

Conference Paper

The Pattern Program of the Morning Radio Sequence: Study of Four Major Stations in Jakarta

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Abstract

A sequence or strip program is the lengthy slot – generally between two and four hours – often daily. Radio stations usually have this kind of program in the morning and afternoon shows, or as the popular drive time, it's the time where the amount of listeners tune in to such stations on their way to or back from the office. This program is using music with a wide audience appeal, and with an emphasis on the presentation of the announcers. The announcers play important role in this type of program because if the program is too predictable, the listeners will switch on the other station. That is why the variety of the content should be created in proper way, meaning that the program must have a consistency in every show. The major problem is how to best balance the need for consistency with that of variety. The announcers must also present some fresh ideas and newness in their program. One of the ways practiced by the radio stations in Jakarta to give freshness and newness their listeners and keep them tuned into their stations is by hiring some celebrities to handle the program. For example, Radio Mustang 88 FM is hiring Yoshua Suherman, a singer and actor, and also Bedu, a comedian, to handle their morning show 'Sigap 88'; Prambors 102.2 FM is hiring Desta, a singer, and Nigta Gina, a comedian, for their morning show 'Desta Gina in the Morning' or also known as DGITM. Hence, the listeners keep listening to their radios. A radio station called 101.4 FM even willingly made themselves low, hijacking the host along with the producer of their rivals, namely radio FM 88 Mustang, to fill in their morning show. The question here is whether or not the radio stations that use celebrities for their morning shows have a regular pattern of the programs and give new and fresh content so that listeners become loyal to their radio station or do they just depend on big names and reputation of the announcers? This study is a qualitative study that will map the pattern of morning shows in four famous stations, that is, Mustang 88 FM, Prambors 102.2 FM, 98.7 Gen FM, and 101 Jak FM. The concept that is used to analyze is the sequence consistency that is perform by Robert McLeish, that consists of program title, signature tune, transmission time, the presenter, linking style, information content, program construction, and variety of the program. The result will be the mapping of the morning shows of those four stations.

Keywords: program title, signature tune, transmission time, the presenter, linking style, information content, program construction, program variation, format clock

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1. Introduction

People have various habits when listening to the radio. Listeners who used to listen in the morning usually do not listen to the radio during the day or night, and vice versa. In the big city radio listening habits of most people are when they leave or return to work or other activities. They used to listen to the radio in the car because of traffic density that makes them need a more long time in their vehicles. Therefore, the time when they go to and return from their activity, commonly referred to as 'drive time'. The 'drive time' is believed as the culmination of a number of radio listeners, so that the radio management are willing to spend a lot of money to hire celebrities to serve as announcer during 'drive time'.

Drive Time consists of two parts, the morning drive (6 AM to 10 AM) and the afternoon drive (4PM to 8 PM). The Morning Drive is believed to have a captive audience much more than Afternoon Drive. In the morning, most people feel the need to be caught up on what they might have missed while they slept. From the time the late evening TV news goes off until waking the next morning, most people are in a news and information blackout. Therefore, there is an imagined (if not actual) urgency or at least curiosity about what went on around the world and down the street while they slept. [7].

For radio who has youngsters as their target audience, morning drive or morning show usually provide some chats and jokes to cheer up their listeners that is still sleepy while they have to go to their schools, campuses, or works. Theoretically, whether or not a station using celebrities to host the morning show, they have to plan a consistent content of the program. A consistency in programming will form a positioning about the station in the minds of listeners.

2. Conceptual Framework

2.1. Day part and dayparting

Radio listeners have a unique listening habits. They are used to hear in the morning, usually do not listen in the afternoon or evening, and vice versa. But most radio listeners listen to when they go to or return from somewhere.

In big cities who are familiar with traffic jam, listeners spend their time by driving a car. To overcome the boredom or stress, radio plays an important role. When they have arrived at their destination most of them were no longer listening to the radio,

but some are still listening to the radio in their workplace. So the radio listening habits of people depends on how they live their daily lives. So for 24 hours per day, there are many ways and styles of people listen to the radio

Arbitron and most other ratings services have divided the regular weekday into a terminology called 'day part', based on the habits of people listen to the radio, especially during weekdays: [7].

6 AM–10 AM – Morning Drive

10 AM–3 PM – Mid-day

3 PM–7 PM – Afternoon Drive

7 PM–12 AM – Evenings

12 AM–6 AM – Overnight

2.2. Sequence: A strip program

A sequence or strip programme is the lengthy slot – generally between two and four hours – often daily, such as the morning show or drive-time, etc., using music with a wide audience appeal, and with an emphasis on the presentation. The major problem for the producer is how best to balance the need for consistency with that of variety. Clearly there has to be a recognizable structure to the program – after all, this is probably why the listener switched on in the first place – but there must also be fresh ideas and newness. [4].

To maintain program's consistency several factors must remain constant. A number of these are now considered.

1. Program Title: This is the obvious signpost and it should both trigger memories of the previous edition and provide a clue to content for the uninitiated
2. Signature tune: The long sequence is designed to be listened to over any part at random – to dip in and out of. A signature tune is largely irrelevant, except to distinguish it from the previous program, serving as an additional signpost intended to make the listener turn up the volume. It should also convey something of the style of the program – light-hearted, urgent, serious or in some way evocative of the content.
3. Transmission Time: Regular programs must be at regular times and regular items within programs given the same predictable placing in each programs. This rule

has to be applied even more rigorously as the specialization of the program increases.

4. The Presenter: the most important single factor in creating a consistent style. The presenter regulates the tone of the program by his or her individual approach to the listener.
5. Linking Styles: The links enable the presenter to give additional information, personalized comment or humor. The 'link-person' is much more than a reader of item cues, and it is through the handling of the links more than anything else that the program develops a cohesive sense of style.
6. Information content: The more local a sequence, becomes the more specific and practical can be the information it gives.
7. Program construction: The overall shape of the program will remain reasonably constant. The proportion of music to speech should stay roughly the same between editions, and if the content normally comprises items of from three to five minutes' duration ending with a featurette of eight minutes, this structure should become the established pattern
8. Program variety: A sequence program should have precise segments so that the listener can recognize and be the determinant of whether the program will be liked by the audience or not

2.3. Format clock: Enhancing position of station

Format Clock is a broadcasting pattern to regulate broadcast each hour. Format Clock is arranged to prevent the announcers talking too much or on the other side too much play a song without giving any information to the listeners.

Format Clock is arranged to remind announcers do not forget to play ad spot, promo spot or read adlibs. It is also able to manage categories of songs that must be played, so that helps Music Directors in setting up a playlist of songs. Format clock also assist editor in preparing the script and help Traffic people arranging the ad or promo materials. [1].

By applying format clock, program director can form a habit in the audience, so as to create the desired positioning by radio embedded in the minds of his listeners. A format clock is used as the archetype of the broadcast. A program with duration of 4 hours, should only apply one type of clock format. [2]. This is because listeners will be

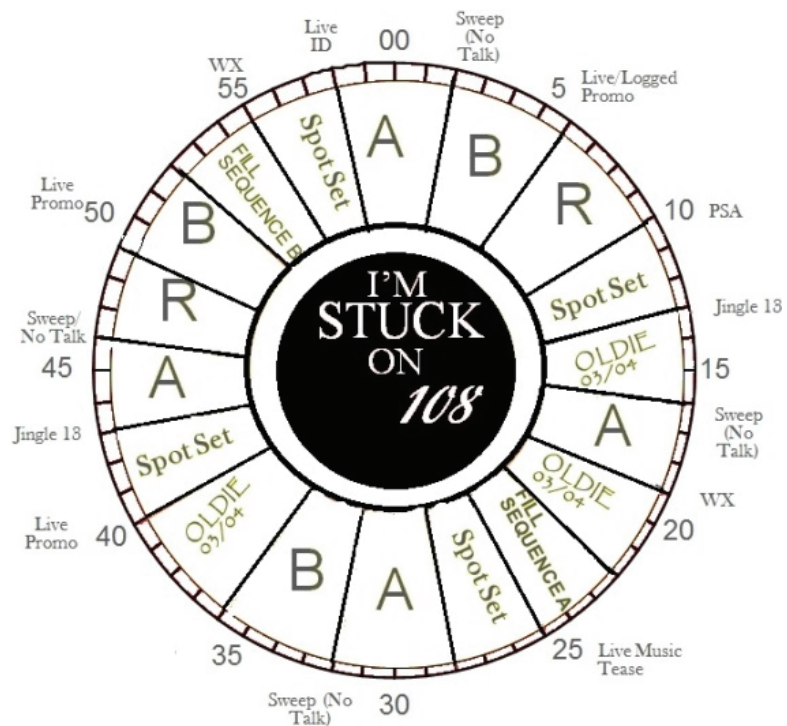


Figure 1: Format Clock.

familiar with broadcast style that blends music and words consistently. The sample of Format Clock can be seen in Figure 1.

3. Methodology

This study used a qualitative approach, which is an approach to doing research-oriented on the symptoms that are natural. Therefore, the nature of this research and basic or naturalistic naturalness nature and cannot be done in a laboratory but had to plunge in the field. [5].

The method used to collect data is by conducting in-depth interviews and observation. [3] Observations has done first, is to monitor and record the broadcast sequence performed by the fourth radio station. This is to detect the extent to which they apply the clock format. The second was interviewing people who are competent in the morning broadcast program execution in all four radio.

There are four informants in this research:

1. Mudhrika – Producer of SIGAPP 88 Mustang FM
2. Christo Putra – Program Director Prambors FM
3. Taufik Kusdinar – Program Director of Jak FM

4. Christie Augusta – Program Director of Gen FM

4. Result

All informants said that the use of announcers which is well-known figures like celebrities on the morning program is an effort to reach listeners who are stuck in traffic. Regarding program title, Prambors chose to use the name that brings announcers are Desta and Gina or DGITM, abbreviation of 'Desta and Gina in the Morning'. The reason they give the program title in English is spoken just as tasty and easy to hear. Although the program title is in English, when pronouncing the abbreviation of the program title, they remained in Indonesian spelling.

On the other side, the other stations prefer giving the program title in Indonesian. The use of Indonesian in program title is also to be more easily heard and memorized by listeners. As mentioned by Taufik from Jak FM that previously naming the morning program with 'Breakfast 101 Jak FM' then changed into 'Sarapan Seru' means the Breakfast Fun.

The change of name Breakfast at 101 is done because of the name 101 (one o one) which is no longer relevant to the station JAKfm which changed the mention of 101 (one o One) into one empty one.

Gen FM gave a program title with the name 'Semangat Pagi' with the aim that the audience excited in the morning. The Program Title has never changed since the station was established in the year 2008 even though the announcer several times changed. Advantages of naming the program that does not use the name of the announcers making station form a positioning in the minds of listeners who eventually become top of mind for the morning program on the radio.

Meanwhile, Mustang FM has never changed the program title, even if the announcers changed. They just add the name of the new announcers, when the previous announcers are hijacked by other radio, so it turns SIBEJO or 'SIGAPP 88 with Bejo', is an abbreviation of Bedu and Joshua. Even recently the program name also changed to SIBECKY namely 'SIGAPP 88 with Bedu and Dicky' as Joshua terminate the contract.

Regarding signature tune, all stations have signature tune particularly to open the program by playing the opening bumper. Even Mustang not only have the opening sign tune or bumper, but also for closing and use special smash when starting each tall section for announcer.

The use of the signature tune on the morning program was to inform listeners about the start of the program. This is because there are regulation to open the broadcast by playing national anthem Indonesia Raya at 6am sharply. Usually radio started playing the song in half an hour before 6am. Mustang even has started at 5am with a religious program named 'Sound of Spirit' but the morning show starts at 6am.

Regarding the transmission time and program construction, all stations starts the morning show at 6am. They also have rules to play regular segments in regular time. Normally they do not strictly specify in minutes the segments of the program should be played, but it is a must that a certain program segments should be played between particular minutes. Usually they determine per half hour. For example in a segment in Mustang SIGAPP 88 'LARIK' stands for *Lanjut Lirik* are programs where the announcers will sing or play a cut of a song and the listener are asked to continue the lyrics, always held between 7.30am and 8am

Regarding the presenter and linking styles, all stations always use the same announcers. If an announcer was unable to attend, are usually replaced by another announcer or do a recording program, as is often done by Gen FM. While Mustang choose to replace the pair with other broadcasters and told the audience that the broadcaster replacement, arguing that they wanted audience participation should always be present. If using the recording, listeners cannot participate in the program.

All station use restriction rules for broadcasters talk time. An average of about three minutes each to speak. Or for the Mustang can be up to 4 minutes. This is due to remain featuring music rather than talk.

Regarding information content and program variation, all stations emphasize information content in the form of jokes, although there is also important information to provide to the listener, but the way they convey is by humorous style. As Jak FM which has a segment 'RoTi Colenak' abbreviation of Ronal Tike ngobrolin tentang anak is a segment that contains information about children who is important for listeners. Although it is important thing they convey in humorous style.

Program variations is usually a funny chat, up to a game, a challenge for announcers or a fun quiz. They provide opportunities for listeners to participate through a variety of media ranging from phone, twitter, WhatsApp and Facebook. Audience participation is used to gather topics that will present by the announcer. Usually they use twitter or WhatsApp. Jak FM even use Facebook to gather topic from listeners.

5. Conclusion

Based on the result from in depth interviews and observation, we can conclude as follows:

1. All stations apply the rules in producing sequence as mentioned by Robert McLeish. They are already aware of how they need to make a feature-length program without people bored to listen.
2. However, they hav not apply format clock properly because they only make a rundown with the rules every two to three songs and then come the talk section with duration of 3 to 4 minutes. This makes the format clock for each hour are different. It would be better if they apply the same format clock in each hour, so that the program can be embedded in the minds of their listeners. Special format clock can consist of two types, namely for tandem broadcasting or more than one announcers and another clock is used for single announcer.

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