

## **Strategy Analysis of Directoring of The Ketoprak Event At LPP RRI Semarang**

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### **Abstract**

In general, LPP RRI Semarang provides information and entertainment and contributes to the preservation of local culture by presenting various cultural arts programs such as "Ketoprak". The Ketoprak program is one of the flagship programs that have loyal fans. To maintain its existence, it is crucial for a director of the Ketoprak program to understand this art. The main obstacle in this program is how a director must think creatively in the production process by utilizing existing resources so that it remains attractive to listeners in today's competition in the radio industry. Thus, a good strategy is needed by the Director in the production of the Ketoprak program. This research is presented qualitatively with a phenomenological approach where the Director's experience of a Ketoprak program is the main focus. The production of the Ketoprak program is divided into four stages: Pre-Production, Training, Production, and Post-Production. The Director of the Ketoprak program was directly involved in all these stages, both ideas, and technical matters. Director In the pre-production process, the Director coordinates with the Producer and scriptwriter in terms of finding story ideas. The script was implemented in rehearsal by all actors and crew. In the production process, the Director is fully responsible for its implementation. Lastly, in post-production, the Director leads the evaluation.

**Keyword:** RRI Semarang, Ketoprak, Director, Strategy

### **Introduction**

In Indonesia, radio has become a part of Indonesian people's lives. Radio broadcasting functions not only as a medium of information and entertainment but also as an adhesive for citizens and an effective social controller. In addition, broadcast media has a vital role in improving the community's economic sector and preserving regional and national culture. Therefore, Radio Republik Indonesia (RRI) is always at the forefront of providing adequate information and actively preserving regional culture. (*Profil Radio Republik Indonesia*, 2020).

In the competition of the radio broadcasting industry, which is proliferating, RRI still stands in various regions in Indonesia, carrying its ideals of preserving regional culture. Private radio broadcasting institutions prioritize commercial values in their programs so that many show entertainment, comedy, and music programs that are less educational. Although entertaining and impressed by many people, these events seem to leave a lot of local cultures behind (Wulandari & Wahyudin, 2021).

One of the RRI stations is RRI Semarang, which has various production shows that show local culture and are quite popular with viewers. The advantage of the program at RRI Semarang is that the program packaging is made closer to the listeners by inviting listeners to enjoy the program directly in the studio, which is considered a positive breakthrough in radio show production. In addition, the city of Semarang, as the capital of Central Java and one of the centers of Javanese culture, has an important role in its preservation.

RRI Semarang always strives for its existence to be accepted in the community by promoting distinctive local programs. The program emphasizes the preservation of local culture, especially Javanese culture. So it is hoped that people will not forget their traditional culture from the influence of the times. One of the flagship programs at RRI Semarang, which has many fans, is "Ketoprak". This program carries the theme of the local culture so that in the implementation of production and directing it is necessary to understand and appreciate traditional culture and program material. In addition, nowadays, a director must be able to package a cultural event with a modern and contemporary touch so that it can attract listeners, especially young audiences.

In the broadcast program "Ketoprak", each actor is required to prioritize creativity and improvisation in developing his character. However, players still refer to the script made by the Director even though it is only a story outline and some notes related to the storyline.

"Ketoprak" is a type of traditional art with character, characterization, action, and expression characteristics, which are entirely based on the improvisation of their respective actors and developed independently without losing their traditional characteristics. Then, along with the process of communication and socialization, this

event can form a national art and bond with its loyal fans. In addition, listeners and cultures with a close relationship must be maintained and preserved(Saptomo, 1996).

Although the Ketoprak program has loyal viewers (Ekta, 2017), there are several obstacles in the production stage. These constraints include not all directors fully understanding the art of ketoprak. This is because the program relies on improvisation of the players so that some directors have not been able to understand and animate the art of ketoprak. In addition, the Director's different cultural background is another obstacle because this is related to the ability to adapt to traditional dramas, which is very necessary. Then, not many directors are interested in working on the Ketoprak program because there is a tendency for the production process to be more complicated when compared to other programs, such as dramas which are seen as more general and simple(Fujiastuti, 2015).

The Director's important role in creating radio program production works is to turn the script into an interesting and valuable broadcast. Therefore, to create program production works, both television and radio, the Director has a very important role, starting from pre-production, production, and post-production(Permata & Ashrianto, 2021).

The Director is responsible for the success of production work. The Director's ability is expected to be an important factor in the unity between creativity and technical ability. The Director is also a coordinator for the creative achievements of actors and technicians. Finally, the Director must become an artist, so that they apart from having an artistic spirit, he must also have a good leadership spirit because in his performance he must master several aspects and lead the production process from pre-production to post-production and be responsible for the results of his creation. The role of the Director in the production process of radio drama broadcast programs at the pre-production stage is to determine the players. The determination of the players is called the casting of players. This stage is focus on determining the character to be played in production work. (Nuridzdza & Murbaningsih, 2020)

A study entitled "Revitalization of the Ketoprak Traditional Theatre, discusses how the art of ketoprak is still in demand and loved by the public, especially in the Special Region of Yogyakarta. In addition, this art has been developed into an attraction that is

not only a spectacle but also has an educational side, because the attractions are displayed can be inserted with a moral message (Murdiyastomo, 2019). A previous study entitled "Implementation of the Ketoprak Event Directing Technique at RRI Purwokerto" explained that in the production process for the ketoprak event, RRI Purwokerto collaborated with the Ketoprak Association around Banyumas and Sokaraja in production planning, especially scriptwriting. The Director does not carry out the entire production planning stage because the collaboration with other parties is institutionally beneficial. After all, it can save costs and the Director's workload. (Hastuti et al., 2020)

Based on the problems above, the authors are interested in studying how the strategy of the Director of the Ketoprak program can present this program with quality maintained and remains attractive to its fans despite various obstacles faced. So the author is interested in researching with the title "Directional Strategy for Ketoprak Events at LPP RRI Semarang". It is hoped that this research can be a reference in directing other programs.

## **Method**

This research was conducted at LPP RRI Semarang because it is located in a city that has traditional and cultural characteristics that are in transition from traditional to modern.

This study uses a qualitative method which is carried out with an exploratory implementation. The use of this method considers that the problems present require qualitative observations, not using numbers. In addition, it is easier to apply to the preparation of directing strategies and has an emotional closeness between researchers and informants so that they can get more in-depth information.

The research was carried out with a phenomenological approach. The use of this phenomenological approach is based on the reason that this research focuses on the experience of a Ketoprak program director who can compose a radio program with a cultural theme and how to attract the attention of his listeners. Meanwhile, the phenomenological approach aims to describe the meaning of life experiences

experienced by individuals, about certain concepts or phenomena, by exploring the structure of human consciousness (Hamid, 2013).

The phenomenological approach seeks to study and understand a phenomenon and its unique context experienced by individuals to the level of "belief" of the individual concerned. Thus, studying and understanding it must be based on the point of view, paradigm, and direct belief of the individual concerned as a subject who experiences it directly. In other words, phenomenological research seeks to find the psychological meaning of an individual's experience of a phenomenon through in-depth research in the context of the daily life of the subject under study.

According to Moustakas (1994) (in Hasbiansyah, 2008), phenomenological research has several core processes, including epoche, reduction, imaginative variation, and synthesis of meanings and essences.

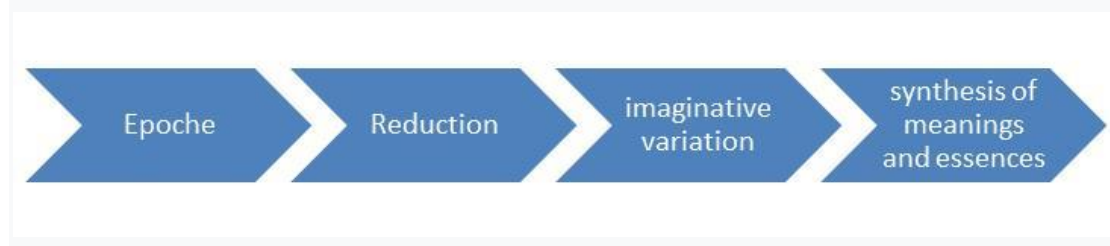


Figure 1. Research Design with a phenomenological approach

The data collection technique used in this research is to use interview, observation, and documentation techniques. The informants who provide information are parties who are competent in program production and directing the Ketoprak event at LPP RRI Semarang. Therefore, the information provided regarding the production process of the ketoprak event at LPP RRI Semarang is related to the purpose of this research. The informants who were interviewed in this study included:

1. Otok Indro Misliwantono, SPT as Head of Division Broadcast Program.
2. Setyawan Jayadi, S.M as Program Director
3. Ir. Sulistiyanto Istighfatullah, MM. as Head of Business Development Services

The data analysis used in this study is a qualitative analysis technique from (Miles & Huberman, 1992), namely the comparative analysis model, which compares the research results with the findings of previous studies.

This analysis process is carried out through three steps: the data that appears in the form of words from the results of observations, interviews, documents, tapes, and so on. The data is processed by typing, recording, editing.

Analysis by describing the data in the form of text. The analysis consists of three streams of activities simultaneously, namely data reduction, data presentation, conclusion/verification.

## **Discussion**

Ketoprak art is a traditional Javanese art (Central Java and East Java) still in demand by the audience. The listener's response proves that when the Ketoprak program is canceled or not broadcast, they will ask questions and even protest, as told by the head of the radio station. Even the governor of Central Java was once an actor in this performance (Noviyanti, 2019). The mandate of the broadcasting law and its implementing regulations outlines that the main tasks of LPP RRI are to provide information services, education, healthy entertainment, control, and social adhesives as well as preserve national culture for the benefit of all levels of society through the organization of radio broadcasting that reaches the entire territory of the Republic of Indonesia.(PERATURAN PEMERINTAH REPUBLIK INDONESIA NOMOR 12 TAHUN 2005, 2005).

One of the missions of LPP RRI is to organize broadcasts that explore, preserve, and develop the nation's culture, provide wholesome entertainment for families, and shape character and national identity amid globalization. So, LPP RRI Semarang programmed Ketoprak broadcasts five days a week, Monday to Friday at 22.50 to 23.50 WIB, through Pro 4 RRI Semarang FM 88.2MHz.

The objectives of the Ketoprak program at the LPP RRI Semarang are as follows:

1. Preserving and developing traditional arts inherited from their ancestors
2. Providing healthy and upbeat entertainment to the community
3. Strengthening the character and identity of the nation
4. To provide a place for ketoprak artists to express and be creative

This goal is in line with LPP RRI's vision, to make LPP RRI the widest radio network, build national character, world-class, as well as LPP RRI's mission to organize broadcasts that aim to explore, preserve and develop the nation's culture, provide wholesome entertainment for families, and build character as national identity amid globalization.

The role of various parties in supporting the Ketoprak program at RRI Semarang is enormous. The internal role of RRI is instrumental in preserving culture

and meeting the interests of the listener audience, even though it is limited. The community also supports and remains interested in listening to the Ketoprak program, which is increasingly rarely heard. At the same time, the role of the government has a shared vision and mission to establish cooperation.

### **1. The Production and Creative Process of the Ketoprak Program at RRI Semarang**

In starting the creative process, various authorities must identify internal and external conditions in producing the Ketoprak program at RRI Semarang. The identification process is carried out using the following approach:

- a. Identify the internal conditions of RRI Semarang
  - 1) List employees who have talents and interests as actors in the Ketoprak program
  - 2) To record the number of personnel and the ability of the Ketoprak program crew
  - 3) List the supporting crew for the Ketoprak program
  - 4) List the necessary equipment and supplies
  - 5) Setting up time slots for broadcasting the ketoprak program
  - 6) Calculate the budget required for the creation of the Ketoprak program
- b. Identify the external conditions of RRI Semarang
  - 1) Looking for outside talent who can support the program due to limited human resources
  - 2) List radio competitors who broadcast the same program
  - 3) Seeing the public's interest in the Ketoprak program, a pooling or quiz is occasionally needed to find out the listener's response

Generally, the stages of the production process of the Ketoprak program at RRI Semarang are divided into 4 stages: Pre-production, Training, Production, and Post-production.

#### **a. Pre-production**

It is the initial process of all broadcast program production activities. Therefore this stage is the stage of production planning or pre-production planning. Starting from the emergence of an idea, the Producer begins to collect various data needed to develop the idea. Next, producers work closely with event

directors and scriptwriters. The collected materials are then assembled by the scriptwriter into a script, according to the program format that has been determined.

The role of the event director in the ketoprak program in pre-production includes:

- 1) Determine interesting plays/stories that many listeners like
- 2) Since the Ketoprak program is broadcast almost every day, the story is made serialized.
- 3) The key is in the scriptwriter. If the script is well-written, gripping with a coherent storyline, and full of dramatization, it will certainly produce a good and attractive production.
- 4) Choose the proper role.
- 5) To keep the program in demand, it is necessary to conduct audience research on a small and large scale.
- 6) Follow and record the results of the production planning meeting
- 7) Cooperate with producers and scriptwriters in case of script development
- 8) Cooperate with producers in determining artists
- 9) Discuss the results of the production approach (technical and artistic) with production work relatives
- 10) Planning additional roles (utilization of special effects) with the technical Director
- 11) Leading a series of production activities assisted by an assistant event director/field director
- 12) Leading production and training meetings assisted by an assistant event director/field director.
- 13) Leading the editing/editing

#### b. Training

Practice is needed not only for the benefit of the artist or performer but also for the benefit of work relatives. The rehearsal is led by the event director and during the rehearsal, the event director will provide instructions/direction, matters relating to how to present the event, present roles, vocal techniques, acting and blocking techniques, as well as informing the decorations to be used.



### c. Production

The third stage is the stage of production implementation and the event director will serve as the person in charge of the implementation, in addition to being the coordinator of the implementation. Production implementation is always guided by the production book that has been prepared and adjusted during training.

At the production stage, the Director and the production team carry out the following activities:

- 1) Recording the sound according to the rundown schedule that has been prepared. During production, the schedule that the assistant Director has prepared will be fully implemented and accommodated by the assistant Director through the Director's decision.
- 2) Conduct briefings for actors. Briefings carried out are directing blocking players with an adjusted microphone.
- 3) Final Check Before the scene was shot, the Director rehearsed at the location and set that had been prepared. Then the Director re-checked the shortcomings and accommodated the players. After that, the Director asked the sound engineer for the final preparations before the scene was shot. If all the sets are ready for the scene to be shot. Then the recording process is ready to start.
- 4) Sound review after recording the sound, the Director asked the assistant Director to check the perfection of the dialogue.
- 5) If the sound review has been completed and the scene has been perfect, the Director will ask the sound team for the results. If the results of the sound stylist are perfect, the scene will be wrapped and carried out in the next stage.

### d. Post-production

The last stage is post-production, which is intended as the stage for completing the final stage and also refinement of a production which includes:

- 1) Carry out editing
- 2) Narrative filling
- 3) Inclusion of a list of working relatives
- 4) Creation of special effects

## 5) Evaluating the final result of production

### **2. Strategy for Directing the Ketoprak Program at RRI Semarang**

In directing the Ketoprak Program at RRI Semarang, a director has a goal to reach his audience. So to achieve this goal, the Director of the Ketoprak Event Program at RRI Semarang applies the following strategies:

- a. The Director makes a voice recording guide script in tabular form to provide a complete picture, both technically and artistically, which includes the problem of place and time in the story.
- b. Determine the Production Team. First, choose a producer and Director who will carry out and schedule all production activities. Then, the Producer and the Director choose a production crew with the needs that have been prepared.
- c. Production Team Meeting. Production Team Meetings or also known as production meetings are held to discuss the work coordination of each division intensively to achieve smooth production. The discussion of each production meeting held is:

#### 1) Story Conference

At this stage, the Director and the scriptwriter will explain the story that will be produced. So the process is, the whole story is read to completion and then the sharing process is carried out with all work relatives. So that later all working relatives understand what will be conveyed from the story.

#### 2) Production Concept Creation.

At this stage, all those responsible for this production design the concept that will be worked on in production.

- d. Casting, the Director selects the players that have been designed. In this production, the casting used is casting by type, which is selecting players with the type of character that has been determined by the Director.
- e. Exercise, In the rehearsal stage, the Director carries out various stages of training, namely:

- 1) Reading, At this stage, the Director and assistant Director read all the actors/actresses. The actors/actresses read the script with dialogue from each character with their respective interpretations. Then the Director reworks it with different levels of emotion at each stage. In this process,

there is also a vocal processing process to train vocal strength, especially the emotions that will be played on each character later.

- 2) Acting, At this stage, the Director conducts exercises by bringing together all the players with their respective playing opponents. At this stage, still reading, the player begins to play his dialogue with his opponent. In this process, the Director begins to provide the required mimics and plastic for each player. At this stage, the Director begins to emphasize flat and round characters.
- 3) Blocking, With the shadow set, the Director starts directing the players to make a motion in the scene in each round. Several times the Director and his assistant set an example first for the players. Then the player starts playing the scene without reading the script. This exercise is done one full scene without a break. This exercise is used to elicit the action and reaction of the player when performing a scene.
- 4) Equipment Checking, At this stage, the Director with the technical coordinator conducts technical checks for production as well as other supporting equipment for smooth production. At this stage, the assistant Director and Producer share the production schedule and discuss it for future production preparation.

The production team of the Ketoprak program at RRI Semarang in maintaining RRI's ideals as a public broadcasting institution by implementing the following strategies:

- a. Implement the main functions and duties of LPP RRI as mandated by law
- b. Consistent with maintaining the continuity and sustainability of the program that has been launched
- c. Producing attractive ketoprak packages and trying to be a featured event
- d. RRI's strategy is to improve the competence and ability of human resources and broadcasters by involving them in education and training, workshops, and in-house training

The strategy of the Ketoprak program at RRI Semarang and other programs at RRI Semarang so that it can become a bridge to the public interest of the community, including:

- a. Utilization of social media: FB, WA, IG, Twitter to attract responses from the community

- b. Optimizing the listener communication forum (FKP) of RRI Semarang and the Association of Listeners and Observers of RRI Semarang (PAPERIS) to provide input on what programs need to be improved and improved
- c. Especially for the Ketoprak program, messages that are important and useful for the community can be inserted.
- d. Responding to technological developments in the multimedia field, RRI Semarang has followed and implemented them. Among them with Live Youtube streaming dialogue program by Zoom.

## Conclusion

Based on the results of the discussion in the previous chapter, we can conclude that directing the ketoprak event is as follows:

- a. The Director has done his job by following most of the SOPs that have been set, as illustrated in figure 1.



Figure 1. The SOP of Ketoprak Program in RRI Semarang

- b. The Director is very concerned about the quality of acting and character development according to the existing situation and conditions.
- c. The Director of the program can understand the character and soul of the ketoprak art, this is because the Director has a cultural background and local wisdom so that he can quickly adapt.
- d. The Director of the Ketoprak program at RRI Semarang, leads the process of creating works from the Pre-Production, Production, and Post-Production stages according to their functions, roles, and responsibilities.

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