



## Writing Scripts for “Bincang Sore” Program Broadcasts on Radio Solopos 103 FM

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### A B S T R A C T

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This research examines the process of preparing the Bincang Sore program script on Radio Solopos 104 FM, one of the most popular radio stations in Solo. This research uses broadcast strategy theory with qualitative research methods and participatory observation as primary data collection techniques. This research shows that broadcast scripts are a broadcast strategy that goes through three stages. First, pre-production, which includes efforts to understand the purpose of writing the script and the characteristics of the audience, researching to find ideas for script material followed by collecting related information, determining the structure of the script according to the duration of the program, as well as selecting style and language based on audience characteristics. Second, the production stage includes preparing an interesting opening speech, arranging the material by referring to everyday language, short, simple, and not long-winded, and choosing words that are easy to hear and understand by listeners and easy for the announcer to pronounce. During production, editing and revisions are also done if parts need to be corrected. Third, the post-production stage evaluates the Bincang Sore program broadcast script, rarely done at Solopos Radio.

## Introduction

Radio broadcast scripts are a significant part of the radio broadcast production process because they are used by the broadcaster to guide the program (Kustiawan et al., 2023). This aspect is still being carried out because the prospects for radio are quite promising from a business perspective. According to the results of a survey conducted by Radio Indonesia in 2020, there are 22,759 million radio listeners in Indonesia, spread across ten cities in Indonesia, with an average duration of two hours of listening to the radio. This number tends to decrease from radio listener data in 2017, which reached 62.3 million people with an average of 2.5 hours of listening per day (Hayati & Ariestanty, 2023).

Even though the number of listeners is decreasing, radio is still considered quite effective in conveying information, whether in the form of news or entertainment for some people. According to Effendy, radio is a means of entertainment, education, information, and propaganda (Sapari et al., 2022). Therefore, radio was nicknamed The Fifth Estate (fifth power) after the newspapers, which were nicknamed The Four Estate.

Even though a radio is auditory or can only be heard, that doesn't mean it can't carry out its function properly. Radio can still run various programs such as news broadcasts, talk shows, weather and traffic broadcasts, and entertainment programs such as music, culinary programs, or tips and tricks that reach various generations (Dhamayanti, 2020). With its auditive nature, listeners can create an imagination through the sounds they hear, or what is called the theater of mind (Sonjaya, 2022). Apart from that, radio still has loyal listeners whose loyalty is increasing (Putri & Setiawati, 2021).

Since the enactment of Law No. 32 of 2002 concerning Broadcasting, the world of Broadcasting competes with each other to improve its quality so that it can compete with other media (Suharti & Sanjaya, 2023); radio is also adapting to the digital era by converging into audio-visual radio as is done by 101.9 FM Cosmo Visual Radio (Maulana, 2021). Apart from broadcasting radio broadcasts via YouTube, radio stations are starting to innovate by saving broadcast recordings and then publishing them in digital applications (radio catch-up) so that listeners can choose the content they want to listen to (Indraswari, 2021).

Apart from that, radio is constantly making various efforts, including

changes, be it in the programs or content launched. Even though radio is starting to adapt to digital technology, it still faces obstacles, one of which is related to broadcast programs or content (Maulana, 2021). In the production of radio programs, scripts have an important role because they act as a link between the media and the audience in conveying messages effectively and clearly. The script acts as a guide for the broadcaster and helps each program to be well coordinated. Darmanto (in Trihatmoko & Sugiyo, 2019) states that a script is an idea of a person or group that has been systematized with the aim of achieving the goal of organizing radio broadcasts.

Therefore, to remain relevant and responsive to industry developments and listener needs, radio needs to adapt broadcast topics to respond to the latest changes and events. In a program, what is required is not only to be interesting but also to contain and pay attention to the accuracy of the information. Research and re-checking are necessary before the script is broadcast. Radio Solopos, which has a news radio format, always pays attention to the information broadcast so that public trust is maintained because presenting quality programs is the mission of Radio Solopos 103 FM.

The era of globalization with the rapid growth of internet media has resulted in various assumptions regarding the continued existence of radio media in the future (Nasution, 2018). According to a survey (WeAreSocial, 2023), as many as 69.4% of the Indonesian population are active internet and social media users. The percentage rose 2.7% over the past year with the addition of 145 million new users. Meanwhile, according to a survey by Program and Production Experts from the Public Broadcasting Institute of the Republic of Indonesia, Aris Widijoko revealed that radio users in 2022 will increase from 38.8% to 46.9% (Bisri, 2022). This data means that many Indonesians still listen to the radio.

However, the rapid growth of the internet has become a formidable competitor for radio stations. New media are emerging that can be accessed quickly via the internet, including information delivery. The mass media no longer controls the flow of information. News portals and social media are becoming increasingly popular sources of information providers. In line with Hall's predictions, more people in developing countries will access news from Internet media than from the old method, namely radio or newspapers (Romadhoni, 2018).

Much research has been done on radio broadcast scripts. First, research

was conducted by Kusumaningrum et al., entitled “Radio Script Writing Training for Community Radio Managers in Ketandan Cultural Village, Surabaya City.” This research explores radio script writing training to support implementing citizen journalism as a community media. This research shows how assistants and residents organize various things, including writing radio broadcast scripts, to develop community media in their village (Kusumaningrum et al., 2021).

Second, research was conducted by Kustiawan and Salsabila entitled “Script Writing Structure on Radio Broadcasts.” This research examines further how a radio script is created and becomes part of radio broadcast production. Broadcast scripts are written in a simple and concise language style to make it easier for radio announcers to read the script and are readily accepted among radio listeners (Kustiawan & Salsabila, 2022). Apart from that, in the same vein, Kustiawan et al. tried to detail several techniques in radio broadcasting. The research entitled “Radio Broadcasting Techniques and Forms of Broadcast Programs in Radio” concluded that script writing is essential in radio broadcast production (Kustiawan et al., 2023).

Apart from that, in the third research, Wati and Nugroho tried to look at other things related to journalistic language in a radio broadcast script. Research entitled “Analysis of Journalistic Language in the Writing of Warta Pagi RRI Madiun Radio Broadcast Scripts” shows that journalistic language is preferred in broadcast scripts, even though this is not standard. Radio scripts can still display foreign languages or slang often used in everyday life so that the wider community is not too distant from what is conveyed by radio broadcasters (Wati & Nugroho, 2023).

Radio broadcast production scriptwriting is based explicitly on each broadcast program. The research conducted by Safitri et al. was the fourth research related to manuscript writing. The research entitled “News Script Writing Process at LPPL Suara Lamongan Radio” examines the writing of news broadcast scripts on radio from the production process (Safitri et al., 2021). Similar research was also conducted by Kustiawan et al. entitled “Citra Ayu Senada (CAS) FM Radio Script Structure” with the same conclusion that writing radio broadcast scripts must use language that is quite familiar to the language of radio listeners (Kustiawan et al., 2022).

From these various studies, this research examines further the production process of writing radio broadcast scripts at Radio Solopos. This research focuses on the production process of script writing carried out in the Bincang Sore program, which is the mainstay program. Radio Solopos presents the Bincang Sore program

as a response to the increasingly rapid development of information. This program opens up a new view that news radio also presents relaxing programs that can be enjoyed. This Bincang Sore's is a new idea that aims to be a program to familiarize oneself with the public. The topics discussed in this program are light topics that invite listeners to interact with each other.

Apart from that, this research is relatively new in script writing on the Bincang Sore program on Radio Solopos, especially analyzing how the radio industry, through its sub-programs, presents relaxed things but prioritizes accurate and reliable information.

## **Method**

This research uses a qualitative-descriptive method to explain the script production process on the Bincang Sore program on Radio Solopos. This research uses Broadcast Strategy Theory to maintain the existence of radio by reaching as many listeners as possible, in the theory initiated by Susan Tyler and Douglas A. Ferguson (in Anggoro et al., 2023). These strategies include conformity, habit formation, program resource retention, and broad appeal strategies. Broadcasting strategies can be realized in audience research activities, creating adlibs as a promotional effort while making it easier for listeners to remember a particular program and preparing script ideas. This research will specifically describe the script production process as a form of application of Broadcast Strategy Theory, which includes pre-production, production, and post-production processes.

The research data collection method uses participatory observation as primary data. Meanwhile, secondary data includes news articles, journals, books, and other relevant documents. The data in this research will be analyzed using the interactive analysis technique Miles & Huberman (1992), which includes data reduction, data presentation, and concluding (verification) (Rijali, 2018). The validity of the research results was proven through data triangulation tests (Saadah et al., 2022), (Kasiyan, 2015). Researchers use triangulation tests from various data sources to explore the phenomenon under study.

## **Findings and Discussion**

The success of radio is determined by how many listeners it has. This shows that many listeners are interested in radio broadcast programs. Therefore,

a particular strategy is needed to attract many segments of listeners and maintain the existence of a radio station. Susan Tyler and Douglas A. Ferguson (in Anggoro et al., 2023) state that several strategies need to be used by a radio. The first is the compatibility strategy. This strategy adjusts the schedule and program type by examining the listeners' main problems and needs. Each member of the listening station must know the community they are targeting. Audience segments and appropriate timing are the primary considerations when broadcasting. For example, breakfast time, rest, work, or other activities (Putra et al., 2016). Therefore, the key to successful broadcast activities is scheduling. A program packaged as optimally as possible will be in vain if the chosen time does not suit the target audience. A program must be structured based on the listener's routine (Nuraeni et al., 2016). One way to prepare this program is through listener research (Utomo & Pradana, 2021), (Kurniawan et al., 2022).

Radio Solopos also uses a suitability strategy that presents broadcasts according to the listener's time. Radio Solopos has a morning program, from 06.00 to 08.00, called Kopi Pagi. This program contains light discussion and several news items to accompany listeners as they start the day. In the morning, many people rush to carry out their routines, so the radio presents light news so listeners stay updated with surrounding information.

Santai Sore program is also broadcast in the afternoon to accompany listeners in relaxing after activities or work. This program is broadcast from 16.00 to 18.00, with broadcast content on the theme of small change and inviting listener interaction. The strategy carried out by Radio Solopos is in line with what Webster and Ksiasek suggested (Candra, 2017) that audience research is used to describe and analyze media consumption patterns. Therefore, selecting programs based on the listener's routine makes the information conveyed by the broadcaster more focused.

Second, habit formation strategies (Habit Formation). This strategy aims to form listeners' habits based on the results of program scheduling. This is done by presenting each program regularly over a certain period. This can attract the listener's attention. The strategy that can be used is to create adlibs and create rundowns. These adlibs help listeners remember the existing program, while the rundown guides broadcasters on how to broadcast correctly. Adlibs aim to promote a program, which is usually done before the program to attract listeners'

interest or during the program to retain listeners. The longer listeners follow the program, the more time it will take for advertisers to carry out promotions. This habit often gives rise to a fanatical attitude from the audience towards a program so that the audience will become loyal listeners (Nuraeni et al., 2016).

Radio Solopos has a community group on WhatsApp that contains loyal listeners. In this group, they can interact with other listeners or broadcasters. Apart from that, this group also functions as an intermediary for listeners to communicate when there are specific programs. In this group, they can send messages, opinions, discussions, or song requests. Through this community group, listeners feel part of Radio Solopos, which is essential in retaining listeners. Radio Solopos chose the WhatsApp application to make it easier to communicate with listeners. As stated by Suryani (Anggraini & Djatmiko, 2019), the number of WhatsApp users is also a consideration. Compared to other online applications, WhatsApp remains the widely used chat application. Apart from that, Radio Solopos also gives prizes on several occasions to listeners who can answer questions during talk show program sessions to build good relations.

Third, the strategy for storing program resources (Conservation of Program Resources). This strategy is aimed at future supporters. Programs that have been used can one day be reused in different ways. The availability of material and scientific resources can be repackaged with different presentations and approaches. This can be done by creating a particular folder for the material for each program (Ferginia & Wangi, 2016). Radio Solopos has storage folders for each division, including the editorial, production, marketing, and finance. Each script is also grouped in specific folders based on program and broadcast date, which has been given a unique name format to make searching easier—storage of other resources, namely human resources, material resources, and broadcast equipment.

Regarding human resources, Radio Solopos has a particular WhatsApp group per division and a group that includes all employees. This is done to be able to exchange information regarding radio materials or other emergency matters. For material availability, Radio Solopos adapts to the latest content so that it not only relies on broadcasts through recording studios but also creates content uploaded to the YouTube channel so that it can be enjoyed by many audiences, not just radio listeners. Radio Solopos has also improved its social media performance by creating content that is currently hot in the community. This social media also

functions as a means of information, as various posters for event programs, such as talk shows, are uploaded to increase the number of listeners.

Fourth, a broad appeal strategy (Breath of Appeal). Radio attracts the audience's attention by presenting broadcast programs that are interesting and tailored to the audience's needs. However, according to Eastmen (in Anggoro et al., 2023), this depends on the status of the radio organization and the goals to be achieved through the programs broadcast. In broadcast media, some people are capable and skilled in influencing, planning, producing, and broadcasting a program to achieve common goals. To support this success, supporting elements are needed in the form of an idea (script), voiceover, tools, workgroup, and audience. Apart from that, adequate workspace, office transportation, and fostering relationships between employees also influence the quality of broadcasts, which are educational, informative, communicative, and persuasive.

Radio Solopos presents a program that invites speakers or political experts to discuss election topics to meet listeners' needs in this election year. Apart from that, Radio Solopos also takes advantage of the diversity of broadcasters' characters and maximizes the use of social media accounts, one of which is Instagram. This strategy is very suitable for Radio Solopos because, according to Shirky (Kamilah et al., 2020), social media is a tool to increase the ability to share, collaborate among users, and take collective action. This Instagram account helps bridge between broadcasters and listeners so that online media can attract listeners.

By segmenting Instagram listeners and followers, who are generally young people and young adults, Radio Solopos keeps pace with developments in trends and lifestyles. Topic selection, message delivery, and content packaging greatly influence the interactivity of broadcasters and listeners. Starting from content close to everyday life, Radio Solopos can attract listener interaction through responses. Not only that, Radio Solopos also streams, making it easier for listeners who want to enjoy Radio Solopos wherever they are. This strategy also aims for competitiveness in the digital world (Hapsari, 2019), (Marpaung dkk., 2022), (Indraswari, 2021).

Apart from that, during his time as a scriptwriter, the writer learned that a script has a planning flow that starts with a person or group's idea (teamwork) and then continues with a brainstorming process. After that, adjustments are made to obtain a structured and neat manuscript. This aligns with Wahyudi's



statement (Nasution, 2018) that planning is essential because broadcasts have a broad impact on society.

In the broadcasting world, we also pay attention to segmentation, targeting, and positioning (STP). These aspects are essential in an increasingly competitive situation. Radio Solopos designed the Bincang Sore program to fulfill listeners' needs. In the Santai Sore program, Radio Solopos targets listeners on their way home after work or doing leisure activities in the afternoon. Unlike the Fashion Talk program, this program is aimed at listeners who like style and fashion. For the Culinary Talk program, Radio Solopos specializes in this program for culinary lovers. Triartanto emphasized that segmentation factors are essential in broadcasting (Triartanto, 2010). Without precise segmentation, the designed event program has no clear goal. For broadcast radio, segmentation is closely related to the profile of the listener or target audience. What are the criteria regarding age, gender, education level, economic status, domicile, lifestyle, and preferences? These things are determined as precise segmentation to make the target audience homogeneous.

In creating radio positioning, Temmy Lesanpura (in Triartanto (2010) stated that radio stations can take several steps. First, radio stations create or initiate “the first” in something. In this case, Radio Solopos dares to be different by becoming one of the only radio stations in Solo with a news radio format.

Second, the name and slogan are attractive, and the positioning is still stated. Radio Solopos has the tagline “Beyond Information,” which is adapted to the news radio format and aims to make radio listeners trust the accuracy and speed of the information broadcast by Radio Solopos. In every broadcast, the announcer greets listeners as “Sobat Solopos” so that radio listeners become more familiar and feel like they are part of Solopos.

Third, the broadcast language is appropriate and shows the positioning of the radio station. A scriptwriter must be able to choose language style and diction so that broadcast scripts can be easily understood, pronounced, remembered, and not complicated. The spoken language used on Radio Solopos in the Bincang Sore program is semi-formal.

After learning these various strategies, radio script writing must go through several stages, such as pre-production, production process, and post-production. These various stages are carried out to maintain the quality of the broadcast script and how listeners respond after the radio program is finished.

First, pre-production. In the pre-production stage, scriptwriters need to research the script's purpose and understand the audience. This research is needed to identify potential listeners as a segment to be targeted and based on potential and daily needs in an area (Rihartono, 2015). At Radio Solopos, each program has its purpose. For example, the Bincang Sore program on Radio Solopos is a breakthrough aimed at familiarizing listeners.

Bincang Sore program in Solopos has carried out the stage of understanding the program's objectives and listeners well. In the Santai Sore program, Radio Solopos presents light topics about daily life in an interaction format. In this program, the targeted listeners are people on their way home, relaxing, or doing activities in the afternoon. Unlike the Fashion Talk program, Radio Solopos provides information about fashion aimed at fashion and style enthusiasts. A similar program, Culinary Talk, is also presented for people who like to explore culinary delights. These two programs aim to increase listeners' information and knowledge regarding fashion or culinary, whether general information or related to topics currently trending in Indonesia.

After knowing the goals and target audience, the scriptwriter's next stage is research and collecting material. This collection stage can take the form of material from the library or field data by conducting interviews (Nasution, 2018). In the Bincang Sore program, scriptwriters collect material from various sources: the internet, social media, or personal experience. In the Santai Sore program, the scriptwriter uses Quora and Media X as the primary material for searching for material. The Quora platform is very suitable because the Santai Sore program presents texts related to daily life or a person's experiences. Meanwhile, in the Fashion Talk program, scriptwriters mostly use fashion magazines or particular fashion websites as writing references.

Second, production. At the production stage, script writing at Radio Solopos uses semi-formal language because it still maintains the radio format, namely news radio. Write the script so the announcer can read the results of the material collected at the previous stage. The challenge in writing a program is the opening and developing of the content. In the Santai Sore program, the opening is an incident or topic that aligns with the script's content. The language style used is relaxed and emphasizes familiarity and warmth. Meanwhile, in the Culinary Talk and Fashion Talk programs, the style and language are formal, and

the information conveyed is prioritized.

In writing the Bincang Sore program script, Radio Solopos does not apply radio script writing techniques, including (1) punctuation marks, periods, and commas, which are usually in the form of a single slash (/) as a pause, double slash (//) as a marker for the end of the sentence, and a triple slash (///) to mark the end of the text. This writing is only done in news programs; it does not apply to casual programs, namely the Santai Sore, Bincang Fashion, and Bincang Kuliner programs. At Radio Solopos, the broadcaster of the three programs is used to reading scripts without these writing rules.

However, there are scriptwriting principles that Radio Solopos applies. According to Romli (in Kusumaningrum et al. 2021), he includes three things in writing radio scripts. First, use spoken language or everyday conversational language. On Radio Solopos, everything you want to say will be written in a sentence. Second, apply to Keep It Simple and Short (KISS), in which words and sentences are written briefly and without being long-winded. Script writing on Radio Solopos is done so that it is easy to hear, not difficult to pronounce, and easy for listeners to understand. Thirdly, the duration of each piece of information is around 30-90 seconds. Ensure that the sentences in the script consist of 15-20 words. Fourth, use the ELF method or Easy Listening Formula; namely, the broadcast script must contain correct sentences so that it is easy for listeners to hear and understand.

The scriptwriter makes edits and revisions after writing a script based on these principles. Editing can include punctuation, typographical errors, or sentence structure. After completing the revision, the manuscript is collected in a particular folder. Radio Solopos’s script storage is based on program type and broadcast time. This makes it easier for broadcasters to search for text or data to be used as a reference later.

After the production process, proceed to the third post-production process. At this stage, a radio needs to be evaluated. However, Radio Solopos does not carry out this stage. After the script is broadcast, there is no evaluation from the broadcaster, program director, or scriptwriter. This makes the scriptwriter evaluate previous mistakes as a lesson for the future. This is in line with what was stated by (Nasution, 2018) that the evaluation process is carried out after the broadcast to find things that are not to the plan so that corrections can be made. Compliance

in each stage is the primary key to successful radio management. Mistakes that occur during one of the stages will fail. Evaluation is carried out to find solutions, which are then used as appropriate steps to be taken so that the previous stages become more focused (Rihartono, 2015).

Apart from that, this evaluation stage is essential for Radio Solopos. This can help the scriptwriter to determine the ideas that will be written next. At this stage, you can also find the listener's favorite topics. If scriptwriters specialize more in listeners' preferences and needs, there will be an increase in the number of listeners.

## **Conclusion**

Technological advances now make it easier for people to connect and increase social mobility. To survive in the era of globalization, radio has made various efforts, including changes in the programs or content launched. In producing a radio program, the script is a liaison between the media and the audience in conveying the message effectively and clearly.

Radio Solopos manages radio, from planning to the broadcast process. The scriptwriting process at Radio Solopos considers the goals and needs of listeners, information research, use of language that suits the format, interesting openings, content development, and editing and collection stages.

Radio Solopos also emphasizes its characteristics as a news radio, namely presenting programs that prioritize accuracy and superior, fast, and balanced information. Writing a script for Radio Solopos requires expertise in accuracy, creativity, and punctuality. The script on Radio Solopos also adapts to current developments by joining in with the latest trends. By understanding these existing trends, Radio Solopos can quickly identify target listeners and find out what attracts listeners to become actively involved.

By paying attention to these things, Radio Solopos has managed to survive until now. This is proven by the fact that there is still interaction between listeners and broadcasters. Radio Solopos formats its programs through talk shows, discussions, and interactions, allowing listeners to participate by sending opinions, messages, or song requests. Radio Solopos continues to strive for its programs to attract listeners' interest, including the process of writing broadcast scripts.

Radio Solopos applies various strategies when determining the type of

broadcast and target audiences, such as compatibility, habit formation, conservation of program resources, and broad appeal strategies. Apart from that, at the production stage, Radio Solopos applies the most thorough preparation possible from pre-production to the production process. However, after the production process, Radio Solopos did not continue with the final stage of radio broadcast production, namely the post-production process, which contains an evaluation of all radio broadcast processes from start to finish.

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