

CHAPTER I INTRODUCTION

1.1 **Background**

Television, especially broadcast television has had strides and improvements over the years. However, one of the most important television driving factors is the drive or the idea of conceptualizing creative concepts and creative implementations. According to Kadry (2015), within the context of advertising, creativity is the soul of advertising. It is what gives like to messages about products and services, be it boring or significant in the hearts and mind to the consumers (Kadry, 2015). Furthermore, creative advertisements, build relative connection between brand and its target audience, best design start with a great *Creative Concept*, as it showcases the ability to solve design problem through successful communication with the client's message (Kokemuller, 2012; Kadry, 2015).

This notion could be expounded into further facets, as for instance, a creative concept is the framework to one's design decisions (Wells et al., 2005; Kadry, 2015). Furthermore, creative concepts entail the story behind the messages showcased in an advertisement or series of an advertisement, wherein an overall narrative is built with characters and design elements of the ad to convey a memorable effective message, that will leave a desired behavioral response to the target market. However, creative concepts are also stories told with two major components: the first being the content, the message that is being conveyed, whilst the second is the medium of the story conveyed (Dunne, 2015; Kadry, 2015). Furthermore, creative concept(s), is the bridge between strategy and tactics, in which takes the user from gathering facts to creating words and pictures (Alsteil and Jean, 2006; Kadry, 2015).

Essentially the entire crux or point to having a creative concept is that similar to having the main idea or main topic of what is being addressed, or what is being

talked about within the entire story. Not only that but building a core creative concept should always start with a review of all inflexible elements – the parameters within which one must work (Zarney, 2010). Creative concepts are unique, in that, creative concepts must contain themes, and that they undergo a certain process. For instance, Toh and Miller (2016) stated that recognizing the creativity throughout the process is important, as the concept selection process, involves informal group discussions within design teams, which results into evaluation and selection of creative ideas. Furthermore, concept selection is considered crucial, as it influences the direction of the final design at large, which further helps designers narrow down the solution space, and select promising ideas for a much more satisfying end goal (King and Sivalogathan, 1999; Hambali et al., 2009; Toh and Miller, 2016).

To further drive its importance, within creative concepts, a sort of leader, or project manager is needed. Usually, this project manager comes in the form of a Creative Directors who are the ones responsible in the conceptualize, idealize, and execute creative concepts and creative ideas. Generally, Creative Directors, are much like directors, in that they are the individuals responsible in the inception, and execution of creative ideas and creative concepts, oversee projects in their earliest stages, scheduling the program and visioning its execution throughout the process, and finally pilot overall design philosophy (Flavin, 2019; Fortuna, 2021). Creative Directors, in a thematic sense, hold the most power in their positions, as they hold artistic talents, visions, and abilities to personify their brands (Vander Ploeg and Eun-Lee, 2017). However, Creative Directors, should not stray from the brand's culture or vision, as it has shown that Creative Directors, could drastically affect the marketplace, may it be positive or negative (Vander Ploeg and Eun-Lee, 2017).

Creative strategies are also utilized as they are the guiding principle of execution. According to Frazer (1983), as stated by Ramaprasad (1992), creative strategy is a policy or guiding principle in which dictates a general nature and character of the message designed. Notably, creative strategies also provide

"useful instructions as they are the guiding principle for effective advertisements for various market and product-brand situations" (Simon, 1971; Ramaprasad, 1992). Creative strategies are also represented in various forms, such as themes messages, positioning, and focal points (Parente, 2000; Harun et al., 2014). Similarly, creative management also deals with similar themes, with the underlying differences showcasing that creative management deals with problem solving, and how messages should empower, maximize, manage, control, develop creativity, as an added value creation and competitiveness tool (Supriyatna, 2017; Supriyatna, et al., 2022).



Figure 1. 1 TalkCation Batch 5.0, implementing soft reboot of TalkCation Batch 5.0

TalkCation Batch 5.0 underwent on a *soft reboot*, to implement certain implementations and new creative concepts. Not only does it keep in line with the theme of *Generasi Bintang* or Generation Of The Stars, but it also gives a fresh look to the show. A soft reboot, within the concept of computer terminology, refers to an action that uses a software to restart a computer without the computer's power (Rouse, 2011). *Soft reboot*, in movies, refers to a process by which movies introduce a particular brand to a new generation, without removing the previous canon of the previous films. Furthermore, soft reboot is preferred as it has proven critical and commercial success, as it respect the previous continuity, while still exploring classic stories, with a more creative freedom (tv tropes CC, 2012; Agar, 2016). However, in comparison to TalkCation Batch 4.0, rebranding was preferred, as a "new" batch was taking over. Rebranding is a process in which a brand changes the name, terminology, design, or a combination of those key

elements to create a fresh new idea, or impression for both consumers and competitors alike (Muzellec and Lambkin, 2006; Firmansyah, 2023).

Creative modifications in the TalkCation Batch 5.0, aimed for a stylistic transformation, implementing certain technical aspects made by the previous, rather an altering its overall narrative structure. To substantiate these stylistic changes, the paper will utilize Abdussalam and Wahdyudi's (2016) seven principles of program, which include entertainment, education, proximity, reality, interactivity, youth, and sustainability. In light of the seven principles, several strategies are also laid out by Abdussalam and Wahdyudi's (2016), in which will be elaborated further in the subsequent chapters within the study.

Understanding the audience is also important. According to Azikin and Fachruddin (2014), as stated by Dahana (2021), individuals within the modern era have increase mobility, people have growing demand for information through the use of internet television, which has become a primary choice – primary examples of this would be video streaming platforms. In light of the subject matter, streaming itself is not a new way of watching television, as through socialization, the Internet is for the younger generations, is a form of extension of their daily life connected to the Internet, as it has become an extension of their daily social life (Tremor Video and Hulu, 2017; Podara and Kalliri, 2023).

According to Nielsen's statistics, there has been a significant shift in viewer preferences towards digital devices like smartphones and tablets for accessing internet television, with a 25% increase in users aged 18-34 since May 2015. This has led to a decrease in terrestrial television viewership by 10% during the same period. However, recent data from Nielsen in 2022 highlights a notable increase in linear TV coverage, particularly in Indonesia. The expansion has resulted in a substantial rise in viewership with the urban population on Java Island alone increasing from 58.9 million to 96 million viewers during the first phase. The ongoing second phase of expansion, set to be completed by Q1 of 2023, aims to extend coverage beyond Java Island to better represent Indonesian viewers across the archipelago (Nielsen, 2021; Nielsen, 2022; Nielsen, 2023).

Television remains a popular medium in Indonesia with 91.5% of the population reported to watch TV according to data from the Central Bureau of Statistics in 2016. TV advertising holds a dominant position in the media landscape capturing 80% of the advertisement segment and generating around 8.4 billion US Dollars in revenue as of 2017, as highlighted by Nielsen. The growth in linear television viewership, as indicated by Nielsen's 2023 report, is expected to reach an all-time high of 135 million urban viewers in Indonesia, reflecting a 120% increase in audience representation. These developments position Indonesia well for the integration of Nielsen ONE, a cross-platform measurement system designed to encompass all screens when it launches in the region (Eriyanto, and Mutmainnah, n.d).

RBTV faces challenges in measuring audience increase for TalkCation due to the absence of a specific rating. The production of TalkCation Batch 4.0 emphasizes the significance of scheduling, as highlighted by Noer (2023) and Ariyanto (2022). Factors such as the academic calendar and the guest star's background play crucial roles in determining the shooting schedule and overall timeline for the program. Furthermore, this is also aided by Nastiti (2023), an informant of the study, and as well as social media specialist of TalkCation Batch 5.0, stated that TalkCation is livestreamed on RBTV's YouTube channel is often times sporadic, and proved to be inconsistent at times, with the proof being the first episode not being livestream in its entirety, whilst the third episode having been conjoined with other programs during the livestream.

Based on the data that was presented earlier, creative concepts and implementations are one of the more least discussed topics within the field of broadcast media as it would deal with a lot of creative strategies and creative obstacles. More especially during the production of TalkCation 5.0 these creative implementations were made based on the implications of empirical research. Hence why this research would further dive into the idea of creative concepts, implementations, and if creative concepts do change the course of overall audience engagement.

1.2 Statement of the Problem

Since TalkCation is a local TV talk show program, whose target audience caters to the younger general, the study will mainly focus on tackling what makes a TV program be considered interactive, fun, and educational. Furthermore, the study will also focus on matters on what makes a program interactive, fun, and educational. If Creative Implementations, made by TalkCation Batch 5.0, proved to be interactive, fun, and educational, whilst also contending if the implementations are within the standards of Abdulsalam and Wahyudi's Seven Principles of Program. Therefore, the study aim to reveal, on: ***Does Creative Implementation on RBTV's TalkCation TV Talk Show Program Support Viewership and Engagement?***

Research Questions

1. How does the Creative Implementations made by TalkCation Batch 5.0 support overall viewership and engagement in comparison to TalkCation Batch 4.0?
2. Why did the Creative Implementations made by TalkCation Batch 5.0 prove more favorable in comparison to TalkCation Batch 4.0?

1.3 Objectives

This study seeks to determine whether the implemented creative ideas and concepts made on RBTV's 5th season, or 5th Batch of TalkCation TV talk show program is not only relevant, but also helpful to bring a new face to the overall talk show program. It is important to note that since TalkCation is also a program under the Ministry of Education, Research, Culture, and Technology (KEMENDIKBUD), certain questions such as the about TalkCation's ability to facilitate the criteria as a learning environment as an internship should be considered. Therefore, by extension, this paper also seeks to answer if TalkCation not only challenges, but also gives the important tools to young minds within the creative industry as well.

Specific Objectives

1. To determine if the Creative Implementations made in this year's TalkCation prove to support engagement and viewership.
2. To analyze if the Creative Implementations made by TalkCation Batch 5.0 prove more favorable in comparison to TalkCation Batch 4.0.
3. To determine if the Creative Implementations made by TalkCation Batch 5.0, support overall viewership and engagement in comparison to TalkCation Batch 4.0.

1.4 Limitations of the Study

Although the study deals with overall engagement, statistical data, and online viewership of TalkCation Batch 5.0, the study will and only use said statistical data gathered on Facebook, Instagram, and YouTube based on the notion if "viewership increased or decreased" based on the new implementations made by TalkCation Batch 5.0. Therefore, other facets such as media planning, marketing, and promotion will not be discussed and delved into. Therefore, the study will not dive into further details regarding and such as:

1. Variables relating to promotion, media planning methods, and effectiveness of media planning will not be tackled, as they would consequently deal with media planning and marketing methods.
2. The study will utilize statistical results as a measure to determine overall success rate, but not dictate its overall effectiveness.

1.5 Significance of the Study

The study will ascertain the creative strategies, and creative thoughts in which were imposed on the TalkCation TV talk show program, whilst also determining its overall creative boundaries. Therefore, results made during the process in the making of the study will be used to not only add to existing knowledge within the field of broadcast TV, but also aid the field of creative broadcast. In addition, specific sectors and individuals will also benefit from the

study to not only learn but improve from previous knowledge and practice. These sectors and individual include:

Research Benefits. Currently, broadcast TV, or traditional broadcast media is on the verge of transition. However, due to the rise of more conventional mediums such a social media and internet media, people are more learning towards uses of technology that are new, and much easier to approach.

As such, this study will not only be used as a basis to study on how broadcast media could retain relevancy through transition, but rather, how broadcast media could develop a new face, and develop a new concept, in such a way that both and old audiences could enjoy in the age growing technology, and relevant to the cultural economy it is based.

Academic Benefits. Creative concepts, in the sense of broadcast media, is a certain facet, especially within the realm of research considered untouched, or rather, least likely discussed. Simply because broadcast media touches and discusses a lot of facets. Ranging from news media to entertainment media.

Academically, this research can be used as a tool, or rather as a steppingstone to learn and or to use, as it would also entail, and discuss multiple nuances on not how broadcast media stay relevant, but rather certain implementations on how broadcast media could transition into a more streamlined and more unified masses.

Creative Professionals. Creativity, especially when it comes to broadcast entertainment, has and always been on the path of constant change and growth. From originally releasing dramas through the use of radio, to now television, Creative Professionals not only have the opportunity to learn and develop the inner workings of the new media, but as well as build a new foundation when it comes to addressing the new likes and dislikes of this day's audience. Having a flexible platform, but Creative Professionals,

especially within the realm of broadcast TV, can use this research as a foundation to learn on what needs to be changed within the current system and what needs to be improved.

1.6 Definition Of Terms

Production House is a studio that creates works in the fields of performing arts, new media art, film, television, radio, comics, interactive arts, video games, websites, music and as well as video. A production house is also known by other names, such as a production studio, production company, or sometimes even a Production Team.

TalkCation is a TV talk show program that is televised, by RBTV, but produced by students within the University of AMIKOM Yogyakarta, specifically within the Faculty of Economy and Social, under the major of Communication Studies. TalkCation is also a portmanteau of Talking Education for Action.

Audience Engagement refers to the level of interaction, interests, and involvement that individuals have with a particular piece of content, event, brand, or community, usually measures on how the effect of a message or experience captures the attention and interest of the audience being targeted.

Media Planning is the process of strategically selecting and organizing various media channels and platforms to effectively reach and engage a target audience with a specific message or advertising campaign.

Strategy refers to the process of having a laid-out plan with specified goals to achieve a long-term goal.

Creativity refers to the idea of using imagination in the pursuit of an original work, especially within the endeavor of an artistic final product.