



Communication Strategy of Broadcaster through Visual Radio Broadcasting

Yanti Rahmi Nur^{1*}, Erman Anom¹, Iswadi¹

¹Universitas Esa Unggul, Jakarta.

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Corresponding Author:

Yanti Rahmi Nur

apple.yantiyusfid@gmail.com

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Abstract: The purpose of this study is to examine the various strategies used by RRI NET broadcasters in increasing and attracting the interest of radio listeners and viewers, especially in the Entertainment Zone channel through a visual radio broadcast model. The research approach used in this study is a qualitative research using the case study method. The data collection methods used, both for primary and secondary data include observation, interviews, documentation studies and focus group discussions. In collecting primary data, the researcher took from observations and interviews with sources directly on Radio RRI Jakarta, as well as by utilizing secondary data that can be accessed by various modes of information related to entertainment zones via RRI NET broadcasts. The data analysis technique used in this study is a simple data reduction technique to obtain a high level of data accuracy and trust. The results of this study state that the increase in interest and the number of listeners streaming on the Entertainment Zone radio visual channel is due to the presentation of interesting content and in line with current trends among young people. In addition, several specific strategies carried out by broadcasters in the Entertainment Zone channel include: implementing all the elements of effective communication of the Lasswell model, forming air personality and attractive broadcast styles, as well as understanding broadcast concepts and being selective in choosing sources according to the needs/desires of listeners channel Entertainment Zone.

Keywords: Broadcaster communication strategy; Listener interest; RRI NET; Visual radio

Introduction

Along with the current technological advances that have occurred, many forms of communication media have also evolved. One of the most popular communication media since ancient times is radio. Radio is a conventional communication medium that is favored by many people, especially those born in the 80-90s. Until now, several radio channels are still widely listened to by their fans and some others must be encouraged to disappear from the public eye because they are suppressed by new communication media that are more sophisticated and attract the interest of the general public. Fitriani (2021) said there are several reasons why radio is now being abandoned, one of which is because the presentation of content or services tends to be monotonous and does not vary. As is known,

so far radio is a medium of communication and entertainment that exists between a broadcaster and a listener. Radio broadcaster communication is a phenomenon that occurs when a broadcaster (announcer) sends information or messages to listeners or audiences through the radio medium itself.

Radio is a communication medium that was present several years ago and is still one of the most important media in today's modern society. Regardless of the condition that some people are now starting to abandon, quoting an article by Hendriyana (2020) emphasized by a Public Speaking Trainer, namely Arie Ardianto that the use of radio communication media remains important and does not necessarily have to be removed from circulation. However, for a radio channel to survive in today's era, there are several things that need to be done and challenges that must be overcome. First,

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the existing radio channels must be able to adjust the content that will be conveyed by the announcers. This is important because the latest media of communication and entertainment have presented a variety of content that is refreshing and fun so it doesn't seem monotonous and covers all ages. So, if the radio also slowly reduces the impression of monotony and makes adjustments to the content or communication patterns from the broadcaster to the listeners to become more creative, then the interest of the listeners will be more. The second step that must be taken by radio channels is the willingness to start adapting to social media and becoming multiplatform so that it is easily accessible to all groups. So far, radio is often limited to broadcasts that are stereotyped and can only be reached via tape. Therefore, the flexibility needed at this time is the presence of radio channels which are also available via the internet and satellite, making it more accessible through a variety of technological devices.

Behind the impression of monotony which has recently been so attached to radio and has been widely discussed as the cause of its decline from circulation, there are several advantages presented by this communication medium. One of the advantages of radio compared to other media is that anyone can listen, anytime and anywhere without having to spend a lot of time getting information. Thus, if each radio channel can innovate with current technological advances and is successful in presenting a radio form that is more in line with the needs of the community, then this will also have a positive impact on the longevity of this legendary communication media. The statement above is also reinforced by research conducted by (Morrison, 2013; Vitridzky & Wahyuni, 2017), they stated that radio should no longer only be accessible via tape devices, but must also be accessible via cellphones or other modern technology. Technological advances are slowly increasing rapidly, demanding flexibility in radio listening activities so that it will be more effective if the equipment presented is in accordance with the technology that is often used today rather than relying only on one device, namely in the form of a tape.

Discussing further about radio, research on broadcasting communication on this one is actually still busy and intensively being carried out. It is undeniable that some layers of society, especially certain groups such as adults and the elderly, still like to use radio as a medium for seeking entertainment. More than that radio also has a major influence in shaping public opinion and culture. Responses in the form of opinions or opinions are one form of response that is commonly conveyed by listeners and is desired by radio broadcasters when they convey information to the public. To get the desired response, a broadcaster needs a strategy so that the

information conveyed attracts the interest of his listeners.

In line with the paragraph above, the data submitted by Nielsen regarding the total ratio of radio listeners in 2020-2021 can be used as a reference that strengthens the role and importance of maintaining radio's existence. The data shows that there is still a significant increase in the radio listener category. The number of this significant increase slowly continues to rise to 36%. The overall data shows that the number of radio listeners dominates compared to other media, namely as much as 36%, and of this number the percentage of those who listen via streaming services is 21% while those who listen via terrestrial are 13%. Below is a figure that explains the overall Nielsen data.



Figure 1. Nielsen data 2020-2021

Based on the data above, it can be understood that the existence of radio communication media is still lively and is still popular with many people today. This is certainly a phenomenon and a unique case considering the growth of digital technology and the advancement of various artificial intelligences which are currently being widely discussed have proven unable to completely wipe out the presence of conventional communication media such as radio. With regard to radio communication media, Indonesia itself has become one of the countries that have had an extraordinary attachment to radio tape since long ago. Therefore, basically it is not too surprising that until now there are still several radio channels that can survive and remain loved by many people. It's just that more creativity and strategies are needed if you want to attract more listeners from all walks of life, from teenagers to the elderly (Yona, 2006; Retnowati, 2009; Prasanti & Fuady, 2017; Purdianingtiyas, 2018).

One of the legendary radio channels in Indonesia is Radio Republik Indonesia (RRI). Radio Republik Indonesia (RRI) is a conventional mass media that has been established for decades, on September 11, 1945 to be precise. In its development until now, RRI as a flexible

broadcasting communication medium continues to improve the services it has and provides to all audiences. This effort is of course a form of adaptation to existing modernity and responding to global challenges and needs related to developing communication media. Currently RRI has made several innovations in their bodies. As one of the pioneer radio channels, they started providing streaming services through a smartphone application called RRI Play Go, then Indihome TV and the rri.co.id portal. The presence of digital media convergence within RRI is a form of effort to maintain RRI's existence amidst the onslaught of modern communication media and other artificial intelligence that are favored by generation Z, now.

Complementing the explanation above, it is known that through the streaming platform that has been launched, it can be said that currently RRI is not only providing the usual audio streaming service, but also presenting other interesting services in the form of visual radio through the RRI NET channel which can be accessed through RRI Play Go, Indihome TV channel 130 and the rri.co.id portal. The availability of this visual radio service is relatively new compared to audio services which have previously existed since RRI was established. This visual radio service was only available in mid-2018, where initially it could only be enjoyed through the rri.co.id portal. However, with the development of technology, RRI developed a mobile application called RRI Play Go, where the public can enjoy all RRI channels throughout Indonesia by simply downloading one application. Including enjoying visual radio channel RRI NET. Apart from that, RRI NET broadcasts can also be watched via INDIHOME TV, either on channel 130 or also through its mobile application.

RRI NET visual radio, has the tagline "Watch What You Hear" meaning that all programs displayed on the RRI NET visual radio channel are featured programs in all programs or channels owned by RRI. Because it is relatively new, of course it needs a lot of adjustments and development in various ways, including how broadcasters/hosts can attract audiences to watch the program. In radio media, all forms of information are conveyed in several ways, such as through the live broadcast of the broadcaster, through Public Service Announcements, through features, Commercial Advertisements, and various other forms. However, the largest percentage of information is conveyed by broadcasters in the form of word broadcasts. The word broadcast delivered by the broadcaster certainly depends on the way the broadcaster conveys information, so a broadcaster needs to pay attention to the speed in pronouncing words, intonation and articulation. Meanwhile, in visual radio media, the

public also captures additional information through the announcer's expressions and gestures.

Each radio broadcaster certainly has its own way of conveying information to the intended audience. For this reason, today's broadcasters not only have a good voice, but are also required to have an air personality. Air Personality itself is the personality shown by an announcer during broadcasts on the radio. Air personality can also be said as one of the factors that can affect the attractiveness of listeners. According to Alex Sobur in his book entitled *Analysis of Media Text*, he explains that air personality is an on-air expression of a broadcaster which is obtained from the constant emotions, experiences and experiments of the broadcaster/host. Thus, one way to attract audience interest in listening to broadcasts is that the broadcaster needs to have an air personality. Broadcasters who present programs on both terrestrial radio and RRI NET visual radio need to have air personality, but the question is what kind of air personality is needed for RRI NET visual radio, especially on Entertainment Zone programs to be used as a strategy to attract listeners' interest is still a mystery.

The Entertainment Zone program is a new program that started airing on January 2, 2023 by RRI via audio and visual radio. Entertainment Zone or abbreviated as EZone is broadcast on RRI Pro 2 FM in audio form and RRI NET in visual form. This program airs every day from 12.00-13.00 WIB. This program received a positive response, as seen from the performance report submitted by INDIHOME TV, that the Entertainment Zone program was included in the list of the 5 most watched RRI NET programs through the INDIHOME TV service. Usually it takes quite a long time for a show to gather viewers or listeners. However, after 1 month of broadcasting, Entertainment Zone has entered the top 5 most watched programs on Indihome TV. This is certainly an interesting thing to research. Therefore, based on all the explanations above, the researcher will conduct research with a focus on studying the question of how the production steps and communication strategies are carried out by radio broadcaster RRI NET in the Entertainment Zone program so that it quickly gains a significant number of viewers. This research will be conducted using a qualitative approach to the case study method.

Method

This research uses a qualitative approach with a case study method. According to Patton, the process of compiling a case study generally takes place in three stages. The first stage is the collection of raw data about individuals, organizations, programs, places of

occurrence which form the basis of case study researchers. The second stage is compiling or organizing cases that have been obtained through compaction, summarizing data that is still in the form of raw data, classifying, editing, and including it in one manageable and accessible file. While the last or third stage, it is mandatory for researchers to write the final report of the case studied in narrative form (Yin, 2018).

With regard to the context of this research, the research location is at Radio Republik Indonesia Jakarta, Jl. Medan Merdeka Barat Kav. 4-5 Central Jakarta. The time of the research took place from March-April 2023. The research subjects were broadcasters broadcasting at the Entertainment Zone event on the RRI NET channel as well as RRI officials who could provide information for research. Additional informants in this study were RRI NET viewers who watched the Entertainment Zone program and also listeners of RRI Pro 2 FM Jakarta who listened to the program via terrestrial radio so that information or reasons could be obtained regarding the broadcaster's communication strategy in the program which succeeded in attracting viewers and listeners' interest.

In an effort to collect research data, the methods used are interviews, observation, documentation, and focus group discussions. To collect primary data, the researcher took from observations and interviews with sources directly on Radio RRI Jakarta, as well as by utilizing secondary data that can be accessed by various modes of information related to the management of the Entertainment Zone via RRI NET broadcasts in shaping the interest of listeners and viewers. Meanwhile for data analysis techniques, researchers used simple data reduction techniques to obtain a level of accuracy of data

which is stated to have a high level of trust (Sugiyono, 2017; Murdiyanto, 2020; Mekarisce, 2020).

The primary data sources in this study are all parties who have the potential to be involved in information in the research of Broadcasters' Communication Strategies through RRI NET's Visual Radio Broadcasts in Attracting Listeners and Viewers' Interest which took place in the Entertainment Zone Event. In this case, they are Entertainment Zone Broadcasters, Entertainment Zone Program Producers, Script Writers and listeners/viewers. Meanwhile, secondary data sources are previously available data sourced from books, theses, and other research related to the broadcaster's communication strategy in attracting listeners and viewers' interest as well as sources related to Radio Republik Indonesia.

Research on communication media is basically important and certainly has been carried out by many researchers before. However, the research focus which also focuses on the role or strategy of radio broadcasters also has a crucial urgency. This relates to the actions of a broadcaster in using their voice, intonation, and body language to influence listeners and hold their attention. This kind of research helps in studying how broadcasters can build connections with listeners and influence their views and behavior through the messages conveyed. In this context, it is important to pay attention to how the messages conveyed by broadcasters can influence the mindset and behavior of listeners, especially in matters relating to social, political and cultural matters.

Next, to show the novelty of this research, here is a matrix/table that explains the location, position, and linkages between this research and previous studies that have been conducted by previous researchs.

Table 1. Matrix of Previous Research

Title, Author, Year, Method	Content	Relevance	Difference
Title: Strategi Radio Venus 97,6 FM dalam Mempertahankan Program Siaran Unggulan, Author: Megawati H Year: 2019 Method: Qualitative with a field research approach	Reviewing the strategy of Radio Venus in maintaining its superior broadcast program, where the main topic of research are strategies to retain listeners for flagship programs and challenges and obstacles faced by Venus Radio in maintaining LJDS (Forget it, don't throw it away honey), Top Pop and Halo Makassar.	This thesis has the same study, namely regarding the strategies carried out to maintain a program, where a program that is superior means a program that has a lot of listeners or viewers. So its relevance to the interest of listeners/audiences.	This research places more emphasis on radio strategy as an institution in maintaining superior programs. This means that the object of his research is management. While the research conducted by researchers for this thesis, focuses on broadcaster strategies in shaping the interest of listeners and viewers, where the object of research is broadcasters.
Title: Strategi Komunikasi Penyiar Radio Republik (RRI) di Bandar Lampung Author: Ahmad Gozali	Examines the communication strategy of Radio Republik Indonesia broadcasters in Bandar Lampung, where the focus of the research is: How is the communication strategy	This thesis has the same study, namely on what kind of communication strategy is used by broadcasters in broadcasting.	Previous research only focused on the broadcaster's communication strategy, while in this study the researcher wanted to see how the broadcaster's communication strategy attracted the interest of

Year: 2019 Method: Qualitative method with descriptive approach	of RRI Bandar Lampung broadcasters.		listeners and viewers. If in this thesis only focuses on research with audio output, then in this study the researcher also wants to see how broadcasters' communication strategies in media that are equipped with visualization.
Title: Strategi Komunikasi Penyiar Radio Republik Indonesia Medan dalam menarik minat pendengar Author: Ramadhan Mahendra Year: 2021 Method: Qualitative with a descriptive approach	Assessing the communication strategy of the Medan RRI broadcaster in attracting listeners' interest where the research focus are on RRI Medan radio broadcasting process and the broadcaster's communication style in broadcasting is educative, persuasive and informative.	This thesis has similarities in examining the strategy of a broadcaster in presenting broadcast programs.	The difference lies in the research locus and the media used by the object of research, namely the RRI Medan broadcasters only broadcast via audio media while the RRI NET broadcasters studied by researchers in this thesis broadcast via audio visual media.

Result and Discussion

Based on the research that has been done, mainly referring to the results of interviews conducted with listeners/audiences who watched the Entertainment Zone program, several interesting points were found that explain the reasons behind the increase in the number of listeners/viewers as well as their interest in the Entertainment Zone program, which is held by RRI Net. The first reason is because the listeners/viewers consider that the packaging and production of the programs on RRI NET including the Entertainment Zone itself are quite good. Starting from the existing content, the pattern of interaction and presentation of event visualizations are also good. What remains is the formulation of the event concept and the broadcaster's communication style in the event, so that it becomes a general pattern in producing similar programs. In addition, listeners/viewers also assess if the broadcaster's communication style in conveying information is quite good and easy to understand. So, when listening to and streaming on the RRI NET platform provided, listeners will find comfortable conditions and will not hesitate to take part in the program in subsequent episodes.

Thus, indirectly the convergence of social media as well as program adjustments carried out within RRI are the right steps and strategies that help to increase public interest in the available RRI stereo channels and streaming platforms. Mainly the Entertainment Zone channel which specifically emphasizes conformity of the communication pattern of the broadcasters in it so that this channel is also one of RRI's new attractions. Below, we will discuss in more detail the analysis between conditions or research data obtained in the field and existing communication theories. This discussion serves to explain in detail related to the research question,

namely how the production process of the Entertainment Zone channel and the various strategies and efforts made by radio broadcaster RRI NET in increasing the attractiveness and interest of listeners.

RRI NET and Multiplatform Convergence Projections in RRI

The development of the digital era is so fast, the presence of technology and the internet which is also the main support in various aspects of life has changed many things including ways to produce, obtain information, and entertainment. Currently, social media has become one of the most popular platforms and is often used by people around the world, including Indonesia. By using social media, the public can obtain the information and entertainment they need, according to their individual interests practically. This is what ultimately allows them to access various types of content anytime and anywhere. This condition has definitely eliminated distance gaps, time gaps, and social status gaps among the community (Sasti, 2016).

Currently, RRI has an extensive broadcasting network that covers all parts of Indonesia, from Aceh to Papua. In addition, RRI through the SW wave broadcasts its programs to various corners of the world in nine languages. RRI broadcasts a variety of programs, such as news, music, sports, drama, and educational programs. RRI also has a special program to promote Indonesian culture and art, as well as support development throughout Indonesia. One of the well-known RRI programs is the General Election (Pemilu) live broadcast program, which is used to provide information about the election process and voting results to all Indonesian people. Aside from being a broadcasting medium, RRI also has an important role in strengthening the unity and integrity of the Indonesian nation.

Through its programs that aim to unite all Indonesian people, RRI has become a symbol of national pride and an important part of the history of the development of broadcast media in Indonesia. With the existence of RRI, Indonesian people can obtain useful information and entertainment, as well as strengthen national unity and integrity. RRI reaches all areas in the Unitary State of the Republic of Indonesia through radio broadcasts. RRI type A station has four main programs, namely Pro 1 which focuses on empowering the lower classes of society such as farmers, fishermen and housewives. Pro 2 provides creative broadcasts for teenagers, young people, and junior to high school students, as well as being a forum for indie bands. Meanwhile, Pro 3 is a national news network center that broadcasts content about ideology, politics, economics, social, culture, defense and security, while Pro 4 is a center for educational and cultural broadcasts. While there are RRI type B stations that have 4 programs, there are also 3 programs. While type C only has 2 programs.

With regard to programs and production processes within them, currently digitalization of broadcasting is needed. The digitization of radio broadcasting in Indonesia is not only modernization that results in actualization, but also leads to a rapid broadcasting revolution. This transformation will last long if it is accompanied by contemplation that leads to ways of innovation, creativity, improvement, and implementation. Digital broadcasting provides several advantages, such as efficiency in the use of frequencies, high audio quality for music broadcasting, and ease of access for listeners compared to analog systems. Therefore, currently RRI has a Visual Radio channel or program, namely RRI NET.

The results of a research interview with M. Rohanudin, Main Director of LPP RRI for the 2016–2020 period, who currently serves as the RRI Supervisory Board, he stated that the background to the establishment of RRI NET was the development of the digital era which was so massive that it had an impact on the development of the media, including radio. According to M. Rohanudin, at that time, online digitization was growing, especially in several countries in the world. Radio and television are also entering into a digital broadcasting competition, where radio is not only heard by the public but must also be enjoyed. For this reason, during M. Rohanudin's tenure as Main Director, the RRI LPP directors conveyed to legislators in a Hearing Meeting (RDP) that RRI wanted to develop its broadcast products to be enjoyed audio-video, via digital online domains. This is done so that RRI can compete in radio digitization, where the public can no longer be prevented from just listening to the radio but can also enjoy the visualization of radio broadcasts. The

aim is that RRI as a public broadcasting institution is able to carry out the obligations and responsibilities to provide services to the public. The service is in the field of broadcasting so that people are calmer, more comfortable, and can carry out the principles of tolerance and so on.

"So at that time, digitalization was growing, especially online digitalization. In several countries in the world, radio and television are also entering into a digital broadcasting competition, where radio is not only heard by the public but radio must also be enjoyed. Then when I was the Main Director of LPP RRI, there was an RDP in the DPR and when we conveyed that RRI wanted to develop its broadcast products to be enjoyed audio-video, via digital online domains. Why does it have to be that way? The public can no longer be prevented from listening to the radio, so like it or not, like it or not, RRI must enter the digital domain, especially in the digitization of television radio. (Interview March 22, 2023)"

Entertainment Zone and RRI NET Radio Visual Broadcasting Production Process Flow

After the emergence of social media convergence within RRI and easy access to it, RRI NET's visual radio broadcast service certainly has programs designed to attract the attention and interest of its viewers. One of the programs created in early 2023 is Entertainment Zone, where this program is a program with the concept of "variety show" aimed at young people according to the Pro 2 FM segmentation, because it is broadcast on Pro 2 FM. The variety show concept intended in the Entertainment Zone is presented in the form of a light, relaxed and interesting talk show. Apart from that, in their activities the announcers try to interact with the speakers using a monologue communication style according to the needs of young people. This was conveyed by the producer from the Entertainment zone channel itself, namely Mr. Farid Kurniawan in an interview conducted with researchers.

"The concept of the Entertainment zone is variety shows, variety shows around the world of entertainment, which are about tourism, music, sports, trends, and so on. This program is presented in a "fun" style with young people that is easily accepted by their circle, because this is indeed the target audience for Pro 2 FM. So for those who are thirsty for information, especially entertainment information, we present the right program in the form of an entertainment zone. The form of information is conveyed in a monologue, by the host in combination with interviews with the speakers. The concept is like that, applied so it's not monotonous because young people are very dynamic. So if, for example, you are given only one form of presentation, for example with information such as only monologues, the announcer talks, the announcer explains and the announcer gives information, of course it will be monotonous and boring, even though it is interspersed with video songs, picture illustrations and song illustrations. That

is why it is necessary to have a resource person to explain further about the theme raised (Interview on 10 April 2023)".

In accordance with the channel name given, namely Entertainment Zone, the variety of programs contained or presented in it is more dominated by entertainment such as music. Apart from the music in the Entertainment Zone program, it also contains some additional information about the world of entertainment, starting with information about showbiz, artists, musicians, films, sports and tourism which are educational in nature but packaged in such a way as to attract the interest of listeners and viewers. Based on the information obtained in the field, it is known that music is the most popular program for listeners to the Entertainment Zone channel. This makes sense considering that society, especially among young people, likes to spend their time with entertainment such as listening to music. This is contained in research conducted by Crider (2022). In addition, John M. Ortiz explained that listening to music not only benefits concentration and peace of mind, but can also increase alertness and minimize external sound distractions that interfere with concentration and focus (Radio dBs 101,9 FM, 2013; Hasan et al., 2021). Music is also a means of entertainment for most people, and modern technology has made it possible for people to listen to music in an easier and more comfortable way (Nurdiana & Ashfahani, 2018; Suryadi, 2018; Rosidi & Zain, 2019; Sahran, 2019).

The survey results by IFPI show that respondents from various countries spend 18 hours per week listening to music. This shows that music is still a medium of entertainment which is very popular throughout the world. Modern technological developments and innovations in the music industry such as streaming platforms and music download services have made it easier for people to access music and allow them to enjoy music anywhere and anytime. In addition, digital technology also allows music to be presented in various forms such as music videos and virtual concerts which enrich the experience of listening to music. In this increasingly complex digital era, developments in music technology continue to facilitate access to music and allow people to enjoy music more and benefit from listening to it (Juditha, 2016; Nafandi, 2019).

The broadcast production process in the Entertainment zone program is carried out sequentially starting from the pre-production, production and post-production stages. At the pre-production stage, it begins with an agenda setting meeting to formulate the program concept. The formulation of the event in question is to determine the specific theme to be raised, the angle content to be explored and to determine the

right sources for the topic of discussion. Of course, the special theme that will be raised takes into account issues or viral things that are developing among teenagers. This was conveyed by the producer of the Entertainment Zone program, Farid Kurniawan.

"We usually do the setting agenda weekly, because we have already plotted the big themes, such as Monday discussing sports, Tuesday discussing music, and so on. In the agenda setting we determine specific themes, such as for music we will discuss what is "happening" among young people. So after determining what special themes for music to discuss, what tourism to discuss, what movies also discuss, only then will we determine suitable sources to be interviewed. In the agenda setting, brainstorming is also carried out with the host (announcer), so that the host can study the theme and prepare additional questions for the resource persons. That's why it's important to involve the host in selecting themes and resource persons when setting the agenda. (Interview April 10, 2023).

Then, in the pre-production process or stage, usually script writers also play a big role in making it easier for hosts or broadcasters to develop interesting communication styles. The role of the script writer who makes monologue information and questions pointers in interview segments with speakers, makes it easier for broadcasters or hosts to execute events to attract viewers so they watch the program. This was also conveyed by one of the broadcasters from the Entertainment Zone channel, namely Dely Tambunan.

"I myself have made it easier with script pointers that are really easy to read. Because to be honest, I met with people who made scripts several times, right, that's it. So, I really feel like it's been made easy. All of that, the point-by-point is good to read. So I don't have any difficulty converting written information into the So language in terms of production, it's really good, really simple. (Interview 6 April 2023)".

The role of the script writer at the pre-production stage is indeed very important, this is because compared to programs that do not use a script, programs that have previously been carefully prepared starting from question pointers to directions regarding intonation, voice volume and others attract more listeners and making broadcasters themselves easier to do their job. Another broadcaster from the Entertainment Zone, namely Syifa Fatima, said that while she was broadcasting on the Entertainment Zone channel through the Morning Live Chat (MLC) program where the broadcaster was not provided with a script, the messages she wanted to convey tended to be unstructured and focused on being able to communicate on the contents of the message. What will be conveyed is more difficult to do.

"In MLC, we have a producer, gate keeper and technician, which is more or less the same as in the Entertainment Zone, only the difference is that in MLC we don't have a script writer, so we just ask directly to the source and it's directly

related to the new song. He released. But for the entertainment zone, there is already a script writer too. So we just take it. If there is already a script that is shared with us, that makes it easier, it's more focused too. (Interview, March 30, 2023)".

In addition to preparing the right script writers and broadcasters with the themes to be discussed, in the pre-production process, especially the agenda setting, the team must also be able to ensure that the resource persons who will be invited to collaborate must have qualifications in accordance with the theme raised. According to Farid Kurniawan, the Program Producer, the general criteria for the speakers presented in the Entertainment Zone include mastering the theme, being communicative and not too far from the Pro 2 FM listener segmentation.

"The criterion for sources is those who master the theme we set, that's number one. Second, he is good at communicating, the way he conveys the message is also good. Then also in terms of age, yes, because our listeners are young people, so the age is not too far from our target audience. (Interview, April 10, 2023)".

Next, after the pre-production process is complete, it will be followed by the shooting process or the production stage. At this stage all the teams involved will focus more on the efforts or execution of the broadcaster's communication strategy in attracting the interest of listeners/viewers when he is broadcasting on RRI NET visual radio.

RRI NET Visual Radio Broadcast Communication Strategy

In accordance with the explanation in the previous point, it is known that during the radio content production process, the strategy used to attract listeners' interest is entirely in the hands of the broadcaster. According to a member of the RRI supervisory board, M. Rohanudin, there is no significant difference between the production process for conventional radio and for visual radio. The announcer's character that appears on visual radio should not rely on appearance, but on expression, intelligence and performance. Therefore, broadcasters or hosts on visual radio RRI NET emphasize the quality of performance, expression and intelligence. There are certain criteria that are required for a broadcaster in the Entertainment Zone. According to producer Farid Kurniawan, the first criterion of a broadcaster or host on RRI NET, especially on the Entertainment Zone channel, is to have good performance when broadcasting on the radio. The good performance in question is their ability to convey messages clearly and not to beat around the bush. The second criterion is that the broadcaster understands the concept of the Entertainment zone program. Broadcasters who can understand the concept of the event will focus on the purpose of carrying out the event. Thus, what is the target of the program, namely to attract

as many listeners or viewers as possible can be fulfilled properly (Firousyurahman, 2018; Hakim, 2018; Novita et al., 2022; Zaini & Ahmad, 2022).

"So like this, in principle, radio is visualized. All the announcers of the mobilization are like radio characters. So don't dress up like on television prepared for that. But the neatness, the performance, it's a radio performance which is very simple but is expressed with the style and intelligence of the announcer because the announcer for RRINET has two responsibilities, different from ordinary television. If on television he is responsible for television broadcasts. But because RRI NET is basically radio, it has a big responsibility for the interests of listeners as well as for the interests of viewers. The criterion is that one broadcast on the radio is good, because it's so basic, because the name of the host is if the broadcast is bad, how about that? A good broadcast is that the presentation of the material must be clear, not long-winded and not just fun to be alone, because usually there is an announcer whose broadcast is good but he is just enjoying himself. Then he can also understand the concept of the ezone program itself as well, what if he does, the term communication with fellow teams with all production teams is also good, that can also be one of the criteria why we choose them to be hosts. (Interview 10 April 2023)".

Effective Communications of the Lasswell Radio Model

In line with the explanation previously presented, it is known that basically one of the important roles of broadcasters in attracting the interest of radio listeners or viewers is their performance and communication patterns. According to Lasswell's model of communication theory, quoted by Mahendra (2021), that the best way in the communication process is to answer the following question "Who says what in which channel to whom and with the effect?" In the questions asked by Laswell, it can be seen that there are several important elements of communication in it, especially communication in programs such as the Entertainment Zone which is in RRI NET. The first element is Who (who), the figure who is meant by whom in the context of this element of communication can refer to communicators in the form of certain individuals, groups and organizations as the sender of the message (communicator). Next is Says What? (What message?). This element is the core of the conversation or the main thing to be conveyed to the recipient of the message (communicant) by the source providing the information (communicator). As for the word in which channel? Media is the channel chosen to convey the message used to communicate to the public. To whom refers to the object, subject, or target that will receive messages from the communicator. As for the word with what effect (with what effect/impact) leads to the meaning of a certain impact or response that is expected to be raised

by the communicator after receiving a message from the communicator.

If the elements of Lasswell's communication above are related to this research, then it can be understood with certainty that in the process of communication between broadcasters and listeners, the more the important elements above are fulfilled, the quality of broadcasts carried out has the potential to support the interest of listeners/audiences. This is what happened to the Entertainment Zone channel owned by RRI NET. According to the results of the previous interviews, long before producing the program and when it was in the broadcaster selection stage, RRI had set specific criteria in the form of broadcaster performance, communication patterns, intelligence in digesting concepts, and creativity when improvement was needed in the broadcast process. So that indirectly, RRI NET through the programs and all the events provided on the Entertainment Zone channel has implemented the Lasswell model of effective communication patterns with radio media (Awanda, 2011).

Air Personality Announcers

Strengthening the study of Lasswell's communication theory above, in in-depth interviews conducted by researchers, it is known that there are several other things that can be used as broadcaster communication strategies to increase the interest of listeners or viewers during broadcasts. This strategy refers to things outside the style of communication and emphasizes the style or style of the broadcast. Discussing about broadcast style, at the beginning it was mentioned about air personality. Namely a signature or way of broadcasting someone that can never be owned by another person. Air personality in a broadcaster is formed slowly and becomes a characteristic that shows the identity or authenticity of the broadcast style for each host or broadcaster. The formation of air personality in a broadcaster is related to their flying hours and their ability to digest and deliver broadcast patterns according to a pre-agreed concept. So, as more concise information, it is necessary for the broadcaster to present the broadcast with the best concept as well as a flow of character with the speakers.

As an important note, before the production stage is carried out, a broadcaster is required and must be able to dig up information about the source that will be invited to talk. This is important, because the speaker is another attraction in a program that also has an impact on increasing the interest of viewers or listeners so that they always hear and watch the program they want to promote with a more intense and longer duration. This was also confirmed in an interview conducted with

Channel Entertainment Zone producer Farid Kurniawan.

"First is the broadcast style (air personality) how the broadcaster conveys the message, the concept of the program because with a clear and attractive program concept, the broadcaster in conveying information refers to the concept of the program, interesting sources will be the main attraction for an event, broadcasters can explore about the source so that viewers are interested in continuing to follow the broadcaster's conversation with the source, the cohesive and effective production team also influences the ambiance when producing the show. (Interview, March 30, 2023)".

Then, according to Syifa Fatima, a broadcaster at the Entertainment Zone channel, the information presented through interviews with real sources also has a big influence on attracting listeners/viewers' interest. Because if the resource person presented is an important figure or indeed an individual who has expertise on the topic of conversation, the listener automatically feels that he is getting information directly from the expert. Therefore, what is important in this condition is the broadcaster's/host's ability to explore from a different angle, or an interesting point of view. Furthermore, Syifa Faima also added that the use of relaxed and easy-to-digest language and incorporating elements of jokes or humor in conveying information to listeners or viewers during broadcasts is a quite helpful way to attract viewers or listeners. So, in conclusion, broadcasters must be good at choosing their own techniques and broadcast styles.

"The entertainment zone is interesting because the sources are different and there are many points of view. For example, when we talk about music, it's not just about album releases, but the point of view could be because he released songs for other people and then it turns out he's also starring in movies, etc. So there are lots of points of view discussed by the entertainment zone from 1 topic. Using language that's easy to digest because if you use language that's too heavy, people won't be interested anymore... so you need to use up-to-date language and jokes, you can just insert them, but not all the way through the broadcast because they can be annoying. So we have to relate to our listeners/audiences. (Interview, April 2, 2023).

In addition to strategies for visual radio broadcasters, in other interviews information was also obtained about radio broadcasters' strategies that rely on audio. In the process of audio radio broadcasts, according to Entertainment zone announcer, Rizky Ifnafiari, the strategy that emphasizes more is the use of theater of mind techniques.

"Okay, the strategy that was built, if it's ordinary terrestrial radio, right, theater of mind, what would people imagine us to be like? Well, the broadcast that was delivered, but if we visualize it, we can see the person, so we can look at the camera

and we can be more intimate, just like the listeners or viewers. (Interview, March 30, 2023)".

Referring to all the explanations above, it can be concluded that a broadcaster as a messenger or communicator, will have a different strategy according to the broadcast media they use respectively. With the need to use different media, a broadcaster or communicator needs to have.

Conclusion

Drawing common threads from all the explanations above, it can be concluded that RRI is one of the Indonesian radio channels that always adapts to technology in order to maintain the existence that has been built so far. The adaptation pattern is by presenting digital convergence between channels and social media. This is proven by the existence of a streaming platform that accommodates visual and audio radio broadcast models, as well as the launch of the Entertainment Zone channel. The content production process from this channel is through three stages, namely pre-production, production and post-production. From the two broadcast models in the Entertainment Zone channel, it is known that the visual radio model has more interest and number of listeners compared to other programs or channels. The increased interest in and the number of listeners streaming on the Entertainment Zone visual radio channel is due to the presentation of content that is interesting and in line with the current trends among young people. In addition, several specific strategies carried out by broadcasters in the Entertainment Zone channel include: implementing all the elements of effective communication of the Lasswell model, forming air personality and attractive broadcast styles, as well as understanding broadcast concepts and being selective in choosing sources according to the needs/desires of listeners channel Entertainment Zone.

Author Contributions

Yanti Rahmi Nur and Erman Anom conceptualized the research idea, designed of methodology, management and coordination responsibility, analyzed data, conducted a research and investigation process; Iswadi conducted literature review and provided critical feedback on the manuscript.

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Conflicts of Interest

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