

## Media Culture: *Radio Broadcast Dynamics in West Borneo*

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**Abstract:** This research seeks to examine the media culture which takes place on radio stations in Pontianak, West Kalimantan that has lasted about 20 years by focusing on the state of human resources at radio broadcasting media and broadcast programming. The study on cultural media in this research systematically is reviewed using qualitative research approach based on phenomenology in an attempt to see social conditions of the media, especially radio broadcasting particularly with regard to the human resources and program broadcasting. This study indicates that the dynamics of radio broadcasting do not always go smoothly since there are limited human resources in each broadcasting station which is associated with a less interest in the work field and the lack of professional personnel engaged in radio stations. In addition, one can see the culture of production on the sources of local culture presented as a broadcast program. The main base of commercial radio broadcasting programs refers to the utilization of diverse local culture such as Malay, Dayak, Chinese etc.

### 1 INTRODUCTION

So far, according to a progress report, broadcasting in Indonesia has been very appealing. As recorded by the Indonesian Broadcasting Commission in 2013, in Indonesia there were 439 private television stations and 1,828 private radio stations, (Wahyu Wibowo, 2013); and 37% of consumption on radio media was the second after television which is 97% (Nielsen, 2014). Radio presence has been so close to people's lives, as happened in general in Indonesia and in many developing countries.

The existence of radio media, of course, is supported by reliable human resources or broadcast programs that can meet the tastes of the audience. It refers to the principles of management that makes both of these important things in broadcasting. In reality, the spirit of advancing in the area of broadcasting to meet the needs of the community followed by a broadcasting business competition serves as potential business opportunities for the radio media to be present in this city.

As a provider of broadcast services, the production of creative synergy with local forces

subsequently becomes the theme of culture media. The ability of professional human resources and broadcast programs are able to realize that the media serves as a contributor to the culture that develops in the community, as the transformation of information, entertainment sources and a forum of community participation to talk about issues or themes related to the lives of community (Lim, Kim Hui, 2004); prioritizing the community as the subject and object of broadcast which is also the main purpose (Broadcasting Law No. 22 / 2002; P3SPS SK 9 2004, radio broadcasting: audio communication mass media which distributes ideas and information in the form of sound in a general and open manner, in the form of regular, ongoing programs; the society also has a huge dependence on engaging content with actual themes and concerns the life of the people brought by the print media (Arham Selo, et al., 2015).

When we look at the aspects of ownership of broadcast media in general, especially the FM band, it is still low especially in West Kalimantan where there are still fewer users of FM radios compared to Aceh, Yogyakarta, Bengkulu; Kepri and Babel,

Java, and Sulawesi (Rukman Pala, 2014); this situation seems to resonate the opinion of McQuail (2011) as a culture medium it is bound by ownership and self-reference. Regrettably, when the culture of production has been limited by several constraints, it remains technically simple and based on the wishes of individuals or several people who are interested in the presence of broadcasts such as commercial broadcast in the 1970s (Juniawati 2013).

Empirically, the radio stations are required to create broadcast programs as the product worth listening to in the community; the approach used to determine the genre of the broadcast station which is right or synergized with the latest technology is certainly a challenge in obtaining income from radio commercial business.

## 2 METHODS

This study used a qualitative approach. According to Bogdan and Taylor (1993) Qualitative research is research procedures that produce data in the form of written or spoken word or of people observed.

### 2.1 Data Collecting

The technique of collecting data will be through observation and interview. Observation and in-depth interviews were conducted at several private radio station in Pontianak is Kenari, M. Radio, Diah Rosanti, Prima Donna, Kita and Mujahideen.

### 2.2 Phenomenological Study Method

The method used is phenomenological study. Phenomenology means the study experiences or events that enter into the consciousness of the subject along with their meanings. This study looks at the role and position in many contexts, including attitudes (Sugeng Pujileksono, 2015). The phenomena of the radio station are operational with the strength of its human resources and its programs are diverse. This research seeks to explore the experience, the culture around which occurred in the implementation of their respective broadcast radio broadcasters which have different segmentation of the audience as well as the broadcast program and did not seek the opinion is right or wrong (Peele, 1985 cited by Basrowi Sukidin.2002) Therefore, researchers are trying to understand social state radio station.

## 3 RESULTS AND DISCUSSIONS

### 3.1 Broadcast Human Resources

The implementation of broadcasting management includes the overall activities of a radio station. As reference to the management that demands more involvement and participation of all parties of the organization, the radio station as an organization can certainly obtain resources needed to achieve the goal. In an effort to maintain stability, the process must be followed a selected procedure and continue to be measured and monitored (T. Hani Handoko, 1984).

Broadcasting management in a broadcasting organization should focus more on its function as a driving force, where there is the ability to influence, exploit intelligence or skills of others, plan, produce and air the programs. This is because the work of broadcast media according to J.B. Wahyudi (1994), broadcasting working hours are relatively 24 hours a day. Broadcasting is collective work or the work of a team, not individual-based. Broadcasting is a mix of human creativity and the ability of using equipment that require a lot of professional skills, and managers of broadcasting should be dynamic, etc.

The model proposed Hidajanto Djamal refers to the job description of each personnel in the organization of radio broadcasting either in a small or large organization, where in general these persons are responsible for the broadcasts such as news, off air, local content and music programs (John, E. Craft, 2001). Harley Prayudha (2004) argued that the position and role of a program director is very significant in the making of the broadcast programs. As quoted by Harley Prayudha from John Lund that *“as a Program Director (PD) you must obsessed with ratings, sales and profitability. The best ratings are those that can be sold to the market place. Train and reward your air talents: First-rate managers hire first-rate people; second-rate manages hire third-rate people”*.

One of the most crucial parts of the broadcast program is evaluation. The evaluation can be carried out through a rating system. The program director oversees the entire contents of the broadcast program. However, Prayudha’s opinion cannot be fully applied in Pontianak, because there are no rating agencies that carry out the rating of the radio broadcast programs in the city. Nevertheless, the author agrees that in its operational activities, the radio station relies a lot on the role of a program director who determines the broadcast content. All

of the resources in the radio station also indisputably contribute to the success of the radio operation.

Therefore, broadcasting is the result of team work. Further, T. Hani Handoko (1984) asserted the need for training and development of human resource capacity to establish an assessment of the implementation of work coupled with the award as motivation and career development.

### **3.2 Broadcast Genre**

The term broadcasting station according to Head - Sterling (1982) refers to an entity (individually, jointly, corporations or institutions that are not the central government) that is given permission by the central government to organize and schedule programs for a specific community in accordance with the plans that have been approved and transmitted to a radio receiver in accordance with certain set standards. Radio productions usually come with a powerful imagination so as to dazzle the audience.

In addition, it also will show the accomplishments of the media, as reviewed by Samsudin A. Rahim et al. (2004) citing McQuail (1995) whether the media can play a role in social and cultural domains and to what extent it can play a role in both of these domains. The answer depends on the media itself, its management, organizational goals and content.

The radio broadcast format characterizes a radio station and each station has its own broadcast format with certain characteristics (Irwanti Said, 2012). For example: there are radio stations that specialize on entertainment/music, information, mixed genres, propaganda, religious issues and children. For Morissan (2008), determining the format adopted by a media depends on market opportunities. It also concerns profit and loss. Then, there is a competitive analysis, i.e. direct competition (broadcast programs) and indirect competition (non-broadcast media).

Furthermore Morissan explained how the broadcast format is set by taking several things into consideration Morissan, (2008). In determining the format of professional broadcast there are two categories, namely age of the audience (teens / adults) and target audience.

However, as Harley Prayudha argued that the broadcast format is not just to determine the flow or the genre of the radio station, but also it is related to other matters such as production, personality and the making of the programs (Harley Prayudha, 2004). This is the method to see the extent of the needs of

society as the target broadcast product. The approach that can be made when determining the broadcast genre is by looking at the aspect to an area where the station stands or operates, the determination of broadcast formats may consider demographic segmentation, geographic, and psychographic as well as geo-demographic aspects.

The concept is to measure human activities such as time spending activities, public interests, viewpoints and basic human character (Morissan, 2008). Specifically Masduki tried to give the character of the audience in listening to radio broadcasts. Here is the typology of listeners (Masduki, 2004).

In looking at the behavior of the audience, especially as Morissan argued above, it is understandable that the number of audiences is closely associated with device of broadcast receiver and access to radio broadcasts they have. Some of the elements that can actually be contributed by the electronic media in the area where the media is present (audience demographics), are among others personality of the broadcasters because it is related directly to the listeners, local news about community activities and local advertising. Basically, the values of the locality can be a benchmark in determining the genre or broadcast formats (John E. Craft, Federic A. Leigh, Donald G. Godfrey, 2001)

### **3.3 Determining Broadcast Programs**

As an entity of the community, electronic mass media (the radio) cannot be separated from the management and the listeners who are the hobbyists and psychologically need pleasure. Therefore the manager here can be classified as an amateur. On the contrary, as a social institution, its presence must come with functions that should be carried out in a social system. The existence of the social system will create a manager as a social actor who has to carry out his/her functions in line with expectation of the community. This expectation will format the function to be performed by the mass media as a social institution. It can be a psychological drive, but equally important is the sociological motivation (Ashadi Siregar, 1996).

It is natural when the radio media has a high level of competition in creating new sensations for the listeners. In addition, the radio now should have the expertise in competing for the top spot in the hearts of listeners. Therefore, to reach this proximity with the listeners, be it in terms of the content or strategies to run the broadcasting media should be a target for a radio station.

Programming is an activity in broadcast management to plan broadcast an event and creating or placing it in a monthly, weekly or daily schedule (Nunung Parajarto, 2004). Broadcasting experts Asiah Sarji, 1991; Morissan, 2008; Hidajanto Djamal and Andi Fachruddin.2011; Nunung Parajarto. 2004 suggested that when determining broadcast programs, a radio or television station should consider the following aspects:

- Broadcasting Law No 32 / 2003 and the Code of conduct for broadcasting and broadcast program standards (P3SPS) Decree No. 9 / 2004
- Program ideas
- Research on the audience regarding opinion, tendency, lifestyle as the targeted object of broadcast.
- Decide on the Programs

Meanwhile, with the conditions of the radio stations above, the productivity radio stations of will be hampered by the quantity human resources, so it will become a barrier for the stations to thrive or to follow the tastes of the audience. Therefore, Morissan (2008) stated as quoted by Dominick (2001) that the radio station formats must be present in four areas: (1) the personality of the broadcasters and reporters; (2) selection of music and song; (3) selection of music and talk; and (3) advertisements, jingles and other forms of public notice.

This phenomenon shows that in the era of commercial media, the media programs are not only regarded as a commercial commodity but also as a cultural commodity (Fiske 1990 dalam Samsudin A. Rahim, 2004). The radio media work in this case is certainly not easy, and therefore, program scheduling strategies and improvement of broadcast quality have become very important to compete with other radio stations and television channels.

### 3.4 Human Resources Issue at Radio Stations

Here are conditions of private radio stations in Pontianak based on a survey carried out in 2015 as illustrated in the following table:

Table 1. Problems encountered by Radio Station in Pontianak on 2015

No	Radio Station	Problems encountered
1	Radio Kenari	❖ Inadequate human resources ❖ Too many radio jingles ❖ Disorganized rooms
2	M. Radio	➤ Broadcaster's skill (voice, character)

		➤ Arrangement of broadcasting space
3	Radio Diah Rosanti	Inadequate human resources
4	Radio Primadona	Equipment
5	Radio Kita	✓ Inadequate human resources ✓ Limited and small studio space
6	Mujahidin	Inadequate human resources both in terms of number and competence

The table above indicates that human resource management is one of the issues encountered by the radio broadcasting industry. Overall, in some private radio stations in Pontianak, the conditions are very distressing and at the same time affect the operation of radio broadcasting. Therefore, the issues of human resources can have an impact the radio stations especially regarding the inadequate soft skills and coupled with limited operational facilities. Limited professional human resources, experienced for the station in Pontianak is due to a lack of professional personnel engaged in the radio broadcasting industry. Interest among young people to be involved in the broadcast media is still low because of a lack of higher educational institutions that prepare professionals in the field of broadcasting. Another thing that becomes a concern for the prospective broadcasters involved in this industry is the opinion that the broadcasting media workers earn only little money. As a result, a lot of media workers expected to become the driving force end their career as soon as they can find another job. Some of them resign in a matter of months for not being able to survive in the broadcasting world. As a result, radio stations hire part-time workers who have varied educational backgrounds. These difficulties have become part of the system of recruitment that is still ongoing.

### 3.5 Broadcast Programs

In the development of radio broadcasting in Pontianak, From a total of 13 radio stations in the past, (KPID Kalbar 2010) now there are 20 private radio stations in this city (Broadcasting in 2016) due to the courage in designing broadcasting stations based on broadcast programs with their own characteristics. As for the radios in Pontianak, West Kalimantan, when people want to listen to dangdut music, Radio Kenari with dangdut music as its

typical main programs will come first to mind, despite a bit boredom when there are too many promotional programs or radio jingles. Each radio station has its own typology, RRI with its national and local news, while Volare with its recorded or live talk shows and pop music entertainment.

As a radio station with its own characteristics of news or entertainment, private radio stations in Pontianak are obviously maximizing their strengths in designing broadcast programs. Both Monolog and dialog (talk show) programs fill most of the broadcast content as well as off-air broadcasts, as in the case of Radio Kita with its *Teman Kita* program followed with a music request in *Hit Box* and *I love Monday* programs. For Radio Kenari, cultural approach serves as an effort to reach people in Pontianak, a city that made up mostly of majority ethnic Malays, Chinese and Dayak. Entertainment programs like Mandarin Karaoke are among entertainment programs directed to ethnic Chinese in the city of Pontianak as aired by radio Diah Rosanti. This program is a radio icon and has a lot of fans, which is indicated by the attention of listeners present in the studio when the program is on air.

Meanwhile, religious propagation programs contain mostly Islamic education. Studying Islam on air characterizes the Mujahidin radio media. The data in the field show that music programs fill most of the featured programs of private radio stations in Pontianak. The following is an overview of the featured programs and music programs featured in several private radio stations in Pontianak.

Table 2. Entertainment Porgram on Radio Station in Pontianak

No	Radio Station	Music Entertainment	Featured Program
1.	Kita	<i>Hit Box dan Teman Kita</i>	<i>I Love Monday</i>
2.	M. Radio	M.Spirit, Daytime Music, M. Party Liner, Afternoon Music, Evening Music, Music for the Soul, M.Relax, Memory love song, Early morning	Song request and evening talk

		spiritual songs	
3.	Primadona	Lagu dan Kenangan (Songs and memories)	Lagu dan Kenangan (Songs and memories)
4.	Kenari	Goyang Kenari (Dance music), Dendang Kenari (songs), Musik Gaul (contemporary music), Kenari Top Dangdut, Karoke suka-suka (carefree karaoke), Karoke Senandung Dangdut (Dangdut song karaoke)	Dendang Kenari, Goyang Kenari (Dance music), Dendang Kenari (songs)
5	Mujahidin	-	Ustad On Air, Tilawah Request
6	Diah Rosanti	Lagu pop Indonesia dan Pop barat (Indonesian and Western pop songs)	Penuntun Iman, Penyejuk Hati, Pontianak Hari Ini, Karaoke (Live), Program Mandarin. (Religious program, Pontianak Today, Karaoke (Live), Mandarin Program)

## 4 CONCLUSIONS

In addition to the other mass media, radio broadcasting has an important role in providing

information and entertainment to the community both in the city and the country. The power of radio broadcasts can reach remote places to help people face an increasingly complex life.

Broadcast access that is easily understood, combined with aspects of radio broadcasting device flexibility which is also easily accepted by society, makes this media continue to occupy the hearts of people. For radio broadcasting organizations today, the issues of audience that needs to constantly evolve with the times indicates that radio stations should be good at seeing what the audience wants. Besides the competition that also makes radio stations more creative, innovation in designing broadcast programs is badly needed. The need for professional human resources and the broadcast program as a means of maximizing production, designing interesting programs should go hand in hand despite being limited in terms of human resources.

As for the programs, radio broadcasting in Pontianak has sought to reach the hearts of the people of this city of various cultures and languages by providing a pedestal broadcast on local potential to grow and develop in society, such as the languages of Malay, Dayak and Chinese. There are also talk shows in a radio format as a method for producing information presented in a more relaxed, warm and engaging way without leaving the impression of the importance of the actual theme despite the fact that broadcasting activities have so far been constrained.

Therefore, the aspects of the management of the radio broadcast should be of prime concern throughout the broadcast process. All of the radio broadcasting work does not seem easy to do with the atmosphere of competition where radio programs should be more creative so that radio stations can remain being dynamic and pro-active in capturing the needs of the audience. At least, the public is the object of the broadcast and at the same time, a partner of the broadcast program itself.

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