

**THE ROLE OF PRODUCER IN THE PRODUCTION
OF DOCUMENTARY TELEVISION PROGRAM
"WISATA MUSLIM NUSANTARA"**

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Abstract

This research aims to study the role of producer in the production of documentary television program "Wisata Muslim Nusantara". This program aims to explore and introduce the potential of Muslim tourism in various regions in Indonesia. This research uses a qualitative approach with in-depth interviews with the program producer and content analysis of the resulting television program. The results showed that the producer's role includes planning, organizing, supervising, and controlling all stages of program production. Producers are responsible for developing program concepts, determining goals and target audiences, and managing production schedules and budgets. In addition, the producer also plays a role in conducting research, selecting locations, and building cooperation with related parties such as local governments, Muslim communities, and the tourism industry. Producers are also involved in the content production process, including scriptwriting, shooting, editing and sound production. In terms of distribution, producers play a role in establishing cooperation with television stations to air the program, as well as promoting the program through social media and other online channels. Producers are also involved in evaluating and improving the program based on responses and feedback from viewers. The success of the program depends not only on informative and interesting content, but also on the producer's ability to manage and direct the entire production process.

Keyword : Feature, Television Program, Wisata Muslim Nusantara

1. INTRODUCTION

Indonesia, as an archipelagic country, possesses a diverse range of cultural riches, including traditional cultures, ethnicities, regional languages, and religions. Despite this cultural diversity, the Indonesian state upholds the motto "*Bhineka Tunggal Ika*," which translates to "Even though they are different, they are still one" (Soemarmi & Diamantina, 2019). However, Indonesia's cultural heritage, particularly its intangible cultural heritage, faces the threat of extinction due to inadequate protection. The country is experiencing a decline in its cultural heritage due to the influence of globalization, with technological advancements in information and communication playing a significant role (Puguh, 2017).

Initially, the media in Indonesia served as a source of local information specific to the country and was not accessible to the general public. One influential form of media is mass media, which disseminates information to a wide audience on a large scale (Latifa, 2015). The television industry in Indonesia has become increasingly competitive, with television stations striving to attract as many viewers as possible. However, the pursuit of ratings often takes precedence over the impact of the broadcasts. Additionally, there are numerous viewer groups that remain underserved by existing television programs (Wijaya, 2019).

There is a lack of television feature programs in Indonesia that focus on discussing history, tourism, and places related to Islam. Considering this background, the creator aims to develop a new program that can compete with existing programs. This program seeks to provide informative and educational content that will captivate Indonesian viewers. It will offer insights, references, and motivation for the community to learn about the history and tourist attractions for Muslims. With these objectives in mind, the creator will produce a feature program titled "Wisata Muslim Nusantara" that delves deeper into these topics, aiming to provide fresh perspectives (Puspitasari, 2018).

The city of Yogyakarta Special Region, particularly the Kota Gede area, holds significant appeal as one of the most attractive regions in Indonesia. This area is rich in Islamic historical heritage, tracing back to the Islamic Mataram kingdom. The program aims to explore how Muslims coexist with other religions to preserve the culture of this region, which remains relatively unknown to many viewers. Each segment will feature hosts and speakers who will review historical Muslim tourist attractions across Indonesia (Hakim, 2018).

The development of television stations in Indonesia has been driven by the competition for ratings and market share. As a result, there has been a focus on entertaining programs rather than informative and educative ones that can provide insight and knowledge to viewers. Informative and educative television programs play a crucial role in offering valuable information, references, and increased awareness to the public. These programs contribute to viewers' knowledge about various topics, including Indonesia's potential as a country rich in natural resources, culture, history, and more. Unfortunately, lighter entertainment programs often overshadow more in-depth programs that provide a deeper understanding of different aspects of life. This is due, in part, to the perception that entertainment programs are more engaging and easily consumed by viewers.

During Ramadhan, many television stations prioritize religious content to align with the holy month for Muslims, where worship, introspection, and spirituality take center stage. Consequently, religious and Islamic-themed shows dominate television programs during this period. Television stations tend to respond to the demand and preferences of the audience. If the demand for historical tourism shows during Ramadan is relatively low, television stations may shift their focus to other types of programs that are more appealing to viewers, such as religious shows or Ramadan-themed entertainment programs.

The Kota Gede region represents an intriguing area in Indonesia due to its rich history and culture, despite receiving limited media attention. It holds an important place in the history of the Islamic Mataram kingdom, which was once among the largest kingdoms in the archipelago. However, its stories and historical heritage have not been extensively featured on television.

The interest in creating a program that prioritizes socio-culture, focusing on providing informative, educative, and motivational content arises from the need to shed light on socio-cultural aspects that have been overlooked by viewers in Indonesia in recent times. This work aims to achieve the following objectives: (a) Create a feature program that delves deeper into the history, culture, and tourism of Indonesia. (b) Cultivate a sense of sympathy and love for the Indonesian homeland among the audience, fostering emotional connection. (c) Motivate the Indonesian people to become more attentive to

Indonesia's cultural heritage and history. In line with the aforementioned issues, the work's creator formulates the research question: "How does the role of the producer contribute to the production of a documentary program discussing Muslim tourism in Indonesia?"

2. LITERATURE REVIEW

2.1. SOR Theory

The Social Learning Theory, including the S-O-R (Stimulus-Organism-Response) model, has been applied in various fields, including mass communication. Albert Bandura developed the theory in the 1970s to explain the effects of mass communication on audience behavior, particularly behavioral effects.

The S-O-R theory, originally rooted in psychology, is applicable to communication theory due to the shared focus on humans and their components: attitudes, opinions, behavior, cognition, affection, and conation (Bungin, 2006). In this model, the elements are Message (Stimulus, S), Communicator (Organism, O), and Effect (Response, R). It allows for predicting and understanding the relationship between the message and the recipient's response, emphasizing the "how" of communication, specifically how to change attitudes and the recipient's attitude itself. Notably, attitudes can change if the stimulus surpasses the original stimulus.

Prof. Dr. Mar'at, in his book "Human Attitudes, Changes and Their Measurement," references the views of Hovland, Janis, and Kelley, who identify three important variables in examining new attitudes: Attention, Understanding, and Acceptance (Mar'at, 2001). The message or stimulus conveyed to the recipient can be either accepted or rejected. Communication occurs when the recipient pays attention, comprehends, and accepts the message. The communicator's role is crucial in facilitating these processes. Once the recipient processes and accepts the message, there is a willingness to change attitudes.

Applying the S-O-R model theory to the work being created by the work's creator, "Wisata Muslim Nusantara," the creator serves as the stimulus, having the idea to create a program that explores various histories and Islamic tourism in different regions of Indonesia (Organism). The program aims to provide viewers with insights into Islamic history and culture (Response). Therefore, the work's creator hopes that the S-O-R model theory will convey positive messages and inputs to viewers, ultimately increasing awareness of cultural stories and Islamic history.

2.2. Social Learning theory

Albert Bandura's Social Learning Theory examines learning through mass media as a process of observational learning. According to this theory, viewers imitate behaviors they see on television. Traditional learning theory suggests that learning occurs through responses and the subsequent effects. Reinforcement is the primary determinant of learning, where responses are repeated if they are rewarded or punished, or if they lead to desired or undesired outcomes. Therefore, behavior is externally regulated by the stimulus conditions created by reinforcement.

Bandura posits that mass media, alongside family, teachers, and close friends, serves as a significant agent of socialization in Social Learning Theory. The initial step

in social learning is paying attention to an event. Learning from an event is only possible if we direct our attention to it and process the important aspects it presents. Each day, we are exposed to numerous events, but our attention is drawn to certain ones based on the characteristics of the event or stimuli being modeled, as well as our own characteristics. Clear and straightforward events are more likely to capture attention and be easily modeled.

The observer's characteristics that influence attention include their ability to process information, age, intelligence, perceptual abilities, and emotional state. Individuals who experience strong emotions such as anger, curiosity, or fear tend to be more attentive to specific stimuli.

In accordance with the Social Learning Theory, the next step after attention is the retention process, followed by the motor reproduction process, and finally, the motivational process. In the retention process, events that capture attention are encoded in the mind as verbal or imaginal symbols, forming memories. In the motor reproduction process, the memories are transformed into behavioral actions. Cognitive and motor abilities play significant roles in this step, with careful reproduction often involving "trial and error" processes where feedback is crucial. The final step, the motivational process, emphasizes that behavior is likely to occur if there is reinforcement. Reinforcement can take the form of external rewards, observation of others being rewarded for the same behavior, or internal rewards, such as self-satisfaction (Lesilolo, 2019).

2.3. Television

Mass media encompasses various communication tools and platforms that reach a wide audience, including the press, newspapers, and electronic media such as radio and television, allowing for broad dissemination of information (Nurullita, 2019).

The term "television" combines "tele," meaning far, and "vision," referring to sight. Although television broadcasts differ from movies, they share a commonality in presenting moving images. When a television program is broadcast, it involves a communication process through a sequence of moving images. The most significant characteristic of television is its visual language, making it a forum for mass communication (Uchjana, 2000).

Television, compared to other mass media, offers the advantage of providing both visual and audio impressions. While radio primarily relies on audio, television viewers experience a combination of moving images and sound (Uchjana, 2000).

The invention of television was not the work of a single individual but rather the collective effort of many experts over the years. In 1831, Joseph Henry and Michael Faraday discovered the laws governing electromagnetic waves, marking the beginning of the electronic communication era. The impact of television's invention quickly transformed the world. NTSC, PAL, and SECAM are broadcasting standards used worldwide (Zoebazary, 2010).

2.4. Television Program

The term "program" originates from the English words "programme" or "program." In the realm of broadcasting, the term "program" is commonly used in the Indonesian broadcasting industry to refer to television programs, encompassing everything shown on

television to cater to viewers' needs. The term "program" carries a broad meaning in this context (Morissan, 2005).

Television programs are produced by television crews with the intention of being watched by audiences or viewers. These programs can be categorized into two types: News and Entertainment programs. Entertainment programs can further be divided into two groups: those that present fictional stories and those based on factual content. The group that presents fictional stories includes serial movies, FTV (television films), and short story movies. On the other hand, the group that offers stories based on facts produces various educational programs, documentaries, or biographies of individuals. News programs, in addition to news bulletins, also include variety shows and talk shows (Zoebazary, 2010).

2.5. Feature Program

A feature program is an event that explores a concept from various perspectives, presenting critical insights into a specific topic and employing various program formats. Within a single feature program, multiple formats can be incorporated simultaneously, all revolving around a central theme. These formats may include interviews, vox-pop, poetry, music, short plays, or fragments. When creating a feature program, it is important to ensure that the formats employed discuss the same subject matter but from different viewpoints.

Tourism or travel features are programs that visit places deemed historically significant and interesting to explore, both within and outside of Indonesia. Typically, feature programs utilize a first-person point of view, using words such as "I," "me," and "we" to depict the host's experiences during the visits or trips featured in the program. The program "Muslim Wisata Nusantara" created by the creator falls under the category of a travel feature program (Sikunantindi, 2019).

2.6. The Role of Producer

The role of a producer in television involves overseeing and coordinating a television project, ensuring its smooth execution and distribution among all crew members. The producer is responsible for maintaining the integrity of the show's sound and vision. In the context of a feature program, the producer plays various roles and carries out specific duties, including:

- (a) Holding meetings with the crew to discuss and decide on the information and ideas received from the editor, which will be followed up in the production of the documentary program.
- (b) Searching for documentary ideas through personal experiences, networks, or informants, reviewing regular news, and exploring various ideas.
- (c) Determining the theme of the documentary, which can focus on topics such as the history of royal heritage, traditional culture, and more.
- (d) Conducting research and gathering background information, including aspects of location, sources, logistical arrangements to reach the location, and organizing necessary props and set-ups for interviews.
- (e) Creating a wishlist and selecting the main character or host, as well as competent sources for the documentary.

- (f) Preparing a treatment, which serves as a guideline for covering and producing the documentary.
- (g) Developing a shooting schedule in collaboration with the team.
- (h) Establishing a production implementation unit and organizing the production process.
- (i) Supervising the production implementation and assisting the director throughout the production process.
- (j) Overseeing the editing process.
- (k) Reviewing and providing feedback on editing revisions and ultimately approving the final production (Dewi & Adi, 2016).

These responsibilities highlight the key role of the producer in guiding and managing the production of a feature program, ensuring that it meets the desired standards and objectives.

3. RESEARCH METHODS

This research employs a qualitative research method with a case study approach to understand the role of the producer in the production of the documentary television program "*Wisata Muslim Nusantara*". Data collection was conducted through in-depth interviews with the program producer and related production team members. The interviews cover topics such as program planning, production organization, research, location selection, cooperation with related parties, content production process, distribution, and program evaluation. In addition, content analysis of the "*Wisata Muslim Nusantara*" television program also be conducted to gain an understanding of the implementation of the producer's role in production. Data from interviews was recorded, transcribed, and re-verified with participants to ensure the accuracy of interpretations. Data analysis involved a process of organizing, sorting, and holistically interpreting findings to reveal the role of the producer in the production of the documentary television program "*Wisata Muslim Nusantara*". The reliability of the research was strengthened by providing a clear description of the research methodology as well as combining interviews and content analysis to ensure the validity of the research findings.

4. RESULTS AND DISCUSSION

Amidst numerous feature programs on various television stations in the country, such as "*Muslim Traveler*" on NET TV and "*Jazirah Islam*" on TRANS 7, the creator of this work sought to develop another feature program called "*Wisata Muslim Nusantara*." This program focuses on Muslim travel and was conceived with the intention of motivating the Indonesian people to develop a greater appreciation for history and their own culture through television media.

In each episode of "*Wisata Muslim Nusantara*," the host will follow a scripted and briefed review of Muslim historical tourism, capturing natural situations. The first episode, for instance, will explore Muslim historical tourism in Yogyakarta, including the history, culture, and villages of the Kota Gede area. The program will have a duration of 17 minutes and will be presented in a comprehensive and accessible style of speech. It

will be broadcast daily during the month of Ramadan through indirect broadcasting, having undergone editing and quality control processes in advance. Each segment will be accompanied by advertisements. For the first episode, the creator allocated a duration of 20 minutes for "*Wisata Muslim Nusantara*."

The pre-production stage encompasses various tasks performed before the filming stage in film or television production, including scenario writing, budgeting, and scheduling. During this process, the creator conducts research for the television documentary program, searches for shooting locations, develops synopses, determines the title, assembles the production team, creates a production schedule, establishes a budget, prepares a list of questions, and arranges the necessary production equipment.

The creation of the "*Wisata Muslim Nusantara*" feature program involves a relatively lengthy process. It begins with the pre-production stage, where the creator explores ideas, program titles, formats, and budget estimates, as well as assigns crew members and their respective roles. Subsequently, the creator conducts research on the selected shooting locations, develops scripts and shot lists, and finalizes shooting schedules in agreement with the crew. At this stage, the creator and their team carry out the shooting process, with a duration of five days for the television documentary "*Wisata Muslim Nusantara*."

In general, the post-production stage involves image editing, which is performed by the creator as the director, editor, and graphic designer. Based on the existing program broadcast time pattern, "*Wisata Muslim Nusantara*" will be slotted into the daytime programming schedule, specifically the Afternoon/Day Time (12:00-16:00) block. It will be broadcast on Sundays at 14:00 WIB (West Indonesia Time) as part of the weekend programming. The program employs a head-to-head strategy, considering a similar program called "Taste of Halal" on Kompas TV. However, there are significant differences between the two programs, with the creator's program focusing on travel while the competitor's program emphasizes culinary content. This strategy aims to retain viewers and potentially attract some of them to switch to the creator's program.

Based on the S-O-R model theory, the work creator acts as the stimulus, having the idea to create this program that explores various histories and Islamic tourism in different regions of Indonesia. The program aims to enhance viewers' understanding of Islamic history and culture, providing positive messages and insights that raise awareness of cultural stories and Islamic history.

5. CONCLUSION

The travel feature program "*Wisata Muslim Nusantara*" serves as an informative, educational, and entertaining event for all people in Indonesia. In this program, the creator assumes multiple roles, including producer, concept developer, director, cameraperson, and editor. As the producer, they bear full responsibility for overseeing the entire production of the event program. The creator plans various production tasks such as selecting shooting locations, creating schedules, obtaining licenses, estimating budgets, and ensuring that the budget is adhered to without exceeding the estimates.

Throughout the production process, the creator also serves as the director. Their role involves directing the cameraperson to capture footage in alignment with the

shooting script and desired angles defined by the creator. In the post-production stage, the creator assumes the responsibility of an editor. This ensures that the final program aligns with the creator's initial concept while allowing room for improvisation to make the content engaging and appealing to the audience, thereby enabling viewers to enjoy the program.

The program "*Wisata Muslim Nusantara*" aims to provide new knowledge about historical aspects and recommended destinations for Muslim travelers. Additionally, it invites viewers to explore Muslim tourism in various regions of Indonesia. The program incorporates cultural elements to deliver valuable information, thereby serving as a valuable resource showcasing the diversity of Indonesia for its viewers.

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