Creativity of program producer 'Inside Indonesia' CNN Jakarta

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ABSTRACT

The creativity of the Inside Indonesia Program Producer is essential in its production, so the producer must be able to think and express ideas or thoughts in writing. This research aims to discover what creativity producers have in the Inside Indonesia program, which can later be used as a reference for future productions. This research uses a qualitative approach to see how to manage a media company in the current era, specifically looking at how creative producers face media competition in the digital era at CNN Jakarta. The results of this research show that there is some producer creativity that has been carried out in producing the Inside Indonesia Program, such as different thinking carried out by the team by determining the best image and best soundbite, as well as including elements of paradox and conflict, the ability to find unusual solutions to a problem, The stages of the production process for the Inside Indonesia Program went through the production process, Pre-Production, Production, and Post-Production. The creative elements of creation, change, development, and imitation in this program can be seen starting from the creation of existing ideas/concepts, changes based on evaluations carried out, and development by looking at existing developments as well as the creation of new ideas according to current audience/market demands.

1. Introduction

The development of communication media is relatively rapid, requiring considerable attention from society and organizations (Edlom, 2022). Communication media is a means of communication that can help disseminate information (Poniatowski, 2023). Communication media includes mass media as an intermediary in conveying information (Nur, 2021). The existence of mass media can be addressed in two ways: the first way, it is seen as forming a society, and the second as a mirror that reflects the state of society (Siregar, 2006). Media ownership, especially newspapers in Indonesia, currently shows a concentration of ownership centered on several capital owners such as Kompas Group, Jawa Pos Group, Globe Media Group, Media Indonesia Group, Tempo Inti Media and Trans Media (Nurhajati & Wijayanto, 2019). This situation means that diversity of media

content does not occur because there is no diversity of ownership . One of them is television media, and television is also a mass media whose existence is very much needed (Nurmaulid, 2021). Nowadays, people have a significant influence and role in media and news, and the public's need for information is also very high (Brewer, 2007). Every day, people cannot be separated from the media and news because media and news have become part of modern society (Nasidi, 2016). In particular, news has become a necessity for society in the global era (Bradshaw, 2005). In presenting programs that can increase audience appeal, creativity is essential to present quality products to meet the demands of today's audience (Putri et al., 2018). With the presence of mass media, audiences can fulfill their needs for everything, especially information needs (Sandi et al., 2022).

Morissan in Maskur (2018) said that managing a broadcast media business is one of the most complex and challenging businesses compared to other types of industry; managing broadcast media is managing people. The success of broadcast media is supported by creativity. The media has a big responsibility for how it packages and produces an event program designed by the media (Guo & Ma, 2022). In previous research, the author hopes that the audience will not get bored and will be entertained through motion graphics, infographics, and 3D effects, which will support educational, informative, and exciting shows for the audience with quality packaging by determining an interesting and unique theme for an idea, it can attract audiences (Mostajeran, 2020). The audience becomes more curious about the content of the film (Parvulescu & Copilaş, 2023). The content of a program must contain positive elements and a lot of information and knowledge, as well as language and words that are easy for the audience to understand. Therefore, if the mass media pays attention to certain news and ignores others, it will affect public opinion on an issue (Pangestu & Putri, 2022). This means that production material for a producer can come from anywhere. Gathering ideas and developing them can be done in various ways (Munif, 2022).

CNN Indonesia (Cable News Network Indonesia) is a television station and news site owned by PT. Transmedia Corpora that presents a variety of broadcast content, including national and international news, business news, sports, technology, and entertainment. As a television medium that can entertain, apart from providing important information, it also provides shows that add information and, at the same time, entertain, including programs in feature and documentary formats.

The Inside Indonesia program has received several awards, including the MH. Thamrin Journalism Award, LPDS 2022, Adinegoro Award, Media Mind Journalistic Work Competition, and many more. The Inside Indonesia Program Producer's creative ideas were necessary for the production to win this award. In producing documentary packages, we encounter many obstacles in the production process because good management is needed, not just production; we have to

think about how the production results can be accepted by the audience and become an exciting show; this is strongly supported by creativity, especially by a producer. A producer must be able to think and express ideas or thoughts in writing in a proposal for an event program well, systematically, have a leadership spirit, and collaborate with all work colleagues and related production elements (Tommy, 2009).

2. Theoretical Framework

Documentaries have several definitions; according to Fachrudin (2017), documentary works are films that tell actual events with the power of the creator's ideas in arranging exciting images to make a unique whole. John Grierson in Halim (2017) explains that documentary films use creative methods to display events or reality; like fiction films, storylines, and dramatic elements are essential, as is the language of images. Some elements contained in documentary works are reality (facts and data), film statements, subjective, structure/storyline, and dramatic elements, as well as the mediums of television and film.

According to Fachrudin (2017), documentary film styles include exposition documentaries, observation documentaries, interactive documentaries, reflection documentaries, and performative documentaries. Documentary programs have several types/genres to differentiate several documentary programs. According to Fachrudin (2017), types of documentary films include travel report documentaries, historical documentaries, portrait/biography documentaries, comparison/contradiction documentaries, science documentaries, nostalgia documentaries, reconstruction documentaries, investigation documentaries, experimental/art documentaries, diary documentaries, and drama documentaries.

According to Djamal et al., (2017), features are the same as soft news, giving features freedom according to needs because features are not information corresponding to phenomena that must be broadcast now. According to Fachruddin (2014), the form of feature packaging that can be produced is:

1. Light news features with a short duration (1"-2") which can be included in news programs interspersed with hard news. This intriguing light news is information that is unique, funny, strange, and arouses admiration. This feature type is categorized as soft news because it is unrelated to broadcast time (Fachruddin, 2014).

2. Related features that duration is quite long, with important events or close-to-hard news broadcast schedules that are the center of attention. This feature broadcast requires attraction from the leading news source but can also be broadcast separately. The pre-production process starts from the idea, premise, research, synopsis, script treatment (report/written notes), production, and post-production processes (Fachruddin, 2014).

3. Features is a reportage program packaged in more depth and breadth with a touch of human interest to get the audience's emotional attention. This feature aims to entertain and educate. The features can stand alone if a production team has image material and story ideas that can fill a 30-minute program slot (Fachruddin, 2014).

According to Morissan (2014), a producer is a person who is responsible for turning creative ideas or concepts into practical and selling concepts. The producer must ensure financial support in carrying out television program production and managing the entire production process, including scheduling; a producer must have the ability to think and express ideas or thoughts in writing in the form of a proposal for an event program well systematically, and have a leadership spirit, and be able to collaborate with all work colleagues and related production elements (Tommy, 2009).

According to Sternberg & Kostić (2020), in the 'Three Facet Model of Creativity,' creativity is a typical meeting point between three psychological attributes: intelligence, cognitive style, and personality/motivation. Together, these three aspects of the mind help understand what is behind a creative individual. Meanwhile, according to Reinartz and Saffert in Fachruddin (2014), creativity is different thinking and the ability to find unusual solutions to a problem. According to Latief (2020), television program creativity is closely related to the creative elements of creation, change, development, and imitation. In this research, it will be found that producer creativity includes creativity which is different thinking in the form of the ability to find an unusual solution to a problem found by Inside Indonesia producers in the Pre-Production, Production, and Post-Production processes and is closely related to the elements of creation, change, development, and imitation.

3. Method

The object of this research is the Inside Indonesia program on CNN Jakarta. In contrast, the subjects in this research are the management and producers of the documentary program Inside Indonesia on CNN Jakarta. In this research, researchers used a constructivist paradigm. The constructivist paradigm is almost the antithesis of the ideology that places observation and objectivity in discovering reality or science (Hidayat, 2012). Researchers use a constructivist paradigm because they want to gain an understanding of the creativity of producers on the Inside Indonesia CNN Jakarta program, including strategies in various fields to face competition in the broadcasting industry not only with other television stations but also competition with the internet technology which has experienced extraordinary developments (Army, 2013). This research uses a qualitative approach which in general, this research was conducted to see how to manage a media company in the current era, specifically looking at the creativity of producers on CNN Jakarta's Inside Indonesia program (Erlangga, 2022).

Data collection methods from this Research include primary data, which provides for observation, interviews, and documentation, as well as secondary data originating from book references, the internet, and other supporting data. In this Research, the author used data analysis techniques. In the interactive model, data reduction and presentation focus on the results of the data collected, followed by drawing conclusions and verification. This plan is supported by robust and reliable information taken from primary sources. According to Arikunto (2013), primary sources are data collected through first parties, usually by interviews, traces, etc.

1. Research according to Leedy & Ormrod (2015) who define research as a procedure where we try to find out the answer to a problem systematically and supported by data. Research can also be in the form of personal experiences related to all the details experienced on paper. Djamal et al., (2017) explains involving oneself in the works where the story will be made. Events must be experienced and reported back because the best research generally emerges from personal experiences.

2. Observation according to Djamal et al., (2017), observation is related to understanding procedures, process details, descriptions of what is happening, and details of events that are taking place. This means utilizing the power of self-observation of various objects related to the story. Seeing and paying attention to everything freshly, from the perspective of one's observations, and not referring to what someone has written before must be original and direct. The author made observations by the following producer activities when planning and supervising the production of Inside Indonesia.

3. Interview according to Saragih (2016), an excellent journalistic interview is if the source is being interviewed and the interviewer masters the problem, the topic of discussion, so both the interviewee and the interviewer do not need to re-read the script. Interviews can become more lively if the interviewer can develop questions from the interviewee's answers, in addition to the resource person mastering the issues being discussed. The author conducts interviews, so it is more efficient and saves time and energy. the primary sources interviewed were the producers and production team of the documentary Inside Indonesia, like a reporter. Before the Interview, the author still makes an interview draft in the form of points he wants to ask the source, including the critical points, the interview content in the form of the production process, the reporter's duties, and production creativity. During the interview process, the resource persons develop their answers to the author's questions, making it easier for the author to develop questions.

Secondary information sources according to Sugiyono (2018), secondary information or data are sources that do not directly provide data but through other people or documents. Secondary sources are complementary data sources that function to complete the data required by primary

data. The secondary sources of information used by the author include Event Patterns, Organizational Structure, and Production Activity Scheduled Production Proposal for Inside Indonesia on CNN Jakarta.

Qualitative data analysis is carried out if the empirical data obtained is qualitative in a collection of words and not a series of numbers. It cannot be arranged into categories/classification structures. According to Miles dan Huberman (1992), analysis activities consist of three activity streams that co-occur: data reduction, data presentation, and conclusion drawing/verification. Co-occurring means data reduction, data presentation, and concluding/verification as something that is intertwined and is a cyclical process and interaction before, during, and after data collection in a parallel form that builds a general insight called 'analysis' (Rijali, 2019). The following are the data analysis techniques researchers used.

1. Data reduction is defined as a selection process, focusing on simplifying, abstracting, and transforming coarse data from written notes in the field. During data collection, reduction stages occurred, namely summarizing, coding, exploring themes, creating clusters, creating partitions, and writing memos. Data reduction is a form of analysis that sharpens, categorizes, directs, removes unnecessary data, and organizes data so that conclusions can be drawn and verified. This data reduction or transformation process continues after the field research until a final report is prepared. So, in qualitative research, you can balance and transformed in various ways: through strict selection, summary or summary, grouping into a broader pattern, and so on.

2. Triangulation is data validity checking technique that utilizes something else in comparing interview results with the research object (Moleong, 2017). Triangulation can be done using different techniques Nasution (2002): interviews, observations, and documents. Apart from being used to check the correctness of the data, this triangulation is also used to enrich the data. According to Nasution (2002), triangulation can also help investigate the validity of researchers interpretations of data because triangulation is reflective. Denzin in Moleong (2017), distinguishes four types of triangulation, including utilizing sources, methods, investigators, and theory.

In this study, of the four types of triangulation, the researcher only used examination techniques by utilizing sources. Triangulation with sources means comparing and checking back the degree of trustworthiness of information obtained through different times and tools in qualitative research (Patton, 1987). Furthermore Baxter & Jack (2015) states that general objectives are achieved through triangulation to increase theoretical strength, as well as methodological and interpretive research. Thus, triangulation is essential in bridging the qualitative and quantitative research dichotomy.

The second analysis activity is data presentation. Presenting data is the second most crucial activity in qualitative research. The presentation of data is as follows a collection of arranged information allows for drawing conclusions and action (Herdiansyah, 2010). Qualitative data can now be presented in various matrices, graphs, networks, and charts. Everything is designed to combine information arranged in a coherent and easy-to-achieve form. So, data presentation is part of the analysis.

The third analysis activity is drawing conclusions and verification. When data collection activities are carried out, a qualitative analyst looks for the meaning of things, noting regularities, patterns, explanations, possible configurations, causal flows, and propositions. Conclusions that were initially unclear will become more detailed. The final conclusions that will emerge depend on the size of the collection of field notes, their coding, storage, and retrieval methods used, the researcher's skills, and the demands of the funder, but often this conclusion has often been formulated beforehand from the start.

4. Result and Discussion

The Inside Indonesia program is a CNN Indonesia program that explicitly presents Indonesia's beauty and uniqueness. This weekly program highlights various themes such as natural beauty, culture, lifestyle, human interaction, and traditional arts from various regions in Indonesia. According to Gerald Millerson in Fachrudin (2017), the stages of the television production process are described as Pre-production, Production, and Post-Production. By this theory, for the production of Inside Indonesia, CNN Indonesia has carried out production stages starting with scheduling in pre-production, then preparing the term of reference, and presenting the material by breaking it down by dividing it into segmentations in the form of three segments, this can be seen in the image below:
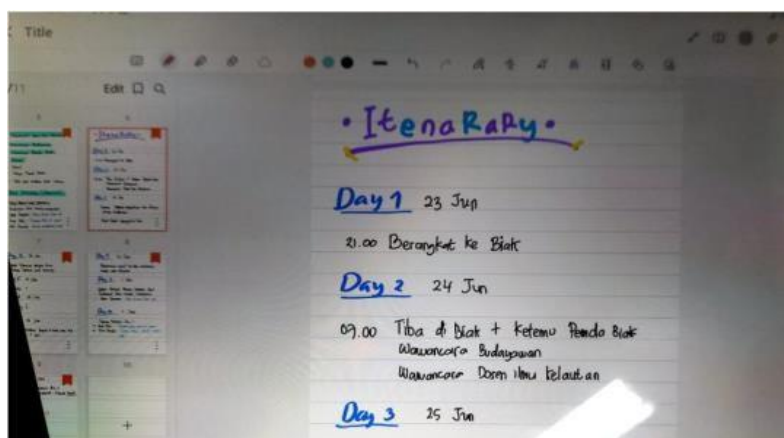

Fig. 1.   Schedule of Activities
Source: Processed by researchers, (2024)

Fig. 2.   Term of Reference Inside Indonesia
Source: Processed by researchers, (2024)

Fig. 3.   Segment 2 Inside Indonesia
Source: Processed by researchers, (2024)

Fig. 4.   Segment 3 Inside Indonesia
Source: Processed by researchers, (2024)

The reporter provides suggestions and material presentations consisting of three segments for 25-30 minutes. One segment consists of two stories, each with the best, most vital, least dull image and the best soundbite. After the proposal was presented and approved, the shooting process was carried out in the field with two and three reporters. The cameraman (2 drone cameras and one cameraman), then the cameraman makes editing, The Row Editor ensures the broadcast is safe and

covers both sides, then checks the script; if nothing is violated, then it is approved. The reporter does dubbing and guides. The camera is suitable for making the draft and then entering the editor. Coverage of the Inside Indonesia program was carried out for five days, and post-production was carried out for seven days (script, drafting, editing), so one episode took 12 days. Apart from the idea, the images in this program must also be strong, supported by a cameraman with qualifications such as being able to dive, operating a drone, having a muscular physique, and being above average.

The Inside Indonesia program, besides containing paradoxes, humanities also includes criticism, so the production starts with a discussion and then it is explained. A term of reference is made per segment, and sources must be included in the breakdown. Corrections are made by the executive producer telling about figures who play an essential role, discussion the sources are confirmed, and discussions are also held with the cameraman; the term of reference is then given to the cameraman so that the visuals can be studied, the storyline is narrated, and all the sources are fixed. The schedule is prepared with a script; the financial accountability report is also prepared; the cameraman uploads the image transfer to the system, then continues with the editor; the advertising promo is made, and the conflict/figure is highlighted (semi-documentary). The digital part is submitted for upload to YouTube, and the synopsis is for YouTube.

Creative strategy is a marketing orientation given to creative people in creating a program (Chaffey & Smith, 2017). The creativity of producer of the Inside Indonesia program has creative ideas and concepts that are expressed into practical and selling concepts, ensuring with the team the entire production process, including scheduling, coordination, and collaboration, can be carried out with all teams, such as reporters, cameramen, editors, and administration (Munif, 2022). One form of producer creativity can be seen from the topic of each episode of the Inside Indonesia program.

EPS TAYANG INSIDE INDONESIA CNN INDONESIA TV	
Apr-23	
08/04/2023	Ku Bermegah Dalam MU
15/04/2023	Jelajah Kudus Kota Suci
22/04/2023	Harmoni Islam Melayu
29/04/2023	Ada Apa di Singkawang ?
Mei 2023	
06/05/2023	Pesona Memukau Wisata Buton
13/05/2023	Melawat Tradisi Pulau Bintan
20/05/2023	Pekan Suci di Kota Reinha
27/05/2023	Hikayat Lengger Lanang Banyumas
Juni 2023	
03/06/2023	Mengecap Keindahan Maumere
10/06/2023	Merawat Tradisi Ruawat Sukerta
17/06/2023	Candu Ombak Cimaja
24/06/2023	Cerita di Balik Tembok Batavia

Fig. 5.   Inside Indonesia Program
Source: Processed by researchers, (2024)

For capturing objects, both visual and sound, it is best to avoid setting them, but the weakness here is that it takes quite a long time, so sometimes it is not possible. What is good is capturing images and sounds that people need to be made aware of when they are being photographed, but

this cannot be done due to cost and time constraints. Those who are chasing broadcasts sometimes cannot do this. A backup plan is needed to deal with the field's ups and downs, such as unfavorable weather. Evaluation is also essential in preparing production plans for the next episode. Evaluation is carried out after production, then a preview and check of the script is carried out. By paying attention to the shortcomings of the previous episode, it is hoped that the next production will be of higher quality.

Creativity, according to Reinartz and Saffert in Fachrudin (2017), is different thinking in the form of the ability to find unusual solutions to a problem, and according to Latief (2020), creativity in television programs is closely related to the creative elements of creation, change, development, and imitation. One of the elements on the creative side includes conflict (because of what is appropriate and what is not applicable), showing the bright and dark sides of a place. Creative from camera angles, story angles (dramatic, differences between light & dark sides), camera angles for shooting, editing, determination of music, and effects carried out by the editor.

In this program, different thinking is carried out by the team by determining the best picture and the best soundbite, as well as including elements of paradox in the production process of the Inside Indonesia program. The ability to find unusual solutions to a problem can be seen in overcoming existing issues in the production process and preparing other materials or backup plans for materials taken with weather considerations. This program's creative elements of creation, change, development, and imitation start from creating existing ideas/concepts. Changes are based on evaluations and development, which look at existing developments and develop new ideas according to current audience/market demands.

5. Conclusion

The Inside Indonesia program by CNN Jakarta has gone through a production process, from pre-production to production and post-production. This program's creative elements of creation, change, development, and imitation start from creating existing ideas/concepts. Changes are based on evaluations and development, which look at existing developments and develop new ideas according to current audience/market demands. The team carried out different thinking by determining the best picture and soundbite and including elements of paradox and conflict in the production of the Inside Indonesia program. The ability to find unusual solutions to a problem was seen in overcoming existing issues in the production process and preparing other materials or Plan B for materials taken with consideration if the weather is less favorable.

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