



# The role of producer in maintaining quality Angkringan Program on TVRI stasiun D.I Yogyakarta 2022

Iradianti Aisiah Munir<sup>1\*</sup>, Budi Dwi Arifianto<sup>2</sup>

<sup>1</sup>Communication Science, Universitas Muhammadiyah Yogyakarta, 55183, Indonesia

<sup>2</sup>Communication Science, Universitas Muhammadiyah Yogyakarta, 55183, Indonesia

\*[iradiantiaisiah@gmail.com](mailto:iradiantiaisiah@gmail.com)<sup>1</sup>, [budi\\_arifianto@umy.ac.id](mailto:budi_arifianto@umy.ac.id)<sup>2</sup>

## ABSTRACT

### Keywords

Producer TV  
TVRI Yogyakarta  
Variety Show

This research analyzes the role of the Producer in maintaining the quality of the Angkringan program on TVRI stasiun D.I Yogyakarta in 2022. The Angkringan program is one of the featured variety show programs on TVRI stasiun D.I Yogyakarta. The profession of television Producer is the leader of the production team who is responsible for planning television programs, which has an essential role in producing quality television programs. This research aims to describe the role of the Producer in maintaining the quality of the Angkringan program on TVRI stasiun D.I Yogyakarta. The method used is a qualitative descriptive method and uses interview, observation and documentation data collection techniques. In-depth interviews were conducted with three informants, namely the Producer, the Program Director, and the cast of the Angkringan program. The research results show that the Producer of the Angkringan program plays a role as the initiator of the program production design, maintains broadcasting regulations and Angkringan program values, handles the implementation of Angkringan program production, and evaluate the production of Angkringan program. All of that is what the Producer does to maintain the quality of the Angkringan program.

## 1. Introduction

Television from time to time has experienced many developments in terms of creativity as well as in terms of image and sound quality. Television is used as a medium for getting information, entertainment, and education. Televisi Republik Indonesia (TVRI) is the first TV station in Indonesia since 1962. TVRI has been established in several regions in Indonesia, one of which is in Yogyakarta. TVRI stasiun D.I Yogyakarta is the first regional television in Indonesia through its broadcast in 1965 (Yogyakarta.TVRI.Go.Id, 2023). TVRI stasiun D.I Yogyakarta as regional television has an approach to the community through its broadcast programs, according to (Susilawati, 2021) the advantages of regional television are having clarity on the impact of target markets and viewers having shows that better describe the desires of local communities and raise the phenomenon of local people's lives. Therefore, TVRI stasiun D.I Yogyakarta is expected to be able to carry out its functions through its broadcast programs.

The Angkringan program is an entertainment program with a variety show format that combines various other formats, such as music shows, dramas, and others. The Angkringan program carries the concept of dialogue discourse with jokes using the local language of Yogyakarta (Javanese language). The Angkringan program has entertaining stories and educative information from education, social culture, health, and politics. Some episodes present representatives from certain agencies as a form of cooperation in educating the public in their fields. The atmosphere of the Angkringan program is described as an Angkringan place often found in Yogyakarta and surrounding areas. The properties of the clothes worn by the cast support the concept of the program.

According to Nielsen data in 2022, the Angkringan program's audience share of 283.86 ranked third in audience share of five other entertainment programs at TVRI stasiun D.I Yogyakarta. The first position is the Gangsa Ngetrend program at 355.09, and the second is Pendopo Kang Tedjo at 314.78 (TVRI Yogyakarta, 2022b).



Fig. 1. Favorite broadcast program in June 2022

(Source : TVRI stasiun D.I Yogyakarta, 2023)

The survey of public satisfaction with TVRI stasiun D.I Yogyakarta in June 2022 at JEC Yogyakarta through the distribution of online questionnaires involving 173 respondents showed that the Angkringan program had the most satisfaction votes of 63.5% compared to other entertainment programs (TVRI Yogyakarta, 2022c). The Angkringan program also received much cooperation from various agencies to advertise the program. This makes the Angkringan program funds in 2022 reach Rp. 224,850,000 higher than other entertainment programs, such as the Pendopo Kang Tedjo program, which amounted to Rp. 48,424,500 (TVRI Yogyakarta, 2022a). Although the Angkringan program has experienced ups and downs occasionally, the Angkringan program still survives to this day and has good quality.

The role of a Producer is essential in producing TV programs because TV Producers are required to be sensitive to the needs and desires of TV viewers, so Producers need good knowledge and skills in creating an event program that the audience can enjoy. The role is defined as a dynamic aspect of the position; if it is carried out based on one's rights and obligations, then that person is carrying out a role (Soekanto, 2002). Producers must be able to pay attention to everything during production by determining staff, production crew, making scripts, creating and implementing production schedules, and coordinating with other work relatives (Owens, 2019). Non-drama producers, such as variety shows are generally more dominant in the production process of both recorded and live production. Producers search, develop, and formulate ideas and concepts in pre-production, and then Producers act as team leaders and undergo the process of evaluating and assessing editing results (Latief & Utud, 2017).

Previous research by Eni Kusti Rahayu and Ni Gusti Ayu Ketut Kurniasari related to the role of Producers in the production of the Percikan Dharma program to maintain ratings and shares at RCTI found that each stage of production Producers have different roles. This research uses Peter Pringle's method of program strategy management (Rahayu & Kurniasari, 2019). Another study by Andry Oktaviansyah and Nawiroh Vera related to the role of Producers in maintaining the existence of The New Eat Bulaga Hal variety show program on ANTV found that Producers are in accordance with Soekanto's concept of role in maintaining existence and have responsibility for the success of a television broadcast program (Oktaviansyah & Vera, 2017).

From these two studies, researchers found similarities with this study, both of which discuss the role of TV Producers in producing a broadcast program. While the difference is the object of research, here the researcher takes the role of the Angkringan program producer in maintaining program quality at TVRI stasiun D.I Yogyakarta in 2022, and this research refers to the Indonesian National Competency Work Standards (SKKNI). In this case, the Producer is required to have the ability to work under the applicable SKKNI in producing television programs so that the quality of a good Producer can be recognized.

Producer is a crucial job in TV program production, and the establishment of SKKNI as a standard reference for Producers in TV program production makes researchers feel the need to

examine more deeply how the role of Producer in maintaining the quality of the Angkringan program at TVRI stasiun D.I Yogyakarta in 2022. The purpose of this study is to describe the role of the Producer in maintaining the quality of the Angkringan program at TVRI stasiun D.I Yogyakarta in 2022. This research is expected to contribute in the form of insight, understanding, and description of the role of the Producer in maintaining the quality of the Angkringan program at TVRI stasiun D.I Yogyakarta. It is expected to provide an evaluation for TV Producers so that they can build better self-quality in carrying out their role and for readers in adding insight.

## **2. Method**

This research uses descriptive qualitative research methods to describe and summarize a condition, situation, or phenomenon of social reality on the object under study, and descriptive qualitative seeks to bring the reality to the surface as a description of the condition, situation, character, sign, model, nature or certain phenomena (Bungin, 2012). The subject of this research is the Producer of the Angkringan program at TVRI stasiun D.I Yogyakarta, and the object of this research is the role of the Producer in maintaining the quality of the Angkringan program at TVRI stasiun D.I Yogyakarta. Data collection techniques in this study used in-depth interviews, observation, and documentation. The interviewees are the Producer, Program Director (PD), and the cast of the Angkringan program.

This research uses data analysis in the form of data reduction, data presentation, and conclusion drawing, meaning that researchers summarize, select key things and focus on essential things, then present in the form of narrative text and draw conclusions. The data validity test is carried out by triangulating the method; namely, the researcher checks the data collection technique to find data similarities using different methods (Sugiyono, 2022).

## **3. Result and Discussion**

Producer of the Angkringan program of TVRI stasiun D.I Yogyakarta has an essential role in planning and running the program production. Researchers found four roles of the Angkringan program producer in maintaining the quality of the program; namely, the producer acts as the initiator of the program production design, plays a role in maintaining broadcasting regulations and the value of the Angkringan program, handles the implementation of Angkringan program production, and evaluates the Angkringan program production.

### **3.1. Presenting the Results**

#### **3.1.1. Initiator of program production design**

The producer is the initiator in the production design of the Angkringan program at TVRI stasiun D.I Yogyakarta. There are several Producer initiations in this case. These initiations include determining production ideas/materials, researching production materials, making budget plans, determining artistic elements, preparing production infrastructure, preparing work relatives and determining performers.

Production ideas come from two sources. The first source the Producer sees from existing phenomena, such as an issue or problem that is trending in the community, then the Producer develops it into a theme of production material. In preparing a material, Producer Sri Widati said that ideas sourced from surrounding phenomena must be discussed with the PD of the Angkringan program (interview, May 30, 2023). The second source of ideas the Producer gets from cooperation with the booker, usually from a specific agency. The booker will be present in the Angkringan program as a resource person to campaign for their cooperation program, and this is in the form of information as well as education that is useful for the community. The subscriber provides the material they want to campaign through the field of business development, which is then submitted to the Producer.

The PD of the Angkringan program explained that "Producers greatly contribute to the quality of the program both in terms of themes and materials to be presented. Choosing quality themes and also controlling the material to be presented" (Aniek, interview, May 24, 2023). The cast of the Angkringan TW program also explained that "Producers raise stories or discuss current issues,

especially those that occur in the city of Yogyakarta, so that the concerns of citizens can be conveyed" (interview, August 1, 2023). After getting an idea, the Producer then conducts research by trying to get further information from the source of the idea obtained. The research results were then given to the scriptwriter, along with the existing problems, to be translated into a coherent script. After being processed by the scriptwriter, the script is returned to the Producer for review. Sri Widati, a Producer, said that Producers need to do more research related to production materials and discuss with scriptwriters to create dialogues that are by the existing problems (interview, May 30, 2023).

Producers initiate the Angkringan program production budget planning. Producers make a quarterly budget to be submitted to finance. Producers will submit the budget plan whenever they want to produce the Angkringan program. In managing the production budget, the Producer pays attention to the cost of the cast honorarium that is feasible to obtain by looking at the standardization in the market and also considering the financial capabilities owned by TVRI stasiun D.I Yogyakarta for the Angkringan Program. The Producer said, "The consideration is, of course, how much is the proper honorarium for the cast. I refer to the market mechanism, but also to the capabilities possessed by TVRI" (Sri Widati, interview, May 30, 2023).

Producers, in terms of artistic elements such as properties used, stage decorations, clothing, and so on, initiate by making production designs. Furthermore, the producer discusses with the Angkringan program crew, especially the artistic team, to determine and reach an agreement. The producer said, "We will discuss with the decoration team, so the production design is discussed together, but it is once a year the program design and the procurement is also from the artistic team" (Sri Widati, interview, May 30 2023).

Production facilities and infrastructure, such as shooting equipment, are not handled directly but are prepared by the technical field, starting from procurement to the maintenance of the tool itself. What the Producer needs to prepare is an operational warrant that contains a request for the release of shooting equipment that will be used. Sri Widati, as a Producer, stated that technical maintenance and procurement are the domain of the technical field; the Producer only makes and sends operational orders to the technical coordinator, not taking care of it (interview, May 30, 2023).

BEKANG PROGRAM & PENYIARAN  
LPP TVRI D.I. YOGYAKARTA

No. 45 / TP-1.2 / IV 2023  
Hal. Perencanaan Peralatan & Crew

Kepada  
Yth. 1. Ketua Tim Pelaksana Produksi & Penyiaran  
2. Ketua Tim Keuangan  
TVRI YOGYAKARTA

Dengan hormat,

Bersama ini kami mengharuskan bantuan untuk mempersiapkan peralatan dan kru guna melaksanakan kegiatan sebagai berikut :

VTR

Mata Acara	: ANGRINGAN (DIPA 2023)
Hari, tanggal	: Jumat, 10 Maret 2023
Pukul	: Pkt 1. Pukul 10.00 WIB Pkt 2. Pkl 13.00 WIB
Tempat	: 1. Urmak 2. Proviskani
Durasi	: @ 60 menit
Tempat	: Studio I
Pengisi	: Grup Angkringan Yogyakarta
Produser	: SRI WIDATI
PengarahAcara	: ANIEK M
Pengarah Studio	: BARLIAN T

Atas bantuan serta kerja sama yang baik, diucapkan terima kasih.

Yogyakarta, 5 Maret 2023  
Ketua Tim Pelaksana Produksi & Penyiaran  
Dra. SRI WIDATI, M. Pd.  
NIP. 196710071994032002

Fig. 2. Operational Order for the release of equipment and engineering crew

(Source : TVRI stasiun D.I Yogyakarta, 2023)

The Angkringan program has permanent work relatives, namely the Producer, Program Director, Studio Director, and Unit Manager. The technical relatives are taken from the technical

field, and the one who determines the name and number of the technical crew that comes out is from the technical field itself, so the Producer does not participate in determining the technical crew that will be present. Producers only need an operational warrant, as shown in Figure 3.1 to be submitted to the technical field, while scriptwriters and performers are taken from outside. The producer said, "We just have to ask for work relatives, even from engineering, and they will send them" (Sri Widati, interview, May 30, 2023).

### 3.1.2. Maintains broadcasting regulations and Angkringan program values

Producers in following broadcasting rules are guided by the Broadcasting Code of Conduct and Broadcast Program Standards (P3SPS) as well as editorial policies applied by the Board of Directors. According to the Producer of the Angkringan program, "if a broadcast program does not follow P3SPS standards, it is clear that the program does not pass the broadcast, and anything that is broadcast must be under the standards applied" (Sri Widati, interview, May 30, 2023). The PD of the Angkringan program explained that "so far there has never been a reprimand because when there are things that deviate either offending SARA or things related to impropriety, before airing, we do editing first" (Aniek, interview, May 24, 2023).

The Producer of the Angkringan program strives to keep the Angkringan program able to continue to provide entertainment to the audience, but it must still contain educational elements in it. Producer Sri Widati explained that the Angkringan program must convey value because the purpose of the Angkringan program is not only limited to providing entertainment but there must be something of value learned by the audience (interview, May 30, 2023). Regarding technical quality, Sri Widati added that the Producer does not directly manage or determine technical matters because this is the domain of the technical field (interview, May 30, 2023). Aniek Mardhiyati, the PD of the Angkringan program, explained the Producer's efforts in maintaining the quality of the Angkringan program content, including checking the quality of a theme, ensuring the presentation of material according to the theme, can be helpful for the community, ensuring the mission of the script can be achieved, and maintaining the red thread of the story so that the value can be obtained (interview, May 24, 2023).

### 3.1.3. Handle the implementation of Angkringan program production

The production of the Angkringan program begins with preparation. The preparation consists of stage setting, audience preparation, and music preparation in the studio. The preparation of script reading or reading is done in a separate room. Reading is one of the stages of the production process where the cast will read the script and further explore their respective roles accompanied by the Producer. At this stage, the cast and interviewees are briefed together. The reading process is carried out on the day of the recording about 1-2 hours before the start of the recording. The Producer does not directly handle the recording preparation in the studio, but the Producer handles the reading preparation. The cast of the Angkringan program, TW, explained related reading activities and the role of the Producer in it that the cast explores the story from the script, discusses it, and the Producer will wait and provide input related to the story or problems in it" (interview, August 1, 2023).



Fig. 3. Briefing with resource persons and Angkringan's performer

(Source : TVRI stasiun D.I Yogyakarta, 2023)



Producers, during the implementation of production, supervise and monitor from the beginning of the recording to completion. The implementation of the Angkringan program production is the responsibility of the PD, so the Producer's role at the time of production implementation is to monitor or supervise the recording production until it is completed. The Producer said, "The Producer only needs to supervise the production. The production implementation will be led by the PD" (Sri Widati, interview, May 30, 2023). Meanwhile, PD added that "The Producer oversees the program from pre-production to airing. The Producer's job is hefty because all responsibilities from planning to airing are in the hands of the Producer" (Aniek, interview, May 24, 2023). In supervising the production implementation, if there is a violation in the cast's dialogue that cannot be broadcasted, the Producer notes it to be conveyed to the PD so that it needs to be edited in the post-production stage. On the other hand, if there are no violations during the recording, the Angkringan program does not go through the post-production stage.



**Fig. 4.** The producer oversees the recording process

(Source : TVRI stasiun D.I Yogyakarta, 2023)

#### **3.1.4. Evaluate the production of Angkringan program**

The Producer of the Angkringan program evaluates the cast's performance and the performance of the Angkringan program broadcast results. Producers try to maintain the cast's performance, starting by observing their performance. If there is a cast that has a problem, the Producer will approach the cast, motivate the cast to improve their performance or discuss with other friends to get a solution. If the cast's performance can no longer be maintained, the Producer will remove the cast concerned. According to TW, as a cast member of the Angkringan program, during the evaluation, the Producer mentioned the need for more interaction between the cast and the interviewees. However, this evaluation activity rarely occurs (interview, August 1, 2023). In the performance of broadcast results, the Producer observes feedback from social media and reports from Nielsen, which is in charge of providing measurable data for television broadcast programs.

Producers face various obstacles and barriers in producing the Angkringan program. These factors are in the form of a production schedule that can increase at any time outside of the planned production plan because it adjusts to the Angkringan program order from the customer through business development. Another obstacle is the existence of jobs other than being the Producer of the Angkringan program so that the focus on producing the Angkringan program can be divided. The Producer also experienced the tight schedule of the recording studio to be used and the unavailability of the cast, so the Producer rescheduled the recording day or replaced the cast who was not available then.

### **3.2. Create a Discussion**

#### **3.2.1. Initiator of program production design**

Producers play a role in initiating the selection of production ideas/materials to be developed into stories that entertain and educate the audience according to the program's value. Production ideas/materials can determine the quality of the content of an event program, so Producers play an essential role in creativity, selecting ideas, and preparing the material. This research is in line with the results of research (Rahayu & Kurniasari, 2019) and (Oktaviansyah & Vera, 2017) that the concept of ideas is essential to the quality of a show, and the Producer is the person responsible for the determination. After getting the idea/material, the Producer must research for more in-depth information. Once the research results and the script are made, the Producer must review the script again carefully. This research is in line with the results of the research (Oktaviansyah & Vera, 2017)

that conducting research is necessary to collect data in the form of direct observation data, interviewing sources of information, or searching for in-depth information via the Internet or books.

Producers need to be thorough and have good judgment in preparing the budget. Producers need to pay attention to the amount of budget obtained with the expenses incurred. Producers also need to understand every production need well so that a TV program production can be carried out effectively because it is supported by proper financial allocation by the Producer. Therefore, Producers need to have good judgment in every division of the production budget and the ability to understand the suitable needs. This is necessary for the Producer to be able to maximize the quality of the program through the budget. This research is in line with the research results (Oktaviansyah & Vera, 2017) that cost inventory and allocation need to be made with care and thoroughness.

The Producer has the role of creating the artistic design and determining the various artistic elements in it. In addition, the Producer coordinates with the rest of the crew, so coordination is the key to what has been determined and agreed upon. Not only coordination but the ability of creativity must also be present in a Producer. These communication and creative skills make it easier for Producers to lead a discussion and produce more innovative artistic design concepts and other elements. This research is in line with the results of research (Rahayu & Kurniasari, 2019) that the determination of artistic elements is included in one of the crucial elements of production that must be prepared in the pre-production stage so that the production process can be carried out properly because if one component is not ready, it will hamper.

Production facilities and infrastructure, such as shooting equipment, are prepared by the technical field and crew. Therefore, the Producer must only prepare an operational warrant for the technical field. Shooting facilities and infrastructure are essential to prepare regarding audio equipment, cameras, lighting and so on. Even though the Producer does not determine directly, it is the Producer's responsibility to ensure all production facilities and infrastructure are available and the technical crew is efficient. Meanwhile, the cast of the Angkringan program is determined by the Producer, and it is crucial to have a good selection in order to get good quality performers as well. This research is under the results of research (Rahayu & Kurniasari, 2019) that production facilities and infrastructure must be prepared and determined as well as possible to streamline production time and get good quality program results. Meanwhile, the crew and performers must have competencies the production needs, so Producers need to have specific standard criteria to determine.

Producers, in carrying out their roles and duties, need good teamwork to be able to help each other and be able to run things that have been designed before efficiently. The preparation of production ideas/materials, researching production materials, making budget plans, determining artistic elements, preparing production infrastructure, preparing work relatives and determining performers are a unity that Producers must initiate in order to run TV program production. In this case, the Producer's role as the initiator of the program production design is by the applicable SKKNI.

### **3.2.2. Maintains broadcasting regulations and Angkringan program values**

Broadcasting regulations in Indonesia have been set up in such a way as a guideline that must be obeyed so that broadcasting in Indonesia can be well controlled and bring significant benefits to the benefit of Indonesian society. The Angkringan program contains elements of comedy and has certain jokes or insinuations to invite laughter. This needs to be monitored so there are no violations, if a show does not pass censorship from the authorities, then the show cannot be broadcast. Therefore, Producers play an essential role in monitoring and ensuring that there are no violations in each episode that will be aired so that the quality can be maintained. Producers have performed their roles by SKKNI. This research aligns with the results (Oktaviansyah & Vera, 2017) that the Producer's role is to keep the program running according to the rules and acceptable to the audience.

Every television program has a purpose that contains specific values to be given to the audience, as well as the Angkringan program. Entertaining and educating the audience are the values held by the Angkringan program. Producers must make every effort to maintain these values, ensuring that each episode contains value so that the audience can take the value or moral message contained so that a program can have good quality. This is by the duties of the Producer in SKKNI. This

research is in line with the results of research (Rahayu & Kurniasari, 2019) that the value of broadcast content must be strengthened in its content because the presence of certain value elements can increase audience interest.

### 3.2.3. Handle the implementation of Angkringan program production

Preparation for the production of the Angkringan program begins with studio preparation, such as audio, lighting, or camera readiness, preparation of the audience entering the studio, and music readiness from the Gank X band. In addition to the readiness in the studio, there is also the preparation of the cast in reading the script and briefing with the sources. The Producer handles the preparation of the cast and sources so that the preparation in the studio is not handled by the Producer but by the PD. Even so, this does not affect the program's quality because there is a clear division of tasks between the Producer and the PD in handling the preparation for production. Therefore, teamwork is necessary and requires good leadership skills in order to be coordinated according to the Producer's direction. Producers have carried out their duties according to SKKNI but have yet to be maximized. This research aligns with the results (Oktaviansyah & Vera, 2017) that Producers conduct directions through briefings to the cast and sources in the preparation stage.

The Producer oversees the production until it is completed and monitors if there is a violation in the cast's dialogue inadvertently. Then, the Producer must mark it for editing so the event program can run according to the existing rules. Not only the performance of the cast but the names of the sources displayed, the music played, and the duration of the recording are also monitored. That way, Producers are required to have good supervision and accuracy skills. The Producer has implemented this under SKKNI. This research aligns with the results of research (Rahayu & Kurniasari, 2019) that Producers monitor and supervise the production implementation, starting from the cast, sources, crew, and shooting equipment so that it can run well and have quality shows to watch.

### 3.2.4. Evaluate the production of Angkringan program

In producing a television program, at least something needs to be evaluated, both in cast performance, crew performance, and broadcast performance. Evaluation is necessary because it can make it easier to find out the shortcomings that exist and develop better. The crew's performance, including the cast, and the performance of the broadcast results can affect the quality of the broadcast, hence the need for regular monitoring and evaluation by the producer. However, in the Angkringan program, evaluation is rarely carried out. Producers have carried out evaluations by SKKNI but have yet to maximize due to the lack of intensity of these evaluations. This research aligns with the results (Rahayu & Kurniasari, 2019) that Producers evaluate by providing criticism, suggestions, and improvements on matters related to the production process.

## 4. Conclusion

In this study, the role of the Producer in maintaining the quality of the Angkringan program at TVRI stasiun D.I Yogyakarta in 2022 is described. This study concludes that Producers have an essential role in a TV program production because the quality of a program is also determined by the ability of the Producer's role. The results show that the Producer has made efforts to maintain the quality of the Angkringan program with several roles that have been carried out, starting from acting as the initiator of the program production design, playing a role in maintaining broadcasting regulations and the value of the Angkringan program, playing a role in handling the production implementation process and evaluating the production of the Angkringan program. These roles are the duties of TV Producers in SKKNI but have yet to be thoroughly carried out to the maximum.

To these findings, it is necessary to increase human resources in Indonesian TV stations to obtain a maximum role in one profession so that they can focus on carrying out their roles. The role of the Producer needs to be maintained and improved to create quality TV programs. In addition, further research needs to examine the role of TV Producers with other models because it can provide new information and perspectives on the advantages and disadvantages related to the role of TV Producers in various program formats.



## 5. References

- Bungin, B. H. . (2012). *Penelitian Kualitatif* (6th ed.). Kencana Prenada Media Group.
- Latief, R., & Utud, Y. (2017). *Menjadi Produser Televisi* (1st ed.). Kencana. [https://play.google.com/books/reader?id=j\\_rJDwAAQBAJ&pg=GBS.PR3](https://play.google.com/books/reader?id=j_rJDwAAQBAJ&pg=GBS.PR3)
- Oktaviansyah, A., & Vera, N. (2017). Peran Produser dalam Mempertahankan Eksistensi Program Acara Variety Show The New Eat Bulaga Universitas Budi Luhur Indonesia di ANTV. *Pantarei, 1*(01). <http://jom.fikom.budiluhur.ac.id/index.php/Pantarei/article/view/54>
- Owens, J. (2019). *Television Production* (17th ed.). Routledge. <https://doi.org/https://doi.org/10.4324/9780429027581>
- Rahayu, E. K., & Kurniasari, N. G. A. K. (2019). Peran Produser dalam Produksi Program Percikan Dharma untuk Mempertahankan Rating and Share di RCTI. *Prosiding Seminar Nasional Institut Agama Hindu Negeri Tampung Penyang Palangka Raya, 2*(September 2019), 12–20.
- Soekanto, S. (2002). *Teori Peranan*. Bumi Aksara.
- Sugiyono. (2022). *Metode Penelitian Kuantitatif, Kualitatif, dan R&D* (2nd ed.). Alfabeta.
- Susilawati. (2021). Analisis Penerapan Elemen Editing Pada Program Teknotani TVRI Yogyakarta. *Jurnal Heritage, 9*(2), 231–245. <https://doi.org/10.35891/heritage.v9i2.2798>
- TVRI Yogyakarta. (2022a). *Data Kerjasama Media Order Tahun 2022 - 2023*.
- TVRI Yogyakarta. (2022b). *Data Nielsen TVRI Stasiun D.I Yogyakarta*.
- TVRI Yogyakarta. (2022c). *Hasil Survei Kepuasan Masyarakat terhadap Tayangan TVRI Yogyakarta*.
- Yogyakarta.TVRI.go.id*.(2023). Yogyakarta.TVRI.Go.Id. <https://yogyakarta.tvri.go.id/profil.php?id=1>