

The Role of Coverage Coordinator in the Production of *Insert* Infotainment Program at Trans TV

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ABSTRACT

Keywords
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Insert (short for *Informasi Selebriti*, stylized as *!insert*) is an entertainment news program broadcast on Trans TV, which holds a high-quality index in the information category according to the Komisi Penyiaran Indonesia (KPI). This research aims to analyze and describe the role of the Coverage Coordinator by utilizing the *POAC* management functions (*Planning, Organizing, Actuating, and Controlling*) and *Gatekeeping theory*. Employing a descriptive qualitative approach, data were collected through interview techniques with the Producer, Coverage Coordinator, and Reporters, further supported by documentation. The data were then processed through the stages of data reduction, data presentation, and conclusion drawing. The results of this research indicate that the *Insert* Coverage Coordinator executes content briefing and production management in accordance with *POAC* principles and applies *Gatekeeping theory* throughout the process, thereby successfully increasing the program's quality index and audience appeal.

1. Introduction

Insert (an abbreviation for *Informasi Selebriti*, stylized as *!insert*) is an entertainment news program aired on Trans TV. The program has been broadcast since July 7, 2003, covering celebrity life and viral internet phenomena, closely associated with its tagline, "*Where Gossip Can Be Fun!*" The show has undergone various changes in both its presenters and presentation style to remain relevant to contemporary trends and audience preferences. Initially, the program focused on general news delivery; however, over time, the format has evolved to introduce new segments, such as celebrity interviews, trend reviews, and coverage of state events.



Fig 1. Local Broadcast Content Percentage by Category

(Source: Komisi Penyiaran Indonesia)

According to data from the *Komisi Penyiaran Indonesia* (KPI) for the 2025 period, the highest percentage of local broadcast content on Trans TV falls under the "Information" category. Infotainment—a portmanteau of "information" and "entertainment"—is a type of television program that features entertainment news regarding the lives of celebrities and public

figures (Hafizh et al., 2025). Their stories are delivered in an engaging, pleasant, and entertaining manner, presented as a dedicated news program specifically showcasing celebrity lives.

No.	Program Name	Broadcast Schedule	Airtime / Broadcast Hours
1.	Insert Pagi	Monday – Sunday	06.30 – 07.30 WIB
2.	Insert Siang	Monday – Friday	10.30 – 12.30 WIB
		Saturday – Sunday	10.30 – 11.30 WIB
3.	Insert Today	Monday – Friday	15.00 – 16.00 WIB
4.	Insert Investigasi	Saturday – Sunday	15.00 – 16.15 WIB
5.	Insert Story	Monday – Sunday	18.45 – 20.00 WIB

Fig 2. *Insert* Program Broadcast Schedule

Insert has featured various renowned presenters, with a frequently rotating host lineup to maintain program freshness and sustain viewer interest. Furthermore, *Insert* leverages technological advancements to enhance broadcast quality, such as the use of creative visual effects and the utilization of digital platforms. It established a specialized website, www.insertlive.com, focusing on information regarding celebrity life, lifestyle, film, and music to reach a broader audience.

Insert has become an essential source for the public who have an interest in the latest developments in the entertainment world and celebrity life. The program also serves as a platform for artists to introduce and promote their latest works. To obtain this information, the production team typically gathers data through research and direct field reporting.

In the production of the *Insert* program, the "operational captain" is the Coverage Coordinator (*Koordinator Liputan* or *KORLIP*). Structurally, the *KORLIP* position at *Insert* is held by a Senior Creative, who serves not merely as an administrative bridge but as the primary editorial filter that aligns creative instincts with regulatory constraints. Although structurally positioned beneath the producer, the *KORLIP* is the initial arbiter of material feasibility, encompassing scripts, titles, and visuals.

The role of production teams in program production has become a compelling object of study. Previous research discussing the role of production teams in producing television programs has been conducted by Himatun Nisa (Nisa & Toni, n.d.), Syifa Nadia Humaira (Humaira & Monang, 2023), and Muhammad Hafizh Aufa Darmawan (Hafizh et al., 2025).

While these three studies share similarities with this research—specifically in understanding the role of the production team in broadcast production—there are distinct differences. Previous studies only discussed the interpersonal communication between a *KORLIP* and the field crew or examined production from a reporter's perspective. Furthermore, despite sharing the same object of study (*Insert* on Trans TV), previous studies only broadly addressed the production team's creative strategies, and none have specifically focused on the role of the *KORLIP*.

This study employs an analytical concept regarding the role of the *KORLIP* through the POAC management theory proposed by George Terry, contextualized within the commercial entertainment media industry. The novelty of this research lies in its in-depth explanation of the *KORLIP* position as the "operational captain" who bridges the creative vision of the company and

the producer with the dynamic realities in the field. This study also dissects how the gatekeeping function is implemented in layers by the *KORLIP* to filter viral issues into content that meets criteria standards while remaining compliant with the regulations of the *Komisi Penyiaran Indonesia* (KPI).

Given the significance of the *KORLIP*'s role in producing programs from pre-production to post production—as an effort to achieve set goals across various aspects, including production management and regulatory boundaries regarding content selection—this study analyzes the role of the coverage coordinator in the production of the infotainment program *Insert* on Trans TV using qualitative research methods.

2. Method

The method employed in this research is the qualitative method. The researcher selected this approach because qualitative research emphasizes a comprehensive understanding of the subject's phenomena. This makes it the most appropriate method for dissecting and examining matters related to attitudes, motivations, and perceptions, as well as how these factors influence the actions of the research subjects (Moleong, 2007, as cited in (Julhadi et al., n.d.)).

Data collection techniques in this study involve interviews and documentation, with the primary data sources being the producer, coverage coordinator (*KORLIP*), and reporters. The obtained data are subsequently processed using the Miles and Huberman analysis model, which consists of three stages of qualitative data analysis: data reduction, data display, and conclusion drawing/verification.

To ensure data validity, this study utilizes source triangulation. This model involves checking the validity of research findings by comparing information obtained through different sources—such as comparing interview results with documentation—and cross-referencing information between one source and another.

3. Result and Discussion

The results of this study were obtained from three key informants: the Producer, the Coverage Coordinator (*KORLIP*), and the Reporter. These informants provided insights into the role of the Coverage Coordinator in the production of the *Insert* program. Generally, mass media management involves the processes of organizing, directing, and planning how media delivers news or information to the public. Its primary objective is to understand the needs and interests of the community so that the media can produce relevant and worthy news (Nazlia Octaviani et al., 2025).

The success of a media institution depends heavily on its internal management factors. Within a mass media organization, management functions as the primary driver in managing information before it is disseminated to the broad public. This process aims not only to fulfill the media's informative function but also to achieve corporate profitability.

a. POAC Theory

In the world of management, several terms must be considered when an individual or a group establishes an industrial firm, such as a mass media company or other fields. Fundamentally, these terms represent the basic principles of management that function to control and regulate (Putranto, 2025).

First, the Planning indicator. In management, planning serves to prepare a roadmap and strategy to achieve specific targets. This is a crucial part of the managerial process, where effectiveness and efficiency serve as the primary benchmarks in executing agreed-upon policies (Desiaristi & Mulyadi, 2024). From the perspectives of the producer, coverage coordinator, and reporter, the planning function in the production of *Insert* at Trans TV demonstrates a systematic yet highly adaptive mechanism. The *KORLIP* acts as an operational strategist who translates viral issues—identified by the producer through social media algorithm scanning—into concrete action plans through the preparation of agenda-setting, daily listings, and mapping celebrity schedules.

This planning includes the categorization of content (*hot issues*, *hard gossip*, and *soft news*) and managing the field team schedules across several shifts to ensure continuous content availability. A key characteristic of this planning is high flexibility, where the *KORLIP* holds the authority to make sudden schedule changes or shift coverage angles during breaking news situations to maintain relevance and actuality. Furthermore, planning is conducted through intensive organic coordination via WhatsApp groups and formal pitching sessions, where the *KORLIP* designs "entrusted questions" and the "Observe, Imitate, and Modify" (ATM) method to ensure that the coverage has a strong common thread capable of boosting program ratings and share.

Second, the Organizing indicator. Organizing is the method by which an organization divides tasks and manages work facilities to ensure plans run smoothly. This involves team formation and role distribution tailored to targets and field situations. The goal is to streamline collaboration, lighten heavy workloads, and increase overall productivity (Permatasari et al., 2023). The *KORLIP* performs a crucial role as an information bridge to dynamically manage human resources (manpower) and technical assets, coordinating approximately five to six field teams daily for specific task assignments. This organization is executed by establishing priority scales for informants based on their "caste" or celebrity prestige and the urgency of the issue to fill dozens of Video Tape (VT) slots daily.

In addition to allocating teams through a shift system and the "*Sapu Bersih*" (Clean Sweep) strategy to cover remaining daily issues, the *KORLIP* also organizes cross-divisional coordination between reporters, scriptwriters, and producers via WhatsApp to minimize information overlap. From a field operational standpoint, the *KORLIP*'s organizing is highly effective as it covers not only task distribution but also technical facilities, such as managing assignment letters and transportation, allowing the field team to work more systematically amidst a dense coverage schedule.

Third, the Actuating indicator. This refers to organizational actions taken to influence all members within the organization or company to strive and collaborate toward achieving predetermined goals. The actuating function in the production of *Insert* focuses on operational leadership that blends firm instructions with mentoring. The *KORLIP* is responsible for implementing coverage targets—based on rating data from the producer—into specific instructions for reporters through briefings and open discussions. In practice, the *KORLIP* acts as a field problem-solver with full authority to mobilize the team in real-time, particularly during breaking news situations to pursue exclusive moments.

Besides providing "entrusted questions" to maintain the program's unique angle, the *KORLIP* also plays an active role in motivating reporters to develop a competitive instinct, providing doorstep interview techniques, and maintaining team composure during live reports. This actuating function is carried out through a personal approach and strong delegation, where the *KORLIP* not only directs reporters to obtain "spicy" content but also educates the crew on ethical boundaries to minimize conflict with informants.

The final indicator is Controlling. This is conducted to ensure that the progress of the steps taken remains in accordance with the decided plan. If problems are found during the information or program creation process, a leader must participate in solving them and finding solutions. The *KORLIP* executes a very strict, multi-layered, and data-driven controlling function. Supervision is conducted in real-time from pre-production to post-production through intensive coordination in WhatsApp groups to monitor informant movements and technical obstacles.

The *KORLIP* acts as the primary supervisor for compliance with the P3SPS/KPI Code of Conduct by applying rigid operational standards, such as prohibiting the involvement of minors in sensitive cases, instructing the blurring of inappropriate visuals, and banning surreptitious filming. Additionally, content performance monitoring is conducted daily through By-Minute evaluation (audience movement graphs), where the *KORLIP* and producer will immediately alter strategy or terminate issues showing a downward trend to maintain rating stability.

During post-production, the *KORLIP* ensures output quality by providing details to scriptwriters and editors to ensure the narrative aligns with field facts, while providing technical evaluations to reporters to enhance their professionalism.

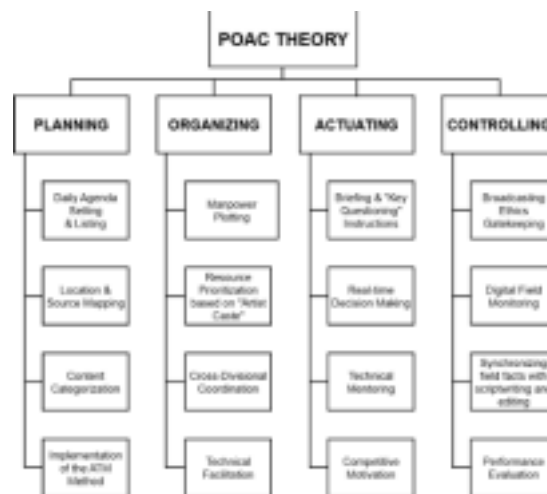


Fig 3. Diagram of POAC Theory Implementation with the Role of *Insert Coverage Coordinator*

b. *Gatekeeping Theory*

The theory of gatekeeping remains one of the most influential concepts in communication studies. Kurt Lewin, as cited in (Muannas, n.d.) stated that this term refers to the act of influencing the flow of information. The individual who holds this control, the *gatekeeper*, possesses the authority to filter the information that flows through a channel. The development of this theory by David Manning White further clarified this role, suggesting that a gatekeeper functions as a filter who decides which information is ultimately received by the public. According to Dominick (2005), as cited in (Roris, 2023), a gatekeeper is defined as an individual or collective that holds full authority in filtering and controlling the flow of information before it is presented to a wide audience.

The gatekeeping process in television media possesses unique characteristics influenced by duration constraints, visual aspects, and the demand for informational speed. In addition to selecting events, television journalism plays a role in formulating visual material, constructing narratives, and determining the sequence of broadcast to ensure the effective delivery of messages to the audience (Wahl-Jorgensen et al., 2019), as cited in (Khairanda Siregar et al., 2025).

Shoemaker and Vos (2009), as cited in (Anggara Krisnawan & Budiman Annas, n.d.) view gatekeeping as a multi-layered information filtering mechanism, ranging from individual psychological factors to broader social system influences. They categorize gatekeeping influences into five hierarchical levels (from the micro to the macro level): the individual level, the media routines level, the organizational level, the extramedia level, and the social systems level.

First, the individual level analysis. This level focuses on the background, experience, and personal instincts of the *KORLIP* in selecting news. The *KORLIP* is chosen from Senior Creatives who already possess extensive field experience. This experience forms a "news instinct" used to determine unexpected angles. The *KORLIP*'s personal knowledge regarding the characteristics of informants—such as a celebrity's nickname—also functions as an initial filter to ensure the effectiveness of news

acquisition in the field. The *KORLIP* holds the authority to develop sharper storytelling narrative than competitors, which relies heavily on the subjective taste and individual creativity of the coordinator.

Second, the media routines level analysis. This level relates to daily work mechanisms and Standard Operating Procedures (SOP) within the *Insert* editorial office. Issues must pass through a pitching mechanism with three layers of filtering: the *KORLIP*, the Producer, and finally the Executive Producer. These routines ensure the news is "mature" in terms of both data and visuals. The existence of a mandatory question list provided by the *KORLIP* to reporters is a form of "goalkeeping" at the early stage of information seeking to ensure interview results align with the rundown. The routine of fast-paced journalism allows the *KORLIP* to approve raw footage for immediate broadcast and live commentary by the host, prioritizing actuality over editing perfection.

In the social media era, these routines also include validating the authenticity of videos from TikTok or Instagram before they are processed into program content.

Third, the organizational level analysis. This level examines the influence of institutional policies, corporate targets, and the power structure at Trans TV. Organizational policy mandates the use of *by-minute* data from the R&D team as a primary filter. Issues with low ratings are immediately "taken out" or shifted, demonstrating that the organization's economic goals heavily dominate editorial decisions. Although the *KORLIP* is estimated to contribute 70% to material selection, final authority remains with the Executive Producer (EP), who ensures the broadcast aligns with the company's grand vision. The organization divides *Insert* into several sub-programs (*Insert Pagi*, *Insert Siang*, *Insert Today*, *Insert Story*, and *Insert Investigasi*). The *KORLIP* must organize material according to the audience segmentation of each designated broadcast "window."

Fourth, the extramedia level analysis. This level analyzes influences from outside the media organization, such as regulators, competitors, and informants. Adhering to government regulations (*KPI/P3SPS*), the *KORLIP* acts as a gatekeeper regarding visual censorship rules (tobacco, blood, revealing clothing) and broadcasting ethics (prohibiting the exploitation of children in sensitive cases). This compliance serves as institutional protection against external legal sanctions. Monitoring other infotainment media also serves as an evaluative filter. The *KORLIP* selects news to ensure *Insert* always offers added value or exclusivity that competitors lack. Relationships with informants or lobbying skills with artist management can also determine whether an issue "passes" to become exclusive news. This special access is an external factor influencing the flow of information.

Fifth, the social systems level analysis. This level pertains to the culture, social values, and societal ideologies that influence broadcast content. Within the Indonesian social structure, domestic cultural values tend to focus on issues of infidelity and domestic life, which are considered important or interesting to the primary audience (women/housewives). Furthermore, a social system that highly values the status or power of celebrities leads the *KORLIP* to apply a "caste" system in news selection. A-list celebrities are considered to have higher social (and economic) value compared to the human-interest stories of older, lesser-known artists. Issues that are sensitive to social norms are not necessarily discarded; instead, they are repackaged into "profiles" so they remain socially acceptable without violating the community's value system.

4. Conclusion

This study concludes that the role of the Coverage Coordinator (*KORLIP*) within the *Insert* program at Trans TV is a strategic position serving as the "operational captain" as well as the primary editorial filter. The research findings indicate that the *KORLIP* maintains up to 70% control over the gatekeeping process, where POAC management functions (*Planning, Organizing, Actuating, Controlling*) are strictly applied to align field dynamics with editorial policies. As a strategic liaison, the *KORLIP* ensures that coverage operations run efficiently through real-time coordination powered by digital technology.

A primary point of this discussion also highlights the shift from conventional gatekeeping to a model based on rating data and celebrity popularity. The information selection process is no longer purely subjective; instead, it relies heavily on the social class or popularity of the artist,

alongside by-minute statistical data analysis. Although the focus remains on commercial viability and sensationalism to sustain ratings, the *KORLIP* continues to perform an internal censorship function, ensuring that content remains journalistically credible and compliant with KPI regulations by repackaging narratives into more educational and polished formats.

This research contributes to the field of communication studies, specifically broadcast journalism, by advancing knowledge on how infotainment programs rebrand their image amidst negative social stigmas. These findings demonstrate that contemporary infotainment journalism has transformed into a more dynamic and aggressive entity while remaining managerially organized. As a suggestion for future research, further exploration is needed regarding the impact of utilizing real-time data on the psychological burden of field teams, as well as its long-term influence on the quality of news objectivity.

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