowledge are assembled into systematic message patterns. These messages are then implemented using the AIDA strategy (Attention, Interest, Desire, Action) to ensure the advertisement can capture attention and drive consumer action.

Although numerous studies on advertising strategies have been conducted, there remains a research gap regarding the “behind-the-scenes” creative process in daily infotainment programs with extremely fast production rhythms, such as “Insert” on Trans TV. Most previous literature has focused on the effectiveness of advertisements from the audience’s perspective or on general marketing strategies. This study aims to fill this gap by analyzing how the Insert production team from scriptwriters to producers designs creative strategies to ensure that built-in advertisements remain natural and aligned with the program’s character without compromising its editorial integrity. Through a qualitative approach using a descriptive case study method, this research is expected to provide an in-depth understanding of the creative and technical collaboration involved in the execution of embedded advertisements in television media.

2. Method

The subject of this study is the infotainment program Insert, which airs on Trans TV, a pioneering entertainment news program in Indonesia that has been on the air since 2003. The subjects of this study are the practitioners directly involved in the management and production of the built-in advertisements for the “Insert” program, namely Mohammad Ridwan Nurfiawan (Assistant Producer), Marcella Valencia (Creative/Script Writer), and Hafiz RM (Marketing/Sales). These informants were selected using purposive sampling because they play crucial roles and possess in depth understanding of the scriptwriting process, talent selection, and on-site technical execution.

This study employs a descriptive qualitative approach with a constructivist paradigm to deeply explore how the production team constructs creative strategies to align commercial interests with the program's editorial values (Creswell, 2024). The research strategy applied is a case study to meticulously investigate production activities within specific timeframes and contexts (Nugroho, 2020). Data collection was conducted through direct observation techniques during the built-in commercial production process (from scriptwriting to editing), semi structured in depth interviews to ensure flexibility in information gathering, and supported by documentary studies in the form of script archives, production rundowns, and video recordings of broadcasts.

To ensure data validity, this study applied source triangulation. Triangulation is the process of verifying data credibility by comparing interview results between primary and supporting sources to formulate consistent and coherent conclusions (Ilhami et al., 2014). Subsequently, the data were analyzed using the Miles and Huberman model through three main stages: data reduction (simplifying and focusing the data on the theme of creative strategies), presenting the data in narrative form to examine the relationships among components, and drawing conclusions or verifying the findings.

3. Result and Discussion

3.1 Results

The data in this study was obtained through in-depth interviews with the production team of Trans TV's Insert program, consisting of Mohammad Ridwan Nurfiawan (Assistant Producer), Marcella Valencia (Creative/Script Writer), and Hafiz RM (Marketing/Sales). Based on the findings, the creative strategies implemented in the production of built-in advertisements can be observed through four implementation indicators:

First, the planning and assembly of creative messages. The process of creating built-in ads on Insert begins with script development based on product knowledge and the client's brief. The creative team crafts the narrative flow by seeking creative hooks to ensure the ad does not appear overly aggressive. Marcella Valencia explained that,

"...the script development process always starts by finding the creative hook first, because in Insert, the opening is typically neutral to avoid appearing too hard-selling."

This finding confirms the application of Action Assembly Theory (AAT), where message creation depends on the activation of content knowledge (product facts) and procedural knowledge (how to structure the narrative to align with the Insert's flow). This aligns with the theory that knowledge is organized in the mind to form functional messages through microcognitive operations that combine elements of knowledge into structured communicative actions (Littlejohn & Foss, 2002).

Action Assembly Theory (AAT), developed by John O. Greene, analyzes how knowledge is organized in the mind to form a message that can be communicated. This theory explains that message production depends on two main types of knowledge: knowledge about content (such as facts and information related to the topic) and knowledge about process (how to structure and execute the message), with knowledge about process being the most important component. Fundamentally, this theory also addresses the various processes that occur within a person during communication, namely the process of message production and the process of message comprehension. When someone is producing a message, the process involves various internal activities, such as thinking, making decisions, and creating symbols before the message is finally produced (Littlejohn & Foss, 2002). John Greene, in his Action Assembly Theory, states that there are two types of knowledge involved in message production: content knowledge and procedural knowledge. These two types of knowledge can be likened to "you know about things and you know how to do things" (Wijaya, 2011).

Second, a strategy to capture the audience's attention and interest. To stimulate audience engagement, the production team designed a "neutral opening" technique that draws on the artist's daily activities to ensure the audience continues to feel they are receiving editorial-style entertainment. Additionally, talent selection is conducted selectively based on the alignment of the

artist's image with the brand's character for example, choosing Nadia Mulya for health products due to her image as an avid exerciser. From the AIDA model perspective, this strategy successfully stimulates the Attention and Interest stages. As the theory states, an advertising idea must be strategically designed to effectively target both the product and its intended audience, thereby ensuring the advertisement delivers effective utility. AIDA is one of the most commonly used response hierarchy models in marketing, serving as a guide for implementing marketing activities. According to this model, promotional tools must be able to capture people's attention, spark their interest, make them desire the product or service, and encourage them to take action. To create an effective communication program, we need to understand how consumers respond, including how promotional campaigns influence their reactions (Cholil, 2021).

Third, the strategy of product integration through narrative (Product Placement). Managers apply the plot connection dimension in depth to ensure the product appears as an integral part of the story itself. Product placement is a method of enhancing the promotion of a product or service by featuring it within a film or television program, thereby making the product appear as an integral part of the story itself (Belch dan Belch, 2004). Product placement is used to increase brand awareness among consumers through every advertising medium employed (Panda, 2004). It is also noted that the uniqueness of a medium can be seen in how it presents and arranges elements so that the brand or product aligns with or fits the story or medium being used. This strategy involves showcasing relatable activities, such as an artist cooking or watching TV at home. Producer Ridwan Nurfiawan added that the use of a fun editing style and dynamic music is employed to ensure the product remains in harmony with the program's "spirit." Theoretically, this fulfills the visual, auditory, and plot connection dimensions to enhance brand awareness. The uniqueness of this strategy validates the view that a product's brand must align with the narrative so that the audience does not feel forced to receive commercial messages (Russel, 1998).

Fourth, coordination and production management. The successful execution of built-in advertisements heavily relies on the Marketing Implementer's role as a bridge between the sales team's commercial interests and the production team's integrity. Coordination is carried out to ensure compliance with guidelines (do's and don'ts) so that product mentions adhere to Trans TV's internal rules. Producers emphasize the importance of time management, ideally coordinating seven days prior to filming to align the concept with the budget and available workforce. These findings reinforce the theory that program strategies encompass planning, production, execution, monitoring, and evaluation to ensure alignment with audience preferences (Morissan, 2018). Furthermore, this demonstrates that the success of a television program heavily depends on the collaboration between the creative team and the executive producer in maintaining the program's appeal (Hamid, 2021).

Table 1. Alignment of Findings with the AIDA Strategy

The AIDA Model	Analysis Indicators	Implemented by the Production Team	Implications of the Findings
Attention	Opening Techniques	Using a "neutral opening" that incorporates the artist's daily activities and creative gimmicks.	Successfully captures attention without coming across as aggressive or hard-selling.
Interest	Talent Selection	Selecting an artist whose image aligns with the brand's identity (an example: Nadia Mulya for health products).	Increases engagement because the product message is perceived as more authentic and trustworthy by the audience.
Desire	Narrative Integration	Showcasing products as part of a story, such as cooking or watching TV, in a natural way.	Building audience engagement through visual and auditory elements that

	(Plot Connection)		seamlessly integrate with the program's flow.
Action	Creative Messaging Strategy	Crafting persuasive narratives that encourage consumer action without compromising the aesthetic appeal of entertainment content.	Maintaining a balance between the client's commercial interests and the audience's comfort.

3.2 Creative Strategic Planning in the Production of Built-in Insert Ads

The creative strategy for the Insert program begins with receiving a brief from the Sales and Marketing department. The Insert production team enjoys a high degree of flexibility, as various product categories can be incorporated into the infotainment concept. The creative team is tasked with finding a “gimmick” that aligns with the product's identity while remaining consistent with the program's tone, so it doesn't come across as direct sales (hard-selling).

Marcella Valencia as a Creative and Script Writer, explains the initial stages of script development:

“When developing the script, we always start by coming up with a hook first, because in the opening of an ad, we usually keep things neutral so it doesn't come across as too hard-selling... Only then do we transition into the product details.”

The key considerations in this planning process are aligning with the budget, team capacity, and selecting talent whose image aligns with the brand.

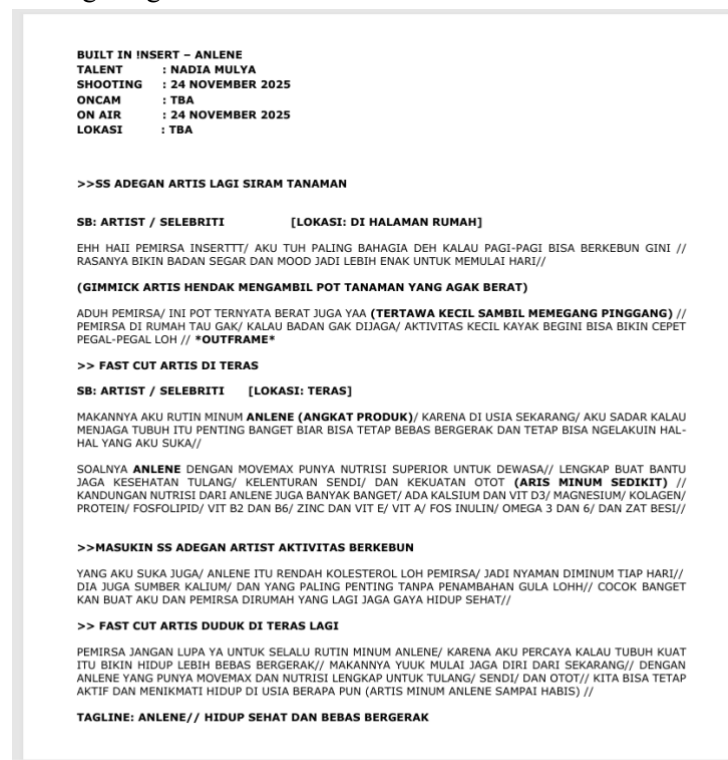


Figure 1. Built-in Script for Inserting the Anlene Brand

(Source: Insert Document Archive)

The implementation of creative strategies in Insert reflects the components of the AIDA model (Attention, Interest, Desire, Action). The use of a gimmick at the beginning of the segment serves to capture the audience's attention. Creative strategy is a process. It involves determining what advertising message will be conveyed, while creativity is the tactic how the message strategy will be executed (Belch dan Belch, 2009). When we discuss creative strategy, we are discussing both the art

and science of advertising. An advertising idea must be both creative and strategic. It must be creative because the idea must be original, distinctive, narrative, and unexpected. Advertisements must be strategically designed because the advertising idea must be on target for both the product and the target audience, as well as aligned with the advertisement's objectives (Moriarty et.al, 2009).

According to (Belch dan Belch, 2009), the key elements of a creative strategy are conveyed through a Copy Platform. This term varies from one advertising agency to another. Some agencies refer to it by names such as Creative Platform, Creative Work Plan, Creative Brief, Creative Blueprint, or Creative Contract. Essentially, the Copy Platform consists of:

1. The main problem or issue that the advertising must address.
2. Advertising and communications objectives.
3. Target Audience.
4. Major selling idea or key benefit to communicate.
5. Creative strategy statement (campaign theme, appeal, and execution technique to be used).
6. Supporting information and requirement.

This platform will serve as a guide for the creative team as they develop creative strategies and bring their ideas to life.

In the context of product placement, this strategy places greater emphasis on the "plot connection" dimension, where the brand plays a role in shaping the story or the talent's activities. This strategy has proven effective in increasing brand awareness because viewers often do not realize they are being exposed to commercial messages while enjoying entertainment content; the success of built-in advertising depends not only on the product's appearance but also on the alignment of the advertising message with the show's storyline (Babin dan Carder, 1996).

3.3 Implementation of Creative Strategies: Product and Narrative Integration

The Insert Trans TV production team translates the planned concept into a visual execution that emphasizes a soft-selling approach. The main strategy in this phase is the organic integration of products into the daily narratives of the artists or talents involved. This is done to ensure that commercial messages do not interrupt the program's storyline and to maintain viewer comfort while consuming infotainment content. One crucial technique applied is the use of a "neutral opening." In practice, the segment begins with the talent's routine activities that show no direct connection to the product, such as watering plants, watching a Korean drama, or cooking in the kitchen.

Script Writer (Creative), Marcella Valencia, explains that the purpose of this technique is to create a natural flow for the audience:

"When developing the script, you definitely have to figure out the gimmick first... so it doesn't come across as too hard selling. That way, it doesn't immediately seem like a sales pitch from the start, but rather gradually unfolds as if following the artist's daily life."

New product integration is introduced toward the end through a narrative bridge that connects the activity to the product's strengths (product knowledge). This strategy involves carefully selecting the setting and the host's delivery style to be as natural as possible, ensuring the brand message is conveyed without feeling forced. The success of product integration also depends heavily on the careful selection of talent. The production team conducts in-depth research to ensure the artist's image aligns with the product's character.

For example, when creating a built-in ad for a bone health milk product (Anlene), the team chose Nadia Mulya as the lead actress. This choice was based on her profile as a working mom known for her dedication to exercise and for frequently sharing health tips on social media. Nadia Mulya's fit appearance and her age, which aligns with the target audience, make the product's message feel more authentic and credible to viewers.



Figure 2. Screenshot of the Anlene Morning Insert
(Source: Insert Document Archive)

Insert producer Mohammad Ridwan Nurfiawan emphasized that the talent's flexibility in executing the script is key to ensuring the commercial blends seamlessly into the storyline:

"That's the key. So, when selecting performers, we need to choose ones who can connect with the TV audience... we make the language as natural as possible. When briefing the performer during filming, don't be too rigid. After all, it's integrated it really blends seamlessly with the show's storyline."

Based on the research findings, the creative process behind this integration can be explained through Action Assembly Theory (AAT), developed by John O. Greene. This theory states that message creation depends on the organization of knowledge about how (know-how) to produce structured communicative actions. In the context of producing the Insert, the creative team activates content knowledge derived from the client's brief (product information, advantages, and target market) and combines it with procedural knowledge that is, knowledge of how to construct a persuasive narrative that isn't rigid.

The use of narratives such as "watering plants" or "relaxing at home" before introducing the product message demonstrates the team's ability to assemble elements of knowledge into a cohesive, organic message (unitized assemblies). This microcognitive process ensures that even though there is a commercial message to convey, its execution remains adaptable to the dynamic nature of the infotainment program. Thus, built-in ads do not merely appear as visual inserts but become part of the plot connection that reinforces the show's narrative.

3.4 Team Coordination and Success Metrics

The success of built-in ad integration is not determined solely by the quality of the creative concept itself, but rather depends heavily on collaborative synergy among the divisions involved in the production chain. This coordination involves the production team, the marketing team, and the client as the primary stakeholder. Within Trans TV's workflow, the role of the Marketing Implementer is crucial as a technical mediator bridging the commercial interests of the sales team with the technical constraints of the production team. This is important because the sales team often tends to over-accommodate client requests in order to secure a business deal; thus, the Marketing Implementer is tasked with upholding the "rules of the game" (do's and don'ts) to ensure ad execution remains aligned with the television station's internal regulations and broadcasting standards.

In practice, coordination begins when the creative team drafts a script based on product knowledge and the client's brief. The script is then reviewed by the marketing department before being submitted for client approval. The key success indicator for the production team in this phase is the speed of the approval process. According to producer Mohammad Ridwan Nurfiawan, the efficiency of the revision process indicates that the proposed gimmick concept is on target:

“Get it approved quickly. If it gets approved quickly, that means the client likes the fun gimmick, so that’s it... Once the client approves it and likes what we’ve created, well, that’s a success.”

Research findings indicate that the implementation of built-in strategies represents a form of adaptation by television in the digital age to maintain its appeal to advertisers amid competition with streaming platforms. In this context, Insert leverages the flexibility of its format which allows for filming both in the studio and through daily coverage of artists to accommodate diverse market needs.

However, this integration often faces challenges in the form of conflicting expectations. Clients sometimes want their products to be highly visible (over-exposed), such as requesting the placement of banners inside the artist’s home, which actually looks unnatural. This is where strong coordination between the producer and the marketing team plays a crucial role in creative negotiations. The production team must ensure that commercial interests do not compromise the program’s editorial values and narrative flow. By ensuring that advertisements remain organic and blend seamlessly into the artist’s daily life, the production team successfully creates content that not only satisfies clients but also remains enjoyable for the Insert program’s audience.

Table 2. Production Process for Built-In Program Insert Ads

Stages	Production Team Activities	Characteristics	Key Findings
Planning (Pre-Production)	Receiving briefs from the sales team and drafting copy based on product knowledge.	Based on Action Assembly Theory (the integration of content knowledge and procedures).	Creativity is often stifled by rigid “client templates” and budget constraints.
Production	Photography using a soft-selling approach that integrates the product into the artist’s daily life.	Flexible, organic, and prioritizing the natural flow of the talent’s language.	The use of a casual narrative (like watering plants) makes the ad feel more natural.
Coordination & Management	A collaboration between producers, screenwriters, and marketing implementers.	Managerial coordination to ensure compliance with the rules (do and don’ts).	Marketing Implementers play a crucial role as a bridge between creative vision and commercial interests.
Evaluation	The script verification process and final approval by the client.	Focused on time efficiency and conceptual accuracy.	The speed of the approval process is a key indicator of the success of the promotional idea being proposed.

4. Conclusion

The creative strategy employed by the production team of Trans TV’s Insert program in designing built-in advertisements focuses on seamlessly integrating commercial messages into the editorial narrative a form of soft-selling. This study concludes that the key to this strategy lies in the use of “neutral openings” and “gimmicks” that follow the artists’ daily routines, ensuring the advertisements do not come across as rigid, direct sales pitches. This implementation has proven effective in triggering the attention and interest stages of the audience according to the AIDA model, without compromising the entertainment value or “essence” of the Insert program as a pioneer in celebrity news.

The success of this strategy hinges on two fundamental factors. First, the alignment of the talent's image with the promoted brand's character. For example, selecting a talent with a healthy lifestyle for bone-health milk products to organically build audience trust. Second, the crucial role of the Marketing Implementer, who acts as a regulatory filter. The Marketing Implementer bridges the interests of the sales team which tends to want to expose the product massively with the production team, which strives to maintain aesthetics and adhere to the television station's internal rules regarding product appearance frequency to avoid violating broadcasting regulations.

However, this study reveals an important scientific finding regarding the tension between creative idealism and commercial pragmatism. Although the production team aims to create dynamic visual innovations such as split-screen techniques or more modern editing styles the final execution is often constrained by conservative "client templates." Clients tend to opt for proven, safe formats that align with their brand image, frequently rejecting the creative experiments proposed by the production team. Additionally, the creativity of on-site teams is frequently hindered by limited budgets and time management constraints. Although ideal coordination is scheduled seven days before filming (H-7), the massive pressure of advertising demands often forces teams to work under extremely tight deadlines, which limits the scope for exploring ideas.

Theoretically, this study contributes to Action Assembly Theory (AAT). The findings indicate that message assembly in the television industry is not only the result of an individual's internal microcognitive processes (content and procedural knowledge) but is also significantly influenced by complex external organizational filters. This reinforces the notion that procedural knowledge in mass communication is adaptive and continuously negotiates with market pressures and television station regulations.

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