

Digital production management of the pagelaran Ketoprak Mataram program in RRI Yogyakarta during Covid-19 pandemic

Putri Afifah^{a,1,*}, Fajar Junaedi^{b,2,*}

^a Communication Department, University of Muhammadiyah Yogyakarta

^b Communication Department, University of Muhammadiyah Yogyakarta

¹ putriafifah211@gmail.com*; ² fajarjun@umy.ac.id*;

* corresponding author

ABSTRACT

This research was motivated by the important role of digital content production management at the Ketoprak Mataram RRI Programa 4 Yogyakarta event and how to implement health protocols during the pandemic. This paper aims to find out how to manage digital content production for the Mataram Ketoprak Show program and the application of health protocols during the production of the RRI Program 4 Yogyakarta Ketoprak Mataram Show program during the pandemic. The method used is a case study method while data collection techniques are carried out by in-depth interviews, observation, documentation, and archival recordings. The results showed that during the production process due to the pandemic, RRI Programa 4 Yogyakarta employees had succeeded in designing new strategies and concepts to continue to hold the Mataram Ketoprak Performance. They use the media in the form of Live Streaming via the YouTube platform @RRIJOGJAOFFICIAL. The production management model that is applied to the intended digital content can go through several stages, namely pre-production, production, and post-production. In addition, good health protocols have also been implemented properly to minimize the spread of COVID-19 virus transmission at all stages carried out during the production process. at the Ketoprak Mataram Program RRI Program 4 Yogyakarta has been implemented and implemented well, as well as the implementation of health protocols according to the standards that have been set during the pandemic.

This is an open access article under the [CC-BY-SA](#) license.



Article history

Received 31-03-2022

Revised 26-05-2022

Accepted 15-07-2022

Keywords

Digital Media

Production management

Pandemic

RRI Yogyakarta

Pagelaran Ketoprak Mataram

1. Introduction

In 2019, the world got an unexpected situation with the arrival of a disease or virus that can cause pain in the respiratory tract and can also reduce mental health, digestion to nervous system disorders. The virus is known as Corona Virus Disease 2019 or also known as Covid-19. According to the Komite Penanganan Covid-19 dan Pemulihan Ekonomi Nasional (KPCPEN) or Covid-19 Handling Committee and National Economic, the World Health Organization or the World Health Organization (WHO) officially on March 9 2020 informed about the coronavirus (COVID-19) as a pandemic (Ciotti et al., 2020).

The world is also experiencing this situation. Indonesia is one of the countries that is getting this pandemic. This pandemic has spread in various regions in Indonesia. This greatly affects learning activities and work outside being hampered (Susilo & Prayudi, 2021). The government recommends

that activities, work or learning be carried out at home, in order to minimize the spread of the COVID-19 virus.

The Ministry of Education and Culture of the Republic of Indonesia issued official letter number 4, regarding the implementation of education policies in the emergency period of the spread of Covid-19 (Santos-Roldán et al., 2020). This policy was given because in order for learning and work to continue even though many had to be adjusted in the midst of the health crisis due to the Covid-19 virus (Nguyen et al., 2020). That way people are trained to be able to work remotely or online or in a network or online. The previous research from Rita (Miharja et al., 2021) said that during the pandemic period with the Large-Scale Social Restrictions (PSBB) digital technology played an important role and was used to support community activities such as work, learning, and public health (Baloch et al., 2020). The internet plays an important role in serving the community because it is easily accessible by anyone. Now the role of the internet has become part of aspects of human life, be it in the social, political, economic and so on (Fadillah, 2019).

The pandemic greatly affected one of the programs on Radio Republik Indonesia (RRI) Program 4 Yogyakarta, namely Pagelaran Ketoprak Mataram or Mataram Ketoprak Performance. As we know, ketoprak is a Javanese performance drama. RRI Programa 4 Yogyakarta is a public broadcasting institution in the form of a legal entity established by the state. The definition of the public broadcasting institution in the Act number 32/2002 is that the public broadcasting institution is owned by a state legal entity, which is independent, neutral, non-commercial, and also has a function to provide services for the benefit of the citizens (Baade, 2015).

Pagelaran Ketoprak Mataram was held at the Gejayan Auditorium, Yogyakarta. Usually, before the pandemic, there were around 700 people who watched the Gejayan Auditorium. This performance became the flagship event at RRI Programa 4 Yogyakarta because it was seen from the audience, who were very enthusiastic about watching the event (Zhu et al., 2017). Pagelaran Ketoprak Mataram is usually held every Wednesday, from 9 to 0 PM, once a month. This program contains performances taken from folk tales, chronicles, and legends packaged into dialogues and songs in an interesting way. The people who played a role in this performance were a group of Javanese arts families, RRI Yogyakarta. This performance is very much awaited by the people of Yogyakarta (Annisa, 2021).

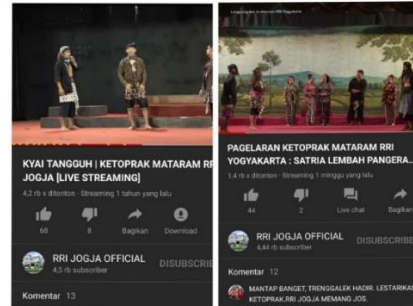
Since the pandemic, RRI Programa 4 Yogyakarta workers must have a new strategy so that Javanese cultural performances can still be enjoyed by the people of Java, especially Yogyakarta. Previous research from (Effendy et al., 2020) revealed that the limited audience with the help of the technology made, aims to help and overcome human physical limitations and become a media that plays an important role in achieving material satisfaction (Pancawati et al., 2019). Therefore, to achieve audience satisfaction, RRI Programa 4 Yogyakarta provides new concepts and strategies in the form of live streaming on YouTube using digital media in the production of Pagelaran Ketoprak Mataram (Anggrayni & Suharti, 2020).

Despite the pandemic, employees or crew of RRI Programa 4 Yogyakarta still display Pagelaran Ketoprak Mataram which can be accessed on the RRI Yogyakarta Official YouTube channel by streaming on YouTube (Maxworth, Hussey, McWilliams, et al., 2020). It was recorded that on September 23, the number of live streaming content for Pagelaran Ketoprak Mataram performance during the pandemic was approximately 21 content that had been produced. The use of digital content is intended so that the audience can still enjoy and watch the performances of the Mataram Ketoprak performance even though they cannot watch it live (Bahar, 2020). Using this digital content also aims to maintain the preservation of traditional art culture in Yogyakarta and maintain the existence of RRI Programa 4 as a public radio in education and culture. Raden Mas Try Ananti Djoko Wicaksono (2021) in his research, said that the impact of new media is that technology will be able to distribute and will obtain more data or information than before (Wicaksono, 2021).

Fig. 1. Live Streaming Youtube at the Mataram Ketoprak Performance Program @RRI Jogja Official



Fig. 2. Live Streaming Youtube at the Mataram Ketoprak Performance Program @Jogja Tv



In production of Pagelaran Ketoprak Mataram, RRI Programa 4 Yogyakarta, has produced 2 - 3 times in 1 month since the pandemic (Kemendikbud, 2020). And do not rule out if more than that according to the request of the audience or others.

The uniqueness of this research is that even during the pandemic, RRI Programa 4 Yogyakarta still chooses to still run production using digital content, by live streaming on YouTube. It also aims to maintain the preservation of Javanese artistic culture, especially Yogyakarta. In addition, it also maintains the existence of RRI Programa 4 as a public radio (Rosidi & Zain, 2019). Therefore, researchers are very interested in researching the program of Pagelaran Ketoprak Mataram ini the RRI Programa 4 Yogyakarta. We try to explore on how to manage digital content production during a pandemic and how to implement health protocols.

2. Theorotocal Framework

According Sama (2019) argues that communication technology has an important role in new social and cultural forms bringing changes from the previous print media to electronic media. The emergence of electronic media creates a new form of social organization by binding the whole world in one structure (Cutler & von Lingen, 2019). The emergence of technological developments in the field of information technology, has made a very big change in digitalization technology (Doucek et al., 2017). This digitalization technology can combine and distribute all media content, both print and electronic. According to Lestari (2018), the definition of digital media in the form and content of media that have been combined and become a unit related to data, text, images, and sound stored in digital format, after which the results will be distributed through networks such as cable, satellite, and transmission systems via waves (Doucek et al., 2017).

The rapid development of technology can be explained by the theory of technological determinism (technological determinism theory). The theory expressed by Marshall McLuhan in his paper entitled *The Guttenberg Galaxy: The Making of Typographic Man* states that changes that take place in various forms of how humans communicate will build how humans think and behave in life (Damanpour, 2020).

When the alphabet was not invented, humans lived in a prehistoric era, where the events that happened in their lives were never recorded (Park & Corn, 2017). When the alphabet was invented, humans began to record important events in what we now know as inscriptions. When paper was invented, humans recorded events using paper. The printing press changed the production of knowledge through sheets of paper more massively (San et al., 2020). Now, with digital technology there is a more massive change. Production and distribution of content has become easier and more massive.

Digital media generally refers to a broad range and can be useful for everyday life, such as the internet, mobile phones, digital photo or video equipment, and instant messaging. As for other names of digital media, namely new media, new media is the emergence of technologies and information in the form of digital, for example the internet, websites, computers, and multimedia (Haq & Fadilah, 2019).

Digital content creation has become an integral part of living and organizing in the era of digital platforms. In 2019, the most downloaded applications in the world are all very content generative, like whatsapp, tiktok, messenger, facebook, and instagram. There is content generation, a generation that implies that the platform owner opens the digital platform architecture to large-scale, heterogeneous, uncoordinated actors to produce complementary digital entities in the form of digital text, images, sound, and video (Luttrell & Capizzo, 2020). Such user-generated content can be considered as complementary and external actors as complementary generators to digital platforms and users. Once created and distributed, digital content can unleash further creative potential by recombining into new variations (e.g. GIFs, memes, and song mashups). This phenomenon is often explained by the generative properties of digital technology (Rahmawati et al., 2021).

3. Method

This research uses descriptive qualitative by using case study method. This qualitative research method according to Bogdan and Taylor is as a research procedure that must be passed and produces descriptive data in the form of words either spoken or written from people and observable behavior from the subject itself (Zuccaro et al., 2019). In this study, the analytical technique used is a case study approach. The case study approach is an in-depth and detailed examination of a context, of a subject, of a collection of documents, and of a particular event (Prihantoro et al., 2020). So this case study aims to examine a case in the form of a personal case, social unit, or other problem so as to emphasize the depth of the subject.

It should be understood that in defining a case study, we are faced with the fact that there is no single definition of this research method. Robert K. Yin tries to build a definition of case studies based on its objectives by saying that case studies aim to examine research questions and problems, which cannot be separated between phenomena and the context in which the phenomenon occurs (J. W. Creswell, 2019). In this study, case study method is used to explore phenomena or cases regarding the management of digital content production at Pagelaran Ketoprak Mataram in RRI Programa 4 Yogyakarta during the pandemic period. According to Creswell, to obtain various sources and information, techniques such as observation, interviews, materials, documentation, audio-visual, and reports can be used. Obtaining sources and information using these techniques can add a lot of information (Campbell & Hale, 2018).

According to Xiao et al., (2021), there are six forms for collecting data, namely: (1) documentation such as documentation of letters, agendas, reports of an event, observations and others, (2) Archival records related to personal records, service records, survey data, list of names and diaries, (3) in-depth interviews, (4) direct observation to the place, (5) observation of participants and (6) electronic devices and tools or instruments and art workers (Wahyuningsih, 2013). To support data collection, various activities can also be carried out, namely making notes about case studies, storing a series of evidence and using multi-source evidence (J. W. Creswell & Guetterman, 2019).

The character of the informant in conducting in-depth interviews later is to select workers at RRI Programa 4 Yogyakarta who understand Pagelaran Ketoprak Mataram production. They should understand about production management, pre-production to post-production. Then the next informant who knows how technicians and uses tools in producing digital content live streaming on youtube on the @RRI JOGJA OFFICIAL account. Therefore, in this study the data collection techniques were carried out as follows. First, In-depth interviews with Sukamto. He is coordinator of RRI Programa 4 Yogyakarta. Sugiman, he is news anchor at RRI Progama 4 Yogyakarta and at the same time director at the Ketoprak Mataram Programa 4 RRI Yogyakarta. Ridho, he is technician at RRI Yogyakarta (Rahayu, 2020). Second, direct observations related to the production process of the Ketoprak Mataram Program 4 RRI Yogyakarta. Third, documentation relating to the production process of Pagelaran Ketoprak Mataram. The last, archival recordings related to Pagelaran Ketoprak Mataram.

In the characteristics of qualitative research, there are special criteria for the validity of the data, namely this qualitative research defines validity, reliability and objectivity compared to those commonly used in classical research (Lexy J. Moleong, 2019). Triangulation in qualitative research

is very significance to have parallels or similarities between data, methods, theories, analyzes, and some findings (Pradistya, 2021). Validity and reliability are very important in research to determine the validity of other data. Trust is generated because of the good quality. This high trust in qualitative research aims so that readers can understand the context of the research and the results of new discoveries (Sugiyono, 2018).

The case study data analysis technique in this study was carried out by data analysis that prioritized qualitative analysis, although it did not rule out the possibility of quantitative analysis. Quantitative in question is a number or number that may be used as a description of the data. (J. Creswell (2012) defines that analysis consists of examination, categorization, tabulation, testing and can also be in another way, namely by combining both quantitative and qualitative evidence in a study. Yin provides recommendations in data analysis by categorizing the data, then by organizing the data in four ways, namely pattern matching, building explanations, finding model logic, and performing time-series analysis . The end product is a narrative that provides story content about the case being studied, which provides a way for the reader to fully understand the case that occurred (Beresford, 2020).

4. Results and Discussion

1) Planning and Pre Production strategies in Pagelaran Ketoprak Mataram during the Pandemic Period

During the pandemic, RRI Programa 4 Yogyakarta reduced activities that invited many people outside and in other public places. RRI Programa 4 Yogyakarta maximize and utilize digital media platforms to Pagelaran Ketoprak Mataram (Anggrayni & Suharti, 2020). The presence of digital media during the pandemic is very helpful and very much needed by the community because it is felt that it can help activities and get information so that it is easy to reach and access by anyone at any time. Media management technology is also highly demanded to make fundamental changes such as news search, production, distribution, and media organization (Ramayanti, 2020).

“Ketoprak RRI Yogyakarta actually started from ketoprak radio in radio media. Now, because of the current pandemic era, we have not been able to carry out live art performances or performances that were watched live. Finally, we chose a new concept and took the middle way by using digital media, YouTube media, and still broadcasting ketoprak on the radio. However, for performances, for now we are still using online performances to realize the longing for the fans of RRI Yogyakarta.” (Sugiman, interview on 29th September 2021).

As of June 2020, RRI Program 4 Yogyakarta has made a new strategy and a new concept in the form of live streaming on Youtube on the @RRI OFFICIAL JOGJA account. The reason why RRI Programa 4 Yogyakarta chose YouTube was because of its good quality compared to other media. Youtube is a video-sharing website or video sharing. Youtube users can load, watch and share other videos. Youtube users make it possible for anyone to access it and stay connected to the internet. Youtube users can watch and upload videos from all over the world and can enjoy them in just a few minutes (Pancawati et al., 2019).

“RRI Programa 4 Yogyakarta chose social media Youtube, because the image and audio quality is very good compared to others. Ever live streaming on Instagram but the result is that the image quality is not good, therefore RRI Programa 4 Yogyakarta chose Youtube as a medium to convey information, education, and entertainment. And also because Youtube can also be watched later by anyone, anytime and anywhere. Apart from YouTube, RRI Programa 4 will definitely focus on audio that will be broadcast on RRI Programa 4 Yogyakarta.” (Sukamto, interview on October 5, 2021).

Therefore, to achieve audience satisfaction, RRI Programa 4 Yogyakarta provides new concepts and strategies in the form of live streaming on YouTube using digital media in the production of Pagelaran Ketoprak Mataram. Strategy is an effort that aims to prioritize several opportunities to determine their use to achieve specific goals within a short or long period (Pancawati et al., 2019). Broadcasting carried out by the internet is also known as webcasting, in its use to broadcast internet radio is through streaming technology. This streaming technology can send and receive information

from one party and another party by using a tool that can receive media streams in the form of streaming (Rosidi & Zain, 2019).

Pagelaran Ketoprak Mataram show at RRI Program 4 Yogyakarta is an icon of RRI Yogyakarta. The focus of RRI Program 4 Yogyakarta is to maintain conventional or classic ketoprak. The classics referred to here are still maintaining and using kentongan (traditional music tool from bamboo), using songs and others. Since there was a live streaming on YouTube, Pagelaran Mataram Ketoprak performance was changed to an. Before the pandemic, it was usually held at the RRI Auditorium in Gejayan and watched by people from various regions, since this pandemic, the Ketoprak performance which was originally able to be seen in person but is now packaged online or online (Anggrayni & Suharti, 2020).

Pagelaran Ketoprak Mataram players were originally employees of RRI Yogyakarta. But at this time there is only one person, namely Sugiman. Sugiman also became Ketoprak Mataram. Then for the crews were only two people. Other players are volunteers or friends who help RRI Yogyakarta. They are volunteer who have aims to help Pagelaran Ketoprak Mataram continue to exist in Yogyakarta. Based on a survey conducted by RRI Yogyakarta, the percentage who watch and like Pagelaran Ketoprak Mataram is 25% who are 30-40 years old and 75% are young people (Pancawati et al., 2019).

“The segmentation of listeners and viewers of RRI Programa 4 Yogyakarta is 10 years old until infinity. Since 2019, the segmentation has been more for young people so they can get to know and know what culture is in Yogyakarta. RRI Programa 4 Yogyakarta expects Indonesian Art Institute and Art Vocational Senior High School students joining. They will blend in and help preserve the classic ketoprak in Yogyakarta”. (Sukamto, interview on October 5, 2021).

The RRI Programa 4 Yogyakarta strategy to increase the number of subscribers so that many people watch is by promoting it through a trailer on Youtube, then sharing it on WhatsApp and the quiz is broadcast by RRI Programa 4 Yogyakarta. *“We made the promotion to attract and lure the audience to increase subscribers and increase viewers. I mean, our promotions here are like quizzes with the condition that they must answer questions and also subscribe to the @RRI OFFICIAL JOGJA account. If the community can answer the question and have subscribed, they will get a gift in the form of a t-shirt that has collaborated with RRI Yogyakarta.”* (Sukamto, interview on October 5, 2021).

During the pandemic, the Pagelaran Mataram Ketoprak greatly affected the number of subscribers on Youtube. It can be seen from the content on the @RRI OFFICIAL JOGJA account, the content of the RRI Programa 4 Yogyakarta program, namely the Pagelaran Ketoprak Mataram, is widely watched and liked by the public. Compared to other content from RRI Programa 1 which contains news, not so many people watch the content.

“The audience is more enthusiastic and happier with the Mataram Ketoprak performance compared to news content and so on. So, during this pandemic, the Mataram Ketoprak performance was moved to live streaming YouTube, since then, the subscribers from the RRI Yogyakarta account have also increased greatly. Every day and every month, the subscribers will also increase.” (Ridho Saputra, interview on October 4, 2021).

The person in charge of the production of the Pagelaran Ketoprak Mataram is the head of the RRI Yogyakarta station. For the implementation, the head of the Program 4 section or Program 4 coordinator. Then the Program 4 coordinator assigned Sugiman as the director of this program. Sugiman is a broadcaster at RRI Program 4 Yogyakarta. Sugiman is also the only official player from RRI Yogyakarta. The people who played a role and were involved in this performance were a group of Javanese arts families from RRI Yogyakarta. They are volunteers who really care about the ketoprak culture at RRI Yogyakarta (Annisa, 2021).

In making story ideas, the role of the director here is very important in expressing story ideas. The responsibility as a director is to prepare the story, for the source of the story is obtained from tripe, legend, novel, comic and it could even be the story from input and comments from the audience of the Pagelaran Ketoprak Mataram. Then the story idea is poured into the whatsapp group and the director immediately looks for the players by casting. The casting of the story or different

scripts, the players only improvise, the role of the director only explains the outline, such as the characters, the positions of the players, and their roles.

“The first responsibility as a director is to prepare stories and sources of stories can come from anywhere, from chronicles, legends, novels, comics. Not long ago we told the story of the blind man from the ghost cave from the comics, and the source for this book is S.H Mintardja's book, title is Nogo Sosro Sabuk Inten (Dragon and Diamond Belt). After getting the story, we immediately did the casting with our fellow artists. After the players are obtained, different scripts are carried out and only the outline is explained because the players only improvise themselves.” (Sugiman, interview on 29 September 2021).

2) Online production Implementation of the *Pegelaran Ketoprak Mataram*

After planning process has been passed, next stage is implementation. This implementation activity was very well cared for by the production team, especially by the crew involved in online production of *Pegelaran Ketoprak Mataram*. This production activity was carried out in the same place before the pandemic, namely at the Gejayan Auditorium.

This production schedule is very different from before the pandemic. Before the pandemic, the *Pegelaran Ketoprak Mataram* was held on Wednesday night or Thursday night from 09.00 – 00.00 PM and carried out every 3 hours of production. During a pandemic, the schedule which is usually at night is replaced at noon on Wednesday at 01.00 to 03.00 PM. The duration of only 2 hours and broadcast via live streaming on the YouTube account @RRI OFFICIAL JOGJA. For audio on the radio, RRI Programa 4 Yogyakarta continues to broadcast on Wednesday nights or Thursday nights in order to maintain the day. Even though a live stream was conducted, RRI Programa 4 Yogyakarta still broadcasts on the radio for audio (Rosidi & Zain, 2019).

“We have discussed and agreed with the artists, musicians, ketoprak players, gamelan players, and the technical department for the reason for changing the schedule. And the result of the agreement is that the Mataram Ketoprak performance will still be held on Wednesdays, but in the afternoon from 01.00 – 03.00 PM with a live streaming on YouTube RRI Yogyakarta. The reason for changing this schedule is because RRI Programa 4 Yogyakarta is still maintaining for broadcasts on Wednesday nights or Thursday nights and to keep them on the same day. So when the production is done during the day, then the audio or the sound recording at night is broadcast through RRI Yogyakarta Programa 4.” (Sukamto, interview on October 5, 2021).



Fig. 3. The Production Process is Carried out on Wednesday 01.00 – 03.00 PM at the Gejayan Auditorium while still following the Health Protocols

The production of the *Pegelaran Ketoprak Mataram* really requires a long process and this production activity does not only involve the players but also involves the technicians to record and record images and sound to the monitor screen and broadcast on live streaming on YouTube. The process and stages carried out for the continuity of the *Pegelaran Ketoprak Mataram* at RRI Programa 4 Yogyakarta are using broadcast production management which has three stages.

The three stages include pre-production, production, and post-production. The understanding of the three stages is: pre-production is an important stage of production continuity because at this stage careful planning and preparation are carried out to start production later. The better the pre-production, the more likely the production will be better too. After pre-production is done, the next stage is production, at this stage of production all ideas and thoughts that have been poured into paper during pre-production will be turned into reality (Maxworth, Hussey, & Gołkowski, 2020).

“In pre-production, the director's job is usually to find stories from chronicles, novels, legends and there are also stories from fans of the Pagelaran Ketoprak Mataram. Because the Pagelaran Ketoprak Mataram is refer to historical moments, so that RRI Programa 4 Yogyakarta keeps the stories presented, there must be references, whether from novels, chronicles, legends and others. Anyway, there must be a book or the important thing is there is a source. Because to be responsible if there are questions, criticism, and input.” (Sugiman, interview on 29th September 2021).

After getting the story idea, the task of the director is to cast the players, divide the characters and their positions. Then after the player is obtained, the story is poured or a different script is done. The casting of this story, the director only explained the outline, apart from that for the dialogues of the improv players themselves. If the director has made the story, then the story is shared or shared on the whatsapp group. They accept the story and learn on their own. Then the director also discussed with senior friends. This discussion aims to ask for input and suggestions for the smooth running of the performance later.

In this pre-production stage, the director prepares costumes that match the story being raised. “Since the pandemic we rarely meet for offline discussion, we only communicate through the whatsapp group. Lifting a story we also adjust the costumes according to the story brought. For the story that will be brought later, we will alternate players and costumes so that the audience does not get tired of seeing it.” (Sugiman, interview on 29th September 2021).



Fig. 4. The Players are preparing costumes and performances on stage later

Before staging the performance, the players who appear must dress according to their respective roles. As for the make-up that must be adjusted to the character. Players must also be trained to be independent in their makeup and clothes, both male and female (Putra & Yusri, 2020). From the picture above, it can be seen that the players did their own makeup without the help of other people or other salons. It is also very helpful in a financial budget that does not cost too much. In addition to training to improvise themselves, players are also trained to master make-up or make-up techniques.

After the pre-production process is carried out, the director re-assures the costumes and the readiness of the players and the needs needed when starting production.



Fig. 5. Production process by implementing health protocol

At the production stage during the pandemic, RRI Programa 4 Yogyakarta produced the Pagelaran Ketoprak Mataram always implementing health protocols. As is the case with no spectators present and by reducing the players and narrators during production during the pandemic. Then the crews of RRI Programa 4 Yogyakarta also did not forget to use double masks, hand

sanitizer, keep their distance, and limit the crew of RRI Yogyakarta. The players and staff of RRI Yogyakarta have also carried out vaccinations and RRI Yogyakarta has facilitated it all.

The duration for this production is carried out within a span of 2 hours, in contrast to before the pandemic which lasted 3 hours. "Good health protocols must be adhered to by all casts and all crews of RRI Yogyakarta so that the production process runs smoothly and safely. All are guaranteed health, safety and to minimize the spread of the Covid-19 virus," (Sugiman, interview on 29th September 2021).



Fig. 6. The process of recording sound and images

At this stage of production, the role of the technician is very important for good production by using digital media. The tools used for audio production are 3 microphones. 2 condenser microphones are located on the stage which can capture a wider range of sound, and 1 dynamic microphone for musicians and singers. The next tools are an audio mixer, speakers, laptop for recording or for recording sound. The purpose of the laptop is to record the sound or audio that will be broadcast on the RRI Programa 4 Yogyakarta broadcast at night. Adobe Audition software is used as video editing software (Fadillah, 2019). Then for the video section, use 3 large cameras positioned on the right, left, middle and 1 small camera for musical. Then for sending from the video camera to the computer using a video mixer, after the video mixer is processed from camera 1,2,3,4. The results from this video mixer are output to the computer for recording and for streaming and also for recording audio and video. Stream audio and video using the femix video mixer software.

"The most important thing during production is a good network, a network that is guaranteed to be 100 Mbps. But if the network dies, then we also still have the problem, namely using a modem. The task of the technician is the video mixer operator in charge of selecting 1,2,3,4 cameras. Then the streamer operator ensures that the stream is running and ensures the recording and also makes a credit title. And also there are at least 2 cameramen." (Ridho Saputra, interview on October 4, 2021).



Fig. 7. Live streaming of the Pagelaran Ketoprak Mataram performance on youtube account @RRI JOGJA OFFICAL

As of the October 4, 2021, RRI Yogyakarta's YouTube subscribers totaled 4,525k subscribers. Figure 1.5 shows the live streaming of the Pagelaran Ketoprak Mataram on Wednesday, September 8, 2021. This live streaming on youtube is very helpful for fans of the Pagelaran Ketoprak Mataram who cannot watch it directly (Prasetiyo et al., 2020). The presence of this digital media platform make audience can watch the Pagelaran Ketoprak Mataram by online.

"The number of viewers actually depends on the title of the story and also depends on the good players." (Ridho Saputra, interview on October 4, 2021).

After the production stage is carried out, the next stage is the post-production stage. This post-production stage requires an evaluation via the WhatsApp group by discussing shortcomings during production. This evaluation is carried out to move better in the future.

"After production, we carry out an evaluation which is communicated through the whatsapp group. Usually the evaluation is about the improvisation of the players which usually comes off during the scene," (Sugiman, interview on 29th September 2021).

5. Conclusion

In the production of the Pagelaran Ketoprak Mataram, RRI Programa 4 Yogyakarta makes a schedule with the agreement of players, musicians, employees, and technicians, namely on Wednesdays from 1 until 3 PM. For production, Yogyakarta province government provides special funds as well. The production schedule is from RRI Yogyakarta itself and there is also a request from the cultural department of Yogyakarta province government.

"As for the schedule that has been made by RRI Programa 4 Yogyakarta, the production is 1 month 1 time so for 1 year there are 12 production times, but there is also a request from the Yogyakarta Special Region Cultural Service and the schedule can be 1 month, it can be 2 times or 3 times production depending on the funds provided and on demand," (Sugiman, interview on 29 September 2021).

Supporting factors in the production of Pagelaran Ketoprak Mataram during pandemic are the leadership of RRI Yogyakarta, support from fellow artists who are not employees of RRI Yogyakarta, the budget from the Yogyakarta government, and also support from the audience. The support from the audience itself is part of the supporting issue for RRI Programa 4 Yogyakarta (Bahar, 2020). The audience are very influential, such as providing input in the comments column for stories in the next performance. During the production of the Pagelaran Ketoprak Mataram, the RRI Program was inseparable from the existing obstacles. Sugiman explained that there were several obstacles that occurred during production. He said, "the obstacle that occurred during production was because the artist not only from the employees. Sometimes players also receive jobs outside of RRI Yogyakarta. The schedule collides with or coincides with the production at RRI Yogyakarta."

Sugiman add that cohesiveness of this team must be smart, solid and work well together. "To overcome these obstacles, I applied the players to be rolled out and everyone had to be able to play any character. In fact, this obstacle has actually become a challenge for RRI Yogyakarta, especially the director of the Pagelaran Ketoprak Mataram. Then to regenerate players, I have started making the second sab, namely RRI junior. So if this player is old or old, then this second sab is entered. Because regeneration in the story can't be instant, they need to mingle with other artists first," Sugiman said.

The using of digital media and social media in the production of the Pagelaran Ketoprak Mataram can be seen from its social media position. With the limited audience, which is assisted by the technology created, digital media aims to help and overcome human physical limitations and become a medium that plays an important role in achieving material satisfaction (Budiyono, 2016).

RRI Programa 4 Yogyakarta is a public broadcasting institution. The definition of public broadcasting institution in the Act number 32/2002 is that the public broadcasting institution is owned by a state legal entity, which is independent, neutral, non-commercial and also has a function to provide services for the benefit of the citizen.

The production of the Pagelaran Ketoprak Mataram is the implementation of public broadcasting institution roles. In the production process, RRI Programa 4 Yogyakarta is very concerned about health protocols. The employees and casts who were in the room had vaccinated which was facilitated by RRI Yogyakarta (Annisa, 2021). The employees and casts at the location are very concerned about health protocols such as maintaining distance, using double masks, using hand sanitizer, checking temperature and others.

During the pandemic, the production of the Pagelaran Ketoprak Mataram only involved casts, the technician section, and limited the staff of RRI Programa 4 Yogyakarta. As is the case with no spectators present and by reducing the players and narrators during production during the pandemic. During this pandemic, RRI Programa 4 Yogyakarta in producing the Mataram Ketoprak performance event focused on content in digital media. The duration for this production is carried out within a span of 2 hours, in contrast to before the pandemic which lasted 3 hours (Pancawati et al., 2019).

During the production process during the pandemic, RRI Programa 4 Yogyakarta employees have succeeded in designing new strategies and concepts to continue to hold the Mataram Ketoprak Performance, namely by utilizing media in the form of Live Streaming via the YouTube platform @RRI JOGJA OFFICIAL.

Acknowledgement

We express our gratitude to Communication Department of Universitas Muhammadiyah Yogyakarta and RRI Yogyakarta for supporting this research.

References

- Anggrayni, D., & Suharti, T. (2020). Karakteristik Internal Pendengar Terhadap Kepuasan Siaran Talkshow Dinamika Bogor: Studi Kasus Pendengar Siaran Talkshow Dinamika Bogor Dengan Narasumber Narasumber UKM Bogor. *Inovator*, 9(2). <https://doi.org/10.32832/inovator.v9i2.3504>
- Annisa, F. N. (2021). Konvergensi media pada perkembangan radio komersial di Yogyakarta (studi kasus pada radio Geronimo FM dan radio Swaragama FM). *Commicast*, 2(2), 90. <https://doi.org/10.12928/commicast.v2i2.3350>
- Baade, C. (2015). Radio. In *The Routledge Reader on the Sociology of Music*. <https://doi.org/10.4324/9780203736319-34>
- Bahar, R. (2020). DINAMIKA KOMUNIKASI ORGANISASI RADIO REPUBLIK INDONESIA STUDIO PENYIARAN (RRI SP) KABUPATEN BONE. *Jurnal Dakwah Tabligh*, 21(2). <https://doi.org/10.24252/jdt.v21i2.11210>
- Baloch, S., Baloch, M. A., Zheng, T., & Pei, X. (2020). The coronavirus disease 2019 (COVID-19) pandemic. In *Tohoku Journal of Experimental Medicine* (Vol. 250, Issue 4). <https://doi.org/10.1620/tjem.250.271>
- Beresford, M. (2020). Beyond the Ice: Creswell Crags and its place in a wider European context. In *Beyond the Ice: Creswell Crags and its place in a wider European context*. <https://doi.org/10.2307/j.ctv180h72r>
- Budiyono, M. (2016). MEDIA SOSIAL DAN KOMUNIKASI POLITIK: MEDIA SOSIAL SEBAGAI KOMUNIKASI POLITIK MENJELANG PILKADA DKI JAKARTA 2017. *Jurnal Komunikasi*. <https://doi.org/10.20885/komunikasi.vol11.iss1.art4>
- Campbell, D., & Hale, R. (2018). Implications for the professional. In *Working in the Dark*. <https://doi.org/10.4324/9781315731490-10>
- Ciotti, M., Ciccozzi, M., Terrinoni, A., Jiang, W. C., Wang, C. Bin, & Bernardini, S. (2020). The COVID-19 pandemic. In *Critical Reviews in Clinical Laboratory Sciences*. <https://doi.org/10.1080/10408363.2020.1783198>
- Creswell, J. (2012). Second Edition QUALITATIVE INQUIRY & RESEARCH DESIGN Choosing Among Five Approaches. In *Design: Choosing Among Five Approaches* (Vol. 3, Issue June).

- Creswell, J. W. (2019). RESEARCH DESIGN Metode Kualitatif, Kuantitatif, dan Campuran. In *Nusa: Jurnal Ilmu Bahasa dan Sastra* (Vol. 14, Issue 1).
- Creswell, J. W., & Guetterman, T. C. (2019). Educational Research: Planning, Conducting, and Evaluating Quantitative and Qualitative Research, 6th Edition. In *Pearson*.
- Cutler, R. M., & von Lingen, A. (2019). An evolutionary phenomenology of resilience. *Kybernetes*, 48(4). <https://doi.org/10.1108/K-11-2017-0460>
- Damanpour, F. (2020). Organizational Innovation: Theory, Research, and Direction. In *Organizational Innovation*.
- Doucek, P., Fischer, J., & Novotný, O. (2017). Digital economy. *IDIMT 2017: Digitalization in Management, Society and Economy - 25th Interdisciplinary Information Management Talks*. <https://doi.org/10.29322/ijssrp.9.12.2019.p9650>
- Effendy, R., Yulistiowati, I. M., & Wibowo, A. P. (2020). Peran Publik dalam Mendorong Kinerja Media Layanan Publik dalam Mewujudkan Watak Kepublikannya. *Jurnal Komunikasi Nusantara*, 2(2). <https://doi.org/10.33366/jkn.v2i2.55>
- Fadillah, D. (2019). SOCIAL MEDIA AND GENERAL ELECTION IN SOUTHEAST ASIA (MALAYSIA 2018 AND INDONESIA 2019). *Jurnal Komunikasi: Ikatan Sarjana Komunikasi Indonesia*, 4(1). <https://doi.org/10.25008/jkiskiki.v4i1.255>
- Haq, A. D., & Fadilah, E. (2019). Transformasi Harian Kompas Menjadi Portal Berita Digital Subscription Kompas.Id. *Jurnal Kajian Jurnalisme*. <https://doi.org/10.24198/jkj.v1i2.21339>
- Kemendikbud, H. D. P. T. (2020). Praktik Baik Pembelajaran Daring di Perguruan Tinggi Masa Pandemi Covid-19. In *Siaran Pers Nomor : 030/Sipers/IV/2020*.
- Lestari, S. (2018). Peran Teknologi dalam Pendidikan di Era Globalisasi. *EDURELIGIA; JURNAL PENDIDIKAN AGAMA ISLAM*. <https://doi.org/10.33650/edureligia.v2i2.459>
- Lexy J. Moleong, D. M. A. (2019). Metodologi Penelitian Kualitatif (Edisi Revisi). *PT. Remaja Rosda Karya*. <https://doi.org/10.1016/j.carbpol.2013.02.055>
- Luttrell, R. M., & Capizzo, L. W. (2020). The PR Agency Handbook. In *The PR Agency Handbook*. <https://doi.org/10.4135/9781506329031>
- Maxworth, A., Hussey, G., & Gołkowski, M. (2020). Coexistence of lightning generated whistlers, hiss and lower hybrid noise observed by e-POP (SWARM-E)-RRI. *Atmosphere*, 11(2). <https://doi.org/10.3390/atmos11020177>
- Maxworth, A., Hussey, G., McWilliams, K., Yau, A., & James, G. (2020). Whistlers and Related Phenomenon Observed by e-POP-RRI. *2020 USNC-URSI Radio Science Meeting (Joint with AP-S Symposium), USNC/URSI 2020 - Proceedings*. <https://doi.org/10.23919/USNC/URSI49741.2020.9321633>
- Miharja, M., Salim, E., Nachrawi, G., Putranto, R. D., & Hendrawan, A. (2021). Implementation of Emergency Public Activity Restrictions (PPKM) in Accordance With Human Rights and Pancasila Principles. *BIRCI-Journal*, 15.
- Nguyen, M. H., Gruber, J., Fuchs, J., Marler, W., Hunsaker, A., & Hargittai, E. (2020). Changes in Digital Communication During the COVID-19 Global Pandemic: Implications for Digital Inequality and Future Research. *Social Media and Society*, 6(3). <https://doi.org/10.1177/2056305120948255>
- Pancawati, N. P., Yohanes, Y. T. S., & Rahmat, L. A. (2019). Management Strategy of Radio Republik Indonesia (RRI) Mataram in the Digital Era. *JCommsci - Journal Of Media and Communication Science*, 1(3). <https://doi.org/10.29303/jcommsci.v1i3.50>
- Park, G. H. M., & Corn, A. A. (2017). Positive psychology. In *Applied Exercise Psychology: The Challenging Journey from Motivation to Adherence*. <https://doi.org/10.4324/9780203795422>
- Pradistya, R. M. (2021). *Teknik Triangulasi dalam Pengolahan Data Kualitatif*. DQLAB.

- Prasetyo, M. H., Rokhman, F., & Zulaeha, I. (2020). Determinants of Language Attitudes of Elshinta Semarang Radio News Broadcasters and Radio Republik Indonesia (RRI) Pro 1 Semarang. *Seloka: Jurnal Pendidikan Bahasa Dan Sastra Indonesia*, 9(2). <https://doi.org/10.15294/seloka.v9i2.40163>
- Prihantoro, E., Damintana, K. P. I., & Ohorella, N. R. (2020). Self Disclosure Generasi Milenial melalui Second Account Instagram. *Jurnal Ilmu Komunikasi*, 18(3). <https://doi.org/10.31315/jik.v18i3.3919>
- Putra, I. C., & Yusri, S. (2020). PENGARUH MOTIVASI KERJA, KEPEMIMPINAN TRANSAKSIONAL DAN KEPEMIMPINAN TRANSFORMASIONAL TERHADAP KINERJA KARYAWAN LPP RRI PEKANBARU. *JURNAL AL-IQTISHAD*, 16(1). <https://doi.org/10.24014/jiq.v16i1.9747>
- Rahayu, R. (2020). Peran Media Massa dalam Rangka Pembinaan Bahasa dan Sastra Indonesia. *Kelasa*, 13(2). <https://doi.org/10.26499/kelasa.v13i2.71>
- Rahmawati, Y., Bumi, P., & Indonesia, A. (2021). Challenges of Using Technologies in Teaching and Learning Process of Maritime English Studies in New Normal Era. *4th English Language and Literature International Conference (ELLiC)*, 4.
- Ramayanti, R. (2020). PENGELOLAAN ARSIP MEDIA AUDIO BERITA ELEKTRONIK PADA LEMBAGA PENYIARAN PUBLIK RADIO REPUBLIK INDONESIA (LPP RRI) STASIUN TELANAIPURA JAMBI. *Jurnal Adabiya*, 22(2). <https://doi.org/10.22373/adabiya.v22i2.8136>
- Rosidi, I., & Zain, R. (2019). STRATEGI RADIO REPUBLIK INDONESIA (RRI) PEKANBARU DALAM MENYAMPAIKAN PROGRAM SIARAN DAKWAH. *Idarotuna*, 1(2). <https://doi.org/10.24014/idarotuna.v1i2.7022>
- Sama, R. (2019). Impact of Media Advertisements on Consumer Behaviour. *Journal of Creative Communications*, 14(1). <https://doi.org/10.1177/0973258618822624>
- San, S., Atikno, W., & Suratno, S. (2020). Analisis diskriminan faktor kecemasan karyawan menghadapi dampak Pandemi Covid-19: Kasus perusahaan manufacturing dan jasa survey. *Operations Excellence: Journal of Applied Industrial Engineering*. <https://doi.org/10.22441/oe.2020.v12.i2.006>
- Santos-Roldán, L., Canalejo, A. M. C., Berbel-Pineda, J. M., & Palacios-Florencio, B. (2020). Sustainable tourism as a source of healthy tourism. *International Journal of Environmental Research and Public Health*, 17(15). <https://doi.org/10.3390/ijerph17155353>
- Sugiyono. (2018). Metode Penelitian Kombinasi (mixed Methods). In *Alfabet*.
- Susilo, M. E., & Prayudi, P. (2021). Crisis Communication During the Covid-19 Pandemic. *RSF Conference Series: Business, Management and Social Sciences*, 1(4), 98–103. <https://doi.org/10.31098/bmss.v1i4.312>
- Wicaksono, R. M. T. A. D. (2021). Corporate Social Responsibility in Media Digital During COVID-19 Pandemic. *Jurnal ASPIKOM*, 6(1). <https://doi.org/10.24329/aspikom.v6i1.816>
- Xiao, D., Wang, F. Y., & Dai, Z. G. (2021). The physics of fast radio bursts. In *Science China: Physics, Mechanics and Astronomy* (Vol. 64, Issue 4). <https://doi.org/10.1007/s11433-020-1661-7>
- Zhu, Y., Zhang, Z. L., Yang, Y. J., Xue, R. F., Cui, W. W., Lu, B., Wang, J., Chen, T. X., Wang, Y. S., Li, W., Han, D. W., Huo, J., Hu, W., Li, M. S., Zhang, Y., Zhu, Y. X., Liu, M., Zhao, X. F., & Chen, Y. (2017). Quantum efficiency calibration for low energy detector onboard hard X-ray modulation telescope satellite. *Wuli Xuebao/Acta Physica Sinica*, 66(11). <https://doi.org/10.7498/aps.66.112901>
- Zuccaro, G., Leone, M. F., Zuber, S. Z., Nawi, M. N. M., Nifa, F. A., Zou, Y., Kiviniemi, A., Jones, S. W., Zou, P. X. W., Lun, P., Cipolla, D., Mohamed, S., Zhu, Z., Park, M.-W. M., Koch, C., Soltani, M., Hammad, A. W. A., Davari, K., Zhu, L., ... Cheung, F. K. T. (2019). Productivity of digital fabrication in construction: Cost and time analysis of a robotically built wall. *Automation in Construction*, 112(1).