

IMPLEMENTATION OF 3V AND 3O IN BROADCASTING PROGRAM THROUGH COLLABORATIVE PRODUCTION SYSTEM WITH BENS RADIO JAKARTA

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Abstract

Though people nowadays overlooked the role of radio broadcasting program as source of information, the industry itself is growing rapidly. By cooperating internet technology to its business model, radio broadcasting programs manage to thrive and have their own new form of media, such as digital audio- and audio-visual radio programs. By implementing the approach of 3V (Visual, Vocal, Verbal) and 3O (On Air, Off Air, Online) frameworks, this research will elaborate how Bens Radio collaborating with broadcasting students of Politeknik Negeri Media Kreatif produced one of its segment programs, called "Bens Indie". This research conducted by applying the 3V and 3O frameworks to a collaborative production system run by students of Politeknik Negeri Media Kreatif, in the campus-owned studio and Master Control Room. This production and research resulted in a generalized method of radio broadcasting program in the midst of other technological development. Moreover, by implementing collaborative production system with educational institution will help for a continuous and thriving development of its relevant industry.

Keywords: Collaborative production system, Radio broadcasting program, 3V, 3O,

INTRODUCTION

Roles of radio broadcasting as one of conventional mass media in Indonesia had been proven since its broadcast of the country's proclamation of independence back in 1945. The fact that radio broadcasting still exists up to this day is because it keeps following trends and adapts on the newest technological development. One of said technology, is obviously the internet, and radio broadcasting make sure to reach its audience from time to time benefiting from its features and strategies that come with. Adapting to internet radio, does not mean abandoning conventional radio channels. Radio broadcasts can be heard not only via radio, but also from other devices such as smartphones, cell phones (not the smartphone types), car radios, personal computers, laptops, tablets and other communication media (Cempaka, 2020).

In Jakarta, Indonesia, several radio channels have been implementing this internet radio system for roughly five to ten years back. One of which was *Cerita Lagu Cinta* by Delta FM in 2020. As one of its favorable segments, *Cerita Lagu Cinta* (CLC) implemented the media convergence into its radio programs and managed to survive amidst developments of other media contents and technologies (Cempaka, 2020). Using internet as its supporting technology, CLC segment were able to air interactively with the listeners. Moreover, the announcers' capability in using social media was crucial, since the program is produced to be listener-oriented. Apart from that, the involvement of internet also forcing analog broadcast industry to explore digital mechanism (Cempaka, 2020). Radio stations must continue to adopt the latest technology in production and broadcasting to improve broadcast quality and provide a better listening experience for their listeners. By using automation software and advanced hardware, radio stations can improve operational efficiency and

reduce production costs (Kustiawan, *et al.*, 2024). Radio of Republic of Indonesia (RRI), as public broadcasting institution, uses a new form in an effort to keep up with current developments, such as websites, applications and other social media that are more easily accessed by listeners (Travelya & Desmira, 2024). Hence, it is now becoming mainstream to consume radio broadcasting channels through radio streaming.

According to this adaptation, radio broadcasting programs have transformed into something else entirely without stripping its best feature, which is audio. Therefore, this paper will further analyze and describe the radio broadcasting program that applying both audio and visual output. In order to be accessible through mainstream social media like YouTube, radio programs need to put up with some aspects, which are visual, vocal, and verbal (3V) of their announcers, host, or talents (Pathia, *et al.*, 2024). On top of that, we need to acknowledge, not only the output, but also radio programs business process. The old conventional business process for radio program is on air, then after diffusion of innovation, there are also off air and online (3O) (Ismed, 2020).

As for the production system, this paper will describe the collaboration done between an institution and its relevant industry, they are respectively students of Broadcasting Study Program of Communication Department of Politeknik Negeri Media Kreatif (Polimedia), and the established radio station Bens Radio Jakarta. This collaboration aims to highlight the importance of digital media platforms in supporting the sustainability of the production system, while also providing students with project-based learning experiences so that the theories learned can be applied in real practice. The study of collaborative production system was implemented in order to contribute in a continuous and thriving development of its relevant industry.

LITERATURE REVIEW

Visual, Vocal, and Verbal (3V) in Public Speaking for Radio Announcers

As public speakers, radio announcers must comprehend the variety of their audiences and their habits, including language usage in order to facilitate the delivery of broadcast worthy material. In addition, the meanings attached to the speaker's gestures, facial expressions, and other body movements also vary from one culture to another. Therefore, announcers have to pay attention to 3V factors: Visual, Vocal, and Verbal (Mehrabian, 1971, (Pathia, *et al.*, 2024)).

Visual. Visual means the announcers and their surroundings. Now that they have to give performance not only by audio, but also visually, radio announcers need to pay attention to things that are seen first, such as appearance and demeanor. Announcers' appearance will reflect their personality and that could be a standard for some audiences to consume the program. Moreover, they also need to adapt their clothing to the characteristics of the listeners and the location accordingly. On top of that, in a visual content, the surroundings need to be arranged cohesively subjective to the preference of the program's target audience. For example, if a production held in a studio, then the studio needs to be adorned with properties and decorations suitable to the mood of the program.

Vocal. Vocal means sounds characterized by open vocal cords. In public speaking, vocals are closely related to intonation and speed or tempo of speech so that the audience has interest in absorbing the message conveyed by the announcer. This is the audio aspect of radio production. For example, if a production shows a foreground musical performance, then the usage of tools and technicality of musical input and output need to be set accordingly to produce good sound quality.

Verbal. Verbal means communication with symbols that convey the subject matter to the program, such as the usage of bumpers, motion graphics, lower thirds, color grading through live editing process. For example, if the program produced has cheerful mood, then the use of motion graphics, lower thirds, bumpers, and other verbal communication need to be cheered up accordingly.

On-Air, Off-Air, and Online (3O) of Radio Broadcasting Program

Starting point of 3O approach is Everett Rogers' Diffusion of Innovations (2003) (García-Avilé, 2020). The theory mentions five attributes of an innovation that influence its adoption: relative advantage in comparison to existing technologies, compatibility with the organization workflows and knowledge, complexity to implement, trialability, and observability of the development of the innovation both within the organization and in competitors (García-Avilé, 2020).

The implementation of innovation to radio programs in this research is a form of conveying information to the public on multiple platforms. With the development of digital technology which has changed the way people consume media, radio stations are required to innovate in developing their programs (Pathia, *et al.*, 2024).

Radio has experienced changes and developments over time. In the early era, radio only focused on On-Air, in carrying out its broadcast programs. Then, with the emergence of technological developments and competition with other media, as well as changes in society, radio relies not only on on-air platforms, but also off-air and online in its broadcasting (Ismed, 2020).

Collaborative Production System of Project-Based Learning through Relevant Industry Partnership with Bens Radio Jakarta

Collaborative Production System is a term offered for this research in order to explain partnership and creative collaboration between educational institutions and its relevant industries to produce innovative content. In a more educational term, it is known as Project-Based Learning (PBL). PBL between educational institutions and the radio industry creates innovations that are relevant to technological developments and media trends. In this case, students are trained to understand how to apply modern broadcasting technology such as digital audio mixers, studio cameras, and broadcast management software. This approach not only improves technical skills, but also encourages the birth of fresh content that is relevant to industry needs.

Partnership with Bens Radio Jakarta is one of the results of Memorandum of Understandings between Broadcasting Study Program and Bens Radio Jakarta. The program "Bens Indie" is chosen to be the segment produced because it has many elements in technicality of input and output process to be applied by students, such as talk show, pop quiz or game, and musical performance. "Bens Indie" as a program usually invite aspiring musicians as their guest stars to promote and perform their original songs.

RESEARCH METHOD

This research was done by collaboratively producing a radio program called "Bens Indie" that airs on air with the channel 106.2 FM, online on its website bensradio.com and its YouTube channel Bens Radio 106.2 FM. This collaboration was done for the first time by third semester students of Broadcasting Study Program of Polimedia and exchange students from Korean University of Media

Arts, South Korea. The result of this production is archived, observed, and analyzed using 3V and 3O frameworks. Data used were a live playback video derived from Bens Radio YouTube Channel, the 35-minutes-episode of “Bens Indie – Talk with Enau”; script written for host and production crews during production; behind the scenes documentation; and Bens Radio’s website and YouTube Channel. Further analysis will be conducted descriptively by sampling visuals from video and texts from script to explain the implementation of collaborative production system.

RESULTS AND DISCUSSION

The 3V Outputs Breakdown of “Bens Indie – Talk with Enau”

In this section, the 3V approach will be elaborated with the help of figures, photos, text, graphics from video and script as primary data, and documentation photos as secondary data.



Figure 1. Visual Output of “Bens Indie – Talk with Enau”

Figure 1. shows a visual output that consists a host, originally an announcer during on-air broadcasting, and a talent, an aspiring musician, Enau. In the picture, both host and talent appear casual with their wardrobes aligning with the program’s cheerful and laid-back mood. Three cameras shoot several types of shot like medium shot, full shot, and medium close-up to deliver dynamics movement aligning with the programs’ elevating ambience.

Property used in the studio also depicts the collaborative forms and concepts without diminishing the casual vibe that the host trying to perform. In the background of the set, there are colorful decorations with its focal point on the BENS INDIE text as the title of the program. The text was derived from the program’s original logo, then printed and glued on background. The decoration is set in order to communicate the visual representation of “Bens Indie” as a radio program. “Bens Indie” never has its fixed set or decoration because it was usually broadcasted on-air or off-air. Since this production was implemented for online broadcasting and accessible via YouTube, it was necessary to build a set for visual input and output of the program.



Script segment 1

Sinopsis : Opening Host, dan sesi Talkshow Enau.

Host (Faqih): Halo Abang None! Apa kabar semua? Selamat datang di Bens Indie! Yakin lu anak indie? Acara spesial dari Bens Radio yang pastinya bakal ngasih kalian info-info hiburan, inspirasi, dan tentu aja, musik-musik yang nggak bakal bosan buat kalian dengerin!

Di Bens Indie, gue bakal temenin kalian untuk dengerin cerita menarik di balik karya musik indie, dan pastinya ada banyak kejutan seru yang bisa bikin kalian makin cinta sama dunia musik ini.

Figure 2. Vocal Output of script written for “Bens Indie – Talk with Enau”

Figure 2. shows part of script written for the host during the opening segment before calling out the guest star to come in frame. The language style used is daily conversational to engage with the audience in a more casual way. The host also used up-beat intonation so that the interaction received enthusiastically by the guest and audiences. Bens Radio has target audience in the age range of 18 to 34 for its young adult format. Therefore, the topics delivered, especially on “Bens Indie” are more on the soft side of the news.



Figure 3. Vocal Output during musical performance on “Bens Indie – Talk with Enau”

Figure 3. shows vocal output during musical performance of Enau singing its original single “Bersamaku Akan Sedikit Susah”. There are two inputs for audio, vocal and guitar. “Bens Indie” is a musical radio program; thus, it is crucial to process the audio inputs so listeners can enjoy the music from streaming service and website instead of from YouTube. In the process, visual and vocal inputs were working harmoniously in order to produce synchronized visual and vocal outputs.

Figure 4. shows departments of camera and audio mixers making sure visual and audio input are adjusted accordingly so that both listeners and audiences can enjoy the program with the same quality of output.



Figure 4. Collage of production process during musical performance on “Bens Indie – Talk with Enau”

The output in verbal communication aspect can be shown in the program through the use of opening bumper (Figure 5), lower third graphic (Figure 1), superimposed logo in the upper right of the screen (Figure 3), and running credit title (Figure 5). Those figures show the output respectively to communicate with the audience certain information they are trying to deliver. Many types of shots and motion graphics were delivered in colors and font shapes that represent “Bens Indie” as a music variety program. According to this, “Bens Indie” have several forms of outputs that can be access out of many devices separately by anyone from anywhere.

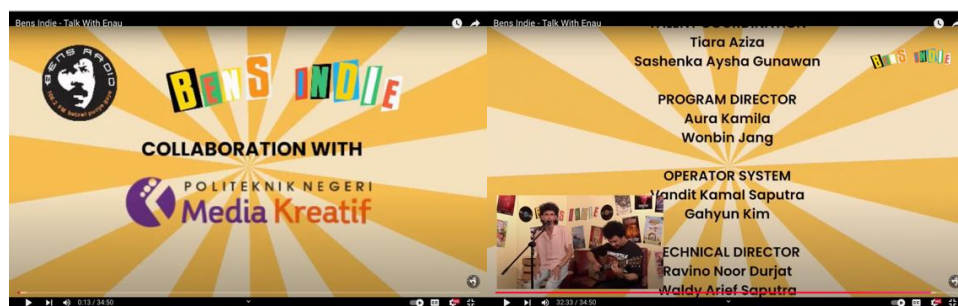


Figure 5. Collage of verbal output on “Bens Indie – Talk with Enau”

The 3O Discussion of “Bens Indie – Talk with Enau”

As analyzed in the previous section, the collaborative production of “Bens Indie – Talk with Enau” resulted in various forms of outputs for a single episode of radio broadcasting program. The 3O framework of innovation will work out by implementing the collaborative production system by noting these attributes into account: its resulted advantage in comparison to existing technologies; its compatibility with the organization workflows and knowledge; its complexity to implement; its trialability; and its observability of the development of the innovation both within the organization and in competitors.

Bens Indie - Talk With Enau



Bens Radio 106.2 FM

5.25K subscribers

Subscribe

286 views Streamed live on Oct 18, 2024

No description has been added to this video.

Figure 6. Audience streamed the program form YouTube

By implementing the collaborative production system, “Bens Indie – Talk with Enau” managed to prove its advantages in off-air and online broadcasting in addition to its conventional on-air broadcasting, that means expanding the numbers of listeners and audience. Though, not just anyone can produce a program from particular mass media, collaborative production system made it possible for educational organization and its relevant industry to work compatibly. In the process, the industry can implement the new academical trends, meanwhile the students can practically apply theoretical knowledge they get from their study.

Since broadcasting is the major, it was not very complex to implement a large-scale radio program production in a campus-owned studio and Master Control Room. However, the knowledge transferability and trialability are possible to do as part of evaluation in the system. This implementation of collaborative production system would come in full circle if followed by further action in observing and developing for the betterment of the innovation in broadcasting industry.

CONCLUSION

The collaborative production system between Broadcasting Study Program of Politeknik Negeri Media Kreatif and Bens Radio Jakarta through “Bens Indie” illustrates the successful application of the 3V (Visual, Vocal, Verbal) and 3O (On-Air, Off-Air, Online) frameworks in modern radio broadcasting. This project achieves a balance between educational goals and industry demands, providing real-world experience for students and providing innovative ideas to radio stations; a replicable model of collaboration between academic institutions and creative industries, driving sustainable growth and innovation.

This study also highlights the transformative potential of combining educational collaboration with industry practices in meeting the evolving needs of media and professional audiences in the digital era. Future research could explore applying similar frameworks to other forms of media or expand the partnership to cover a wider range of creative sectors.

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