



Creative Strategy of the Producer for Comedy Program Jenggleng Manasuka on Local Television ADI TV

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ABSTRACT

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As time goes by, more and more local television stations are emerging, which is also accompanied by increasing competition in the television industry. This requires a producer to have a creative strategy to present programs that have great appeal to the audience. This research focuses on the television comedy program Jenggleng Manasuka from the local television station AdiTV. The aim of this study is to understand the creative strategies employed by the producers of the Jenggleng Manasuka comedy program using 13 elements of creative strategy from Naratama, namely: Audience Target, Script Language, Show Format, Punching Line, Gimmick and Funfare, Clip Hanger, Tune and Bumper, Artistic Arrangement, Music and Fashion, Rhythm and Beat of the Show, Logo and Music Track for ID Tune, General Rehearsal (GR), and Interactive Program. This study employs a qualitative descriptive research method with data collection techniques including interviews and documentation with three sources: the producer, producer assistant, and program director of the Jenggleng Manasuka comedy program. The results of this study indicate the presence of 13 creative strategy elements used by the producers of the comedy program Jenggleng Manasuka. Based on the findings, it can be concluded that the producers of the comedy program Jenggleng Manasuka implement strategies utilizing the 13 elements of Naratama's creative strategy. The output of this research serves as a learning medium as well as a reference in the field of television for the development of television program management strategies.

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1. Introduction

Television is one of the most well-known mass media. Through television, the delivery of messages seems to occur instantly without any barriers. The widespread and simultaneous transmission of messages can be conveyed directly in a single broadcast without being hindered by space and time. After experiencing such rapid development, many television stations have begun to emerge, both national and local.

Local television is a broadcasting station with the smallest coverage area, encompassing a city or regency. Local television has advantages because it has a clear target audience, which impacts a well-defined market target. The shows presented by local television often highlight cultural wisdom in the region, showcase local phenomena, and use regional languages as the medium for their programs.

As time goes by, more and more local television stations are emerging, which is also accompanied by increased competition in the television industry. This requires every television station to broadcast programs that have a strong appeal to viewers. The appeal to the audience is an important value for the airing of a television program. They expect each program to have its own uniqueness and



advantages in line with the expectations of television viewers, and to be able to provide a different experience (Khusna, 2018).

Intense competition requires a producer to have a strategy in their program. With the emergence of similar television programs, how do television stations maintain their programs to keep them appealing to a wide audience? A strategy is needed for a media outlet to make decisions that differ from its competitors, acting more creatively and effectively to achieve the established goals. Thus, the media will not easily go bankrupt thanks to the programs it has designed. (Risnawati & Iskandar, 2017).

A television program producer must understand the direction of the program they will produce, including the content of the program, who the audience is, and how viewers will watch the show. This presents a significant challenge for a producer.

One of the local television stations that still highlights regional cultural wisdom is ADiTV, which is located in Yogyakarta. ADiTV needs to produce programs that can compete with other local television stations. ADiTV programs feature a variety of shows across diverse genres, including talk shows, comedy, news, and other program genres. The genre that will be the topic of discussion is the comedy genre.

Currently, the local television station ADiTV has two comedy programs, namely Jenggleng Manasuka and Wedang Ronde. Both programs are of the comedy genre, but the difference lies in the language and clothing used. The Wedang Ronde program only uses everyday Javanese, commonly referred to as ngoko Javanese, and features everyday clothing, while the Jenggleng Manasuka program uses krama alus language and traditional Central Javanese attire.



Figure 1. Jenggleng Manasuka Comedy Program

The Jenggleng Manasuka program was chosen by researchers to be the subject of study from August 2023 to May 2024 because it is a show that highlights local cultural wisdom. Starting from the costumes worn by the actors, which feature traditional Javanese attire, the accompanying music that uses gamelan, to the language used in every conversation, which is Javanese, both Ngoko and Krama Alus.

Each episode aired in the Jenggleng Manasuka program carries its own messages aimed at the people of Yogyakarta. Of course, these messages are closely related to the values of Javanese culture, particularly the customs practiced in Yogyakarta.

2. Theoretical Framework

According to Naratama, there are 13 creative strategies that can be used to enhance the creativity of an event (Naratama, 2013), including:

Audience Target: Before planning a program, producers must understand the target audience, which is divided based on age, gender, and social status. **Script Language:** The language in the program script must be tailored to the audience to capture their attention and avoid program failure. **Television Program Format:** The format of a television program is the foundational concept that supports creativity and production design in line with the goals and target audience. According to Naratama, there are three types of television program formats: drama/fiction, non-drama/non-fiction, and news.

Punching Line: A punching line is an element of surprise in dialogue designed to recapture the audience's attention when they start to lose interest; it can be in the form of comedy, a quip, a question, or a proverbial expression. **Gimmick and Funfare:** A gimmick is a trick to attract the audience's attention, such as sound effects, music, the performers' expressions, and camera techniques. Funfare is the highlight of an event that is festive and full of togetherness, usually at the end or the beginning of the event. **Clip Hanger:** A clip hanger is a scene that is left unresolved to trigger the audience's curiosity, usually because it has to pause for a commercial break. **Tune and Bumper:** The opening tune is the identity that introduces the program, lasting between 30 seconds to 2.5 minutes, while the bumper is the intermediary identity of the program, lasting 5 seconds. Both should be engaging so that they are easily remembered by the audience when the show starts or ends. **Artistic Arrangement:** Artistic arrangement, or stage design, serves as the identity of a program that varies according to the event's concept. In addition, this arrangement helps the cameraman determine the position and angle for shooting.

Music and Fashion: Music and fashion refer to the wardrobe, makeup, and props tailored to the audience segmentation to attract their interest in a particular program or event. **Rhythm and Beat of the Program:** A television program needs to have an intro, refrain, coda, and improvisation in its musical arrangement. Every beat and rhythm from the opening to the closing must be planned so that the audience does not feel bored. **Logo and Music Track for ID Tune:** A television program must have a logo and music that are memorable and enjoyable so that viewers feel familiar with both. **General Rehearsal (GR):** General Rehearsal (GR) is a practice session before shooting to prevent mistakes during production, which usually focuses on camera placement, lighting, and audio. **Interactive Program:** An interactive program is a two-way interaction between the production team and the audience, whether at home or in the studio. This helps to understand the audience's interests and develop creative ideas. untuk acara berikutnya, serta membuat penonton merasa terlibat dan lebih tertarik pada program.

3. Method

The type of research that the researcher will use is qualitative research with a descriptive method. This research was conducted by collecting data that will then be used to draw a conclusion. Descriptive qualitative research is a research method aimed at uncovering the facts of events, objects, activities, processes, and people as they are during the time that respondents can still recall. (Prastowo, 2016).

The data collection techniques used in this research are interviews and documentation. Interviews are an important process in research, especially qualitative research. This process requires researchers and research subjects to meet and interact directly and actively to achieve research objectives and obtain accurate data. (Rosaliza, 2015).

Interviews were conducted with three informants, who are individuals that fully understand the research subject, the producer, assistant producer, and program director, who will serve as sources of data. The producer is the primary informant among the three because not only do they have a deep understanding, but a producer is also fully responsible for the television program. Another method is documentation, which is carried out to obtain data related to this research. Data analysis techniques are carried out after field data is obtained, which will then be organized from interview results through the processes of data collection, data reduction, data presentation, and conclusion drawing. A validity test of the data sources is also conducted to recheck the collected data to obtain accurate research data.

4. Result and Discussion

Based on the research conducted, there are 13 elements of the Naratama creative strategy used by the producers of the Jenggleng Mansuka program. The thirteen elements are: Target Audience, Script Language, Program Format, Punching Line, Gimmick and Funfare, Clip Hanger, Tune and Bumper, Artistic Arrangement, Music and Fashion, Rhythm and Beat of the Program, Logo and Music Track for ID Tune, General Rehearsal (GR), Interactive Program. The following is a description of the creative strategies of the producer of the comedy program Jenggleng Manasuka for each element:

1. Audience Target

Based on the Naratama theory, the target audience is classified into three categories: age, gender, and social status. The producer of Jenggleng Manasuka determines the target audience in line with the

ongoing program planning process. The result is that the target audience for this program includes all demographics, regardless of age, gender, and social status. The comedy program Jenggleng Manasuka uses humor that appeals to all ages. The humor used does not always target older people, but it also resonates with young people, as this program does not employ outdated jokes like "ecee-ecean," vulgar jokes, or offensive language. The producer of this program does not want jokes to arise by belittling the actors without any substance or cultural value.

2. Script Language

The script for the Jenggleng Manasuka program contains conversations or dialogues that align with the theme of each episode. The script clearly lists the cast, the segmentation, and the duration of each segment. The language used in this program is Javanese, including Ngoko and Krama Alus. Javanese is clearly the main language in this program. In the script, all dialogues are in Javanese. Indonesian is used when there are speakers who cannot use Javanese. Therefore, the language of the script in the program is predominantly Javanese.

3. Event Format

According to Naratama, television event formats are divided into three categories: drama/fiction, non-drama/non-fiction, and news. The program Jenggleng Manasuka falls under the drama/fiction category, specifically as a comedy program. Not just a regular comedy show, the producers of this program have also packaged Jenggleng Manasuka as a comedy talk show. The format of the talk show involves interaction with sources/clients. This program uses a tapping broadcast format that will then be aired on the ADiTV television channel according to the predetermined schedule.

4. Punching Line

A punching line is an element of surprise in the dialogue of a script performed by the actors, specifically written to capture the attention of an audience that is starting to feel bored and weary. (Naratama, 2013). The punchlines in the script for the program Jenggleng Manasuka were determined during the pre-production stage, but there are also punchlines that are created during the production process, specifically spontaneous punchlines. These spontaneous punchlines are delivered by the actors after first asking for information from the audience in the studio, but the informants are unaware that this information will be used to create jokes. The punchlines of the comedy presented in the Jenggleng Manasuka program are also well-received by all age groups, both young and old.

5. Gimmick and Funfare

A gimmick is a trick used to attract the audience's attention, including sound effects, illustrative music, tense scenes, facial expressions, the actors' performances, jokes, editing techniques, and camera movements. (Naratama, 2013). The Jenggleng Manasuka program is a comedy drama. Therefore, gimmicks are an essential element of the Jenggleng Manasuka program. This program is a comedy drama where almost all scenes in each episode are fictional. Most of the gimmicks in this program are spontaneous from the actors, but there are also some gimmicks that have been set in the script. Funfare is the highlight of the event celebrated with joy, luxury, beauty, and togetherness (Naratama, 2013). The funfare in this program takes place at the end of the event where all the performers come on stage to sing together and express their gratitude to all the audience present in the studio and all parties involved.

6. Clip Hanger

A cliffhanger is a scene or shot that is left unresolved to make the audience curious about what will happen next, as the scene must be temporarily halted to make room for a commercial break. (Naratama, 2013, p. 128). This sense of curiosity is what keeps viewers from switching to another channel. Without a cliffhanger, the audience has no sense of anticipation for the next segment. The cliffhanger in the Jenggleng Manasuka program is very present, taking shape according to each theme and placed at the end of each segment. A cliffhanger is used by producers in creative strategies to keep the audience from getting bored and to maintain their curiosity, so they don't switch channels.

7. Tune and Bumper

The opening tune is the introductory identity of an event with a duration of 30 seconds to 2.5 minutes, while a bumper is the intermediary identity of the event with a duration of 5 seconds. Both should be made as engaging as possible because they will always be replayed at the beginning or end

of the show to make them memorable for the audience. The music notation for the tune has been successfully created from the discussions of the entire crew of the Jenggleng Manasuka program. Meanwhile, the bumper in the Jenggleng Manasuka program comes from the producer's own idea, which is then turned into a storyboard to be given to the editor and made into the final result. A 15-second bumper program "Jenggleng Manasuka" featuring the program's logo and name. The cast of this program includes main actors and supporting actors. The supporting cast in each episode is always different. Therefore, the producers of the Jenggleng Manasuka program decided not to include images of the cast in the bumper.

8. Artistic Arrangement

The stage design is important because it can serve as an identity for a program to be recognized by the audience. The stage platform is also used by cameramen to determine the position for shooting. The producer Jenggleng Manasuka has the perception that artistry is not always just about the stage, but can also encompass the arrangement of actor blocking, camera angles, actor gestures, and even hand properties, all of which are included in artistic arrangement.

The background of the Jenggleng Manasuka program is a Joglo house in Yogyakarta, featuring a layout that includes a garden at the back with two large plants and eight small plants. The left side of the stage is designated for the gamelan musicians, while the performers will enter from the right side of the stage. The entire staging, including the blocking of the actors, has been written in the script, which will then be explained again by the producer during the reading process.

9. Music and Fashion

Music and fashion are also important points that can be used as an identity for the program. When listening to music without watching the broadcast on television, it is hoped that the audience knows what program is currently airing. The same goes for fashion; the audience can understand just by looking without any sound. Based on the explanation above, the Jenggleng Manasuka program is a show that has a very distinctive characteristic in its music and clothing, which are presented in a traditional manner. The music in this program is accompanied by gamelan and Javanese songs known as Tembang Macapat. The clothing worn is traditional Javanese Jangkep attire. The male actors wear clothing called Beskap and Surjan, while the female actors wear clothing called Kebaya. The producer of this program wraps the Jenggleng Manasuka show with a strong cultural wisdom so that the program can be recognized and also attract many viewers.

10. Rhythm and Beat of Show

The rhythm and beat of an event are used not only in a song but also in television programs, which must have an intro, refrain, coda, and improvisation that are then combined into a single music arrangement. (Naratama, 2013, p. 130). It means that each beat of rhythm serves as an opening and closing in a television program to prevent boredom for the audience. The entire series of events in this program is already outlined in the script. The Jenggleng Manasuka program consists of 3 segments, where the opening of the event is performed by musicians singing the song Jenggleng Manasuka, followed by a storytelling dialogue that also begins with the singing of Tembang Macapat. At the closing of the event, it was concluded with a group singing of a Javanese song; this was the climax or peak of the event in the form of a funfair.

11. Logo and Music Track for ID Tune

The logo and music track are also important parts of a television program, as a television program is required to wrap itself in a logo and a memorable music track, so that viewers do not feel unfamiliar with the logo and music track of the show. In this case, the television program Jenggleng Manasuka wraps its logo with the roof of a Joglo house along with the program name, Jenggleng Manasuka, and is adorned with a musical octave symbol or scale. The music track for this program uses a song titled Jenggleng Manasuka, which also serves as the program's identity.

12. General Rehearsal (GR)

General Rehearsal, or abbreviated as GR, is a practice session before the production process to avoid mistakes during production. This usually focuses on camera placement, lighting, and audio. The preparations for the Jenggleng Manasuka program are always carried out on the same day, just a few hours before the production time. This is because the actors' residences are far from the shooting

location. Therefore, the general rehearsal is held on the same day as the production. The general rehearsal that was conducted only aligned the music with the sinden, rather than performing the story.

13. Interactive Program

An interactive program is a very important strategy in television programming, as building a broadcast requires engaging in feedback with viewers at home as well as in the studio. Not only that, this strategy is also useful for understanding the audience's interest in a show and can serve as an evaluation to develop creative ideas for future events. In the Jenggleng Manasuka program, the cast always interacts with the audience because the life of a television program depends on the interaction with viewers. The cast in this program often asks one of the audience members to be featured as material in the dialogue during production. Not only with the studio audience, but the actors also engage with the viewers at home to reach a climax that can be felt. In this interactive program, it is unpredictable and does not require coding.

The program Jenggleng Manasuka teaches many positive values to society, particularly regarding Javanese culture, by delivering moral messages in each episode, which also always incorporates Tembang Macapat. The thirteen elements of that creative strategy are an important aspect of building a television program to achieve its goals. It is also important to understand the interests of the audience so that the program is appealing to a wide range of people. The arrangement of the camera position and stage decoration also needs to be considered so that the audience is not only focused on the actors but can also understand the concept of the story.

4. Conclusion

Based on the research results of the Jenggleng Manasuka program on the local television station ADiTV from August 2023 to May 2024, it can be concluded that the producers of the comedy program Jenggleng Manasuka implemented all 13 elements of the Naratama creative strategy, namely Audience Target, Script Language, Program Format, Punching Line, Gimmick and Funfare, Clip Hanger, Tune and Bumper, Artistic Arrangement, Music and Fashion, Rhythm and Beat of the Program, Logo and Music Track for ID Tune, General Rehearsal, and Interactive Program. Not a single element has been left unimplemented. The creative strategy of Naratama, developed by the producer of the comedy program Jenggleng Manasuka, has been designed after conducting various evaluations. In addition to the 13 elements of Naratama's creative strategy, the producers of this program also utilize their creativity to implement creative strategies in determining the program's characteristics, its airing schedule, and selecting which actors are suitable to portray roles in this comedy-themed program. In addition, the producers of this program also conduct evaluations to improve the quality of the program and innovate to create ideas that serve as themes for each episode.

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