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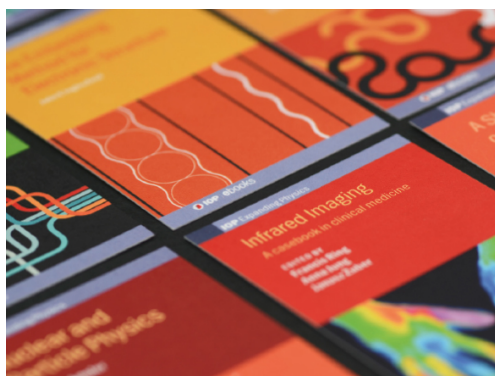


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The dynamics of electronic cinema production to maintain rating

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The dynamics of electronic cinema production to maintain rating

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Abstract. Electronic cinema or so-called sinetron is an important industry in private television in Indonesia. Without sinetron, private television will not be able to survive digital of era today. Although sinetron as a product of mass communications appear in era before it, in fact, sinetron can still survive until today. For that, the production house raced to create a sinetron story that is interesting to watch by the people of Indonesia. MNC Picture which is a subsidiary of MNC Group has produced sinetron, films and TV shows to support TV stations under MNC Group such as RCTI, MNC TV, Global TV, and others. Sinetron made by MNC Picture was able to grab the attention of Indonesian audiences, as evidenced by Sinetron able to become television program with the highest rating. It is interesting to examine in the study of communication science to find out how the dynamics of electronic cinema production to maintain the rating in MNC Picture. The theory used to approach the object is the political economy theory of communication and mass communication. The methodology used in the research is qualitative phenomenology. The result of this research is that there are three components of electronic cinema production dynamics to maintain the rating in MNC Picture which is sinetron theme and storyline which is close to Indonesian people habit, second monitoring of rating, and placement of digital product in sinetron content.

1. Introduction

Based on the results of a survey conducted by Kompas Research and Development in December 2015, which was quoted in nasional.kompas.com shows below, watching television has become a staple of society, especially Jakarta. The survey involved 1,436 Jakarta residents over the age of 13 proving more than half of respondents watched television for at least two hours per day. If averaged, Jakarta residents spend 2.5 hours or 10 percent of their time to watch television [1]. Although the development of communication and information technology is increasing rapidly with the birth of cyber media, it turns out that from the two results of the survey presented earlier, Indonesian people still like watching television. Electronic cinema or sinetron is still the dominance of the popular television show. Further research results Kompas cited in nasional.kompas.com shows the dominance of entertainment events, such as sinetron, movies, infotainment, and music is still a favorite viewer of television. It shows two out of five respondents chose RCTI, SCTV, and Indosiar as television stations they watch every day. RCTI, for example, from afternoon until evening broadcast the sinetron, while in the morning until noon presents infotainment and music. Similar programs are also being aired by SCTV, which broadcasts throughout the day and night of national films and sinetron.

The emergence of sinetron, which is one of the broadcast television content, begins with the drama known as Electronic cinema in 1930, which is a popular melodrama series that airs during the day. The



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program was initially broadcasted with a radio which later on subsequently switched to television. Furthermore explains the term Sinetron which stands for electronic cinema, the sinetron television program commonly known in Indonesia, was first coined by Soemardjono. The development of synchronization in Indonesia now raises impressions present in every day [2]. Sinetrons are present every day is familiarly known as a sinetrons run (stripping). Until now sinetrons are still the vein of television stations to continue to live. As quoted by tirta.id, data from Nielsen Advertising Information Services published in early February 2017 states that media advertising spending in 2016 grew by 14%, after having slowed down in 2015. With this growth, spending on television and print advertising reached Rp 1348 trillion. Of the total advertising expenditure, the flow of advertising that goes to television reaches 77%, around Rp 103.8 trillion. Nielsen estimates that the increase in television and print media advertising spending this year is not much different from last year. Furthermore, tirta.id the growth of fish shopping in television makes television stations compete to get advertisements. The fight to fight over the share of this ad is increasingly fierce. Issuers of three mainstream media groups such as PT Surya Citra Media Tbk (SCTV), PT Media Nusantara Citra Tbk (MNC) and PT Visi Media Asia Tbk (VIVA) competed to present the best programs to grab the attention of advertisers. The more ads, the more money the television company has to offer. According to the trito.id seizure of viewers at prime time increasingly tight. In January 2017, MNC achieved a viewership market of 41.8%, this portion decreased from December which was 43.2%. While SCTV won 23%, down from 24.8%. VIVA's share of viewers was recorded at 18%. According to the Nielsen survey, RCTI remains the most watched station during prime time, with a viewership share in January 2017 of 27%, followed by ANTV at 21.8%. Here is a picture of Advertising expenditure on television and television programs with high ratings [3].

As followed in www.mnccpictures.com MNC Pictures is a Production House which is part of the Media Nusantara Citra group, the largest media group in Indonesia. Where included are RCTI, MNCTV, GlobalTV, SINDO TV, Indovision, Okezone, Seputar Indonesia Daily, SINDO Magazine, Tabloid Genie, MNC Network, and dozens of other radio stations spread throughout Indonesia. Since its establishment in 2005, MNC Pictures has produced a variety of electronic cinema, films, and TV shows [4]. Electronic cinema made by MNC Picture often win awards. Quoted from Brilio.net Sinetron *Tukang Bubur Naik Haji* received seven awards at the same time by the Panasonic Gobel Award 2013. Likewise with the electronic cinema *Tukang Ojek Pengkolan*, and the *Dunia Terbalik* cinema electronic also became the favorite show of the Indonesian people [5]. From the background above, the formulation of the problem and the purpose of this study is to find out how the dynamics of electronic cinema production in maintaining rating. To support this research, a theoretical approach is very important to be presented as a foundation for seeing this phenomenon. The following is the explanation.

Media is not ordinary business seems to have become a debate for the development of communication science, especially mass communication. The position of the media as a media institution is central to the flow of information from various groups. In particular, in the history of mass media, it has grown with a strong and widespread image as an important player in public life and is essentially in the public domain. This is reflected in McQuail's model of thinking related to three kinds of influences that bind the media [6].

The mass media is believed to be not only a medium of message traffic or social elements in society but also a function as a means of submission and coercion of consensus by groups that are politically and economically dominant. Some political economy advocates have defined political economy in various senses. Oscar H Candy Jr explained that political economy is a response to the orthodoxy of neoclassical economic paradigms. Denis McQuail said that Political economy: the original word for theoretical, but for some time, it is used for theorists working in the neo-Marxist tradition to refer to the general view of media and society. In which politics is primarily about economic power. The critical theory that emerges in the neo-Marxist tradition refers to the general view of the media and society in the material economy as a factor that plays a role as a political determinant as an economic power. While Vincent Moscow said that the study of social relations, particularly the power relations, that mutually

constitutes the production, distribution, and consumption of resources, including communication resources in his book *The Political Economy of Communication* [7].

A critical approach in the study of political economy is characterized by three characters. First, the political economy approach is holistic in view of all social, political and cultural dynamics in a society. Second, the political economy approach is historical, the three economic approaches are praxis. In addition to these three approaches, there are two other orientations in looking at the political economy of mass media. First, orientation towards moral philosophy. Second, the political economy also pays attention to the capitalist impact in the process of the broadcasting institution. Another critical approach that saw this case was Vincent Moscovici, he added three specific approaches to the political economy of communication, namely commodification, spacialization and structuration. Commodification is Commodification or the process of transforming goods and services which are valued in their use. This change or transformation of values to be a function value is called commodification [8].

In simple terms, Mass communication is a communication process carried out by the communicator, in this case, is an institution or organization to the communicant or audience or audience through media or electronic cinema. Defines mass communication as follows;

"Mass communication when a source, typically an organization, employs technology as a medium to communicate with a large audience, mass communication is said to have occurred" [9].

Mass communication is positioned as an institution that disseminates information to the wider community, which uses technology as a medium to communicate. Media institutions are organizations or companies engaged in information, such as broadcast media, print media, film, music, and new media. Furthermore, Gerbner (in Ardianto) defines mass communication as follows;

"Mass communication is the technology and institutionally based production and distribution of the most broadly distributed continuous flow of messages in industrial societies" [10].

Mass communication is production and distribution based on technology and institutions from a continuous message flow and the most widely owned by people in industrial society. Already many communication science experts define mass communication, all definitions refer to institutions or institutions that produce information to a large audience. Electronic cinema are a form of mass communication, electronic cinema are produced by institutions and broadcast through television media to the public.

The development of television electronic cinema in Indonesia is currently very rapid. The number of serial and freelance electronic cinema on private television directly reflects bright prospects like production houses and advertising agencies that act as one of the suppliers of funds to sponsor the making and banning of electronic cinema on television. The development of television electronic cinema cannot be separated from ratings or measuring instruments to determine the popularity of an event. Furthermore explained in 1982 the Association of National Advertisers (ANA) answered the question with a specific method for calculating the quantity of the target audience. From here the forerunner of television ratings exists. In 1950, the television rating was developed by AC Nielsen Company (ACN) [11].

For rating research companies, trust in rating results is an extension of their services. As for television stations, ratings are part of the agenda of the daily meeting which helped determine the shift, change, and improvement of television programs. Rating is part of the image of a television station that is directly related to advertising and the value of the feature. The rating can be a tool of power to measure the growth of television stations. In carrying out the system of buying and selling television program packages, especially electronic cinema, what is happening now between the Production Houses and television in Indonesia is divided into four systems.

- Flat buy system, namely the buying system breaks up a production event from the television station to the Production Houses. Usually, in this system, the television benefited more. One of

the advantages is that the television does not need to pay royalties if the program package has to re-run (playback) the impressions that have been purchased.

- The canned product system, which is the Production Houses selling the finished products to the television station. This system contains considerable risks because if the television does not want to buy, Production Houses will lose.
- The profit sharing system is the system with the highest risk, but if the product of the event is successful, the profits that will be received by Production Houses will also be large. In this case, the Production Houses and television stations divide profits depending on the agreement of both parties.
- The buy slot system, namely Production Houses buys certain broadcast hours from television stations and the Production Houses are seeking their own funds from their production, which will be asked during the purchased hours.

2. Methods

The communication research methodology used in this research is phenomenological qualitative. Phenomenology according to Brouwer is the absolute basis and condition for all scientific activities, Brouwer further sees phenomenology as a way of thinking, a method of thinking, a way of looking at things. To convince people of a phenomenon and invite people to direct the phenomenon concerned, or show through language. To understand a symptom, there is no way, we must be able to watch and hear, explore the language spoken of. According to Denzin and Lincon, basically, there are two main things that are the focus of phenomenological research. The first is the descriptive and structural description. This study uses the structural description of how subjects experience and interpret their experiences. This description contains subjective aspects. This aspect concerns opinions, judgments, feelings, hopes, and other subjective responses in the subject of the study [11].

Subjects or locus are places or individuals that will be used as data sources or key informants and informants in this study. The subject in this study was MNC Picture, located in Kebon Jeruk, Jakarta. In addition, the subject of this research was electronic cinema producer in MNC Picture. After talking about the research subject the next most important thing is knowing the object of research. The object of research or focus is what researchers want to know from the subject or locus of the research. The object of this research is the dynamics of electronic cinema production to maintain ratings in MNC Picture.

Data collection techniques in this study are using primary and secondary data. Primary data is data from field observations and Focus Group Discussion (FGD) of electronic cinema producers in MNC Picture. Secondary data in this study are literature reviews, previous research, journals and online data that are relevant to this study. Data analysis techniques in the study include four stages, namely. First, the researcher will describe the research object. Both Horizontalization stages are, at this stage, the researcher will inventory important questions relevant to this research. The three stages of a cluster of meaning, researchers classify questions into themes or units of meaning, especially in structural descriptions or structural descriptions. The fourth stage is the description of the essence, at this stage, researchers build experience on the subject.

3. Results and discussion

3.1. Popular storylines

As explained in Literature Review. The contents of the electronic cinema message cannot be separated from the reality of today's society. With the content or content of messages that are close to the community, the community will easily accept the cinema electronic. This is in line with the opinion of the main resource person in this study is Roy Rakhamatullah as Head of Promo & BD.

"The advantages of the sinetron produced by MNC Picture are the strength of the theme that is close to the community, increasing the daily life of the community in general, the strength of the electronic

cinema character, and the plot. This is the power of the MNC Picture electronic cinema at the moment, "Roy said.

The opinion of the narrator in this research is in line with the thinking related to the content of the electronic cinema message which is related to social problems in the story of Sinetron which represent reality and the case of a positive story [11, 12]. Like only the electronic cinema produced by MNC Picture. From the observations of the electronic cinema researcher, it tells about the life of a group of husbands whose wives left their wives working as Indonesian Workers (TKI) abroad. The power of the electronic cinema content is like the contents of the story, the storyline, the character of the player becomes in Dunia Terbalik cinema electronic. But it is also important whether the audience likes the electronic cinema or not. Therefore MNC Picture will conduct a trial before.

"Usually we will broadcast 30 episodes first, from there we observe whether the audience likes it or not. It can be seen from the Ac Nelsen data that we get per minute. If the audience doesn't like the cinema electronic, we cut it, but if we like the cinema electronic, it will usually last a long time, like TOP / Tukang Ojek Pengkolan, which is more than 1000 episodes," Roy said.

According to the audience of Dunia Terbalik Yayuk's mother, who works as a housewife, said that she likes electronic cinema whose storyline is entertaining.

"Every day I watch the Dunia Terbalik, the story is funny and relaxed. I like watching television that is relaxed. I don't want to watch electronic cinema that drain emotions, just laugh. "

Furthermore, Yayuk's mother confirmed the popular story is an important thing that makes the electronic cinema acceptable to the public. The same thing was expressed by the loyal audience of the Dunia Terbalik Mrs. Sri who works as a housewife stated that an attractive electronic cinema is an electronic cinema that is close to people's lives.

"If I like things like us, there are usually sinetron that are fancy, I don't like them. Usually boring and only broadcast images of sadness, I don't like it. I like the Dunia Terbalik because like us life and not too much (excessive). Besides that, the Dunia Terbalik electronic cinema teaches goodness to me."

The positive electronic cinema story seems to be a favorite of electronic cinema, stories that contain positive values can make the Dunia Terbalik electronic cinema become a favorite of Indonesian people. This can be proven from the results of the AC Nelsen Rating obtained from the Dunia Terbalik Electronic cinema , which is still the most popular electronic cinema program produced by MNC Picture.

3.2. Monitor ratings

This dependence does not only seem to be MNC Picture, but the average broadcasting industry in Indonesia subscribes to AC Nelsen's Rating data to see each competitor's strengths. The strength of AC Nelsen's data can even be an indicator of what scenes in the electronic cinema are the most preferred by the audience.

"From AC Nelsen data, we can know minute by minute (mbm) from a cinema electronic. For example, the courtship scene is blue, meaning the audience is very fond of the courtship addiction. This will be the data for the production team to repack the courtship for longer. For example, the characters in the electronic cinema that the audience doesn't like are red, we will cut the artist "said Roy.

Following this, researchers will present AC Nelsen data obtained by researchers to see the overall television program in Indonesia on Monday, May 14, 2018.

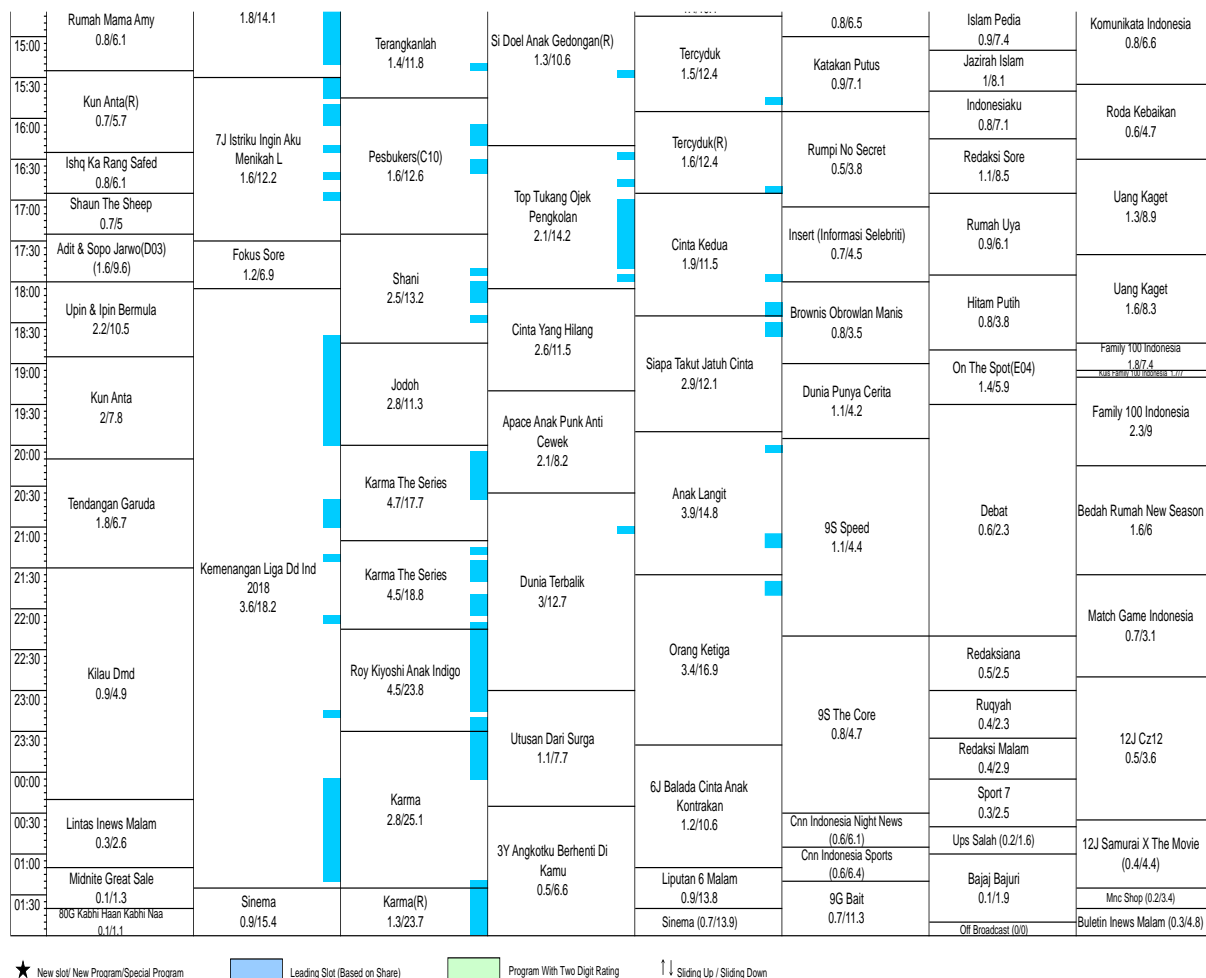


Figure 1. Daily rating report: Monday, May 14 2018 (source: resource observation data).

From the data released by AC Nelson Rating to the television station, it can be seen that the programs favored by the people of Indonesia. The blue color in the data above is the Leading Slot (Based on Share) or the program most watched by the Indonesian people. In the first red circle made by the researcher, the Sinetron *Tukang Ojek Pengkolan* (TOP) almost got the most audience. While the *Dunia Terbalik* Electronic cinema in the second red circle also only get a little blue at 9:00 p.m.

The data above shows the broadcasting industry competition on Monday, May 14, 2018. Indeed, at the Primetime clock electronic cinema on RCTI compete closely with ANTV programs such as *Karma the Series*, *Roy Kiyoshi Indigo* and *Karma Children*. The data certainly makes each television station make strategies to be the most watched by the community.

"From the data, we will see the position of the electronic cinema or our program in which position. We learn blue, which means that the audience likes the show or the scene, we reproduce or work. Even one of our electronic cinema titles has 4 Dunia Terbalik electronic cinema directors to pursue the show," said Roy.

The blue color in the AC Nelson Rating, shows the program, at these hours or seconds is a television audience favorite. The data is a reference for Production Houses or Production House to make a storyline that is in accordance with the wishes of the television audience. Therefore the character of electronic cinema in Indonesia is more directed towards striping or broadcasting. As stated by the main resource person is to make electronic cinema chase the show requires 4 directors at once.

"For example, there is a love scene between two young people in electronic cinema, we see the results are blue, meaning Indonesian viewers like the scene. Therefore, we will extend the episode to make the audience more curious and pay more attention to the love scene," said Roy

From the results of the interview, it seems to have answered the formulation of the problem related to the dynamics of electronic cinema production to maintain the rating in MNC Picture. The electronic cinema theme still refers to AC Nelson's Rating data which measures the attractiveness of television programs in the eyes of Indonesian audiences.

3.3. Digital placement product placement to indulge electronic cinema spectators

One way to indulge electronic cinema is by Digital Product Placement. Digital Placement Product or placement of Digital Product Placement, in short, is an advertisement inserted in a television program, so inevitably the electronic cinema lovers will see the products advertised in the cinema electronic. Digital Placement Products become a new form of advertising for electronic cinema. Because currently, commercial advertisements that appear too much can trigger TV boredom in enjoying television. So that television viewers prefer to switch television channels to get other programs. The following is an example of a Dunia Terbalik cinema electronic Placement Product on Friday, May 18, 2018.

"Yes, usually the character of the audience if there are advertisements, they immediately move the channel. They don't want to watch advertisements, but like there are unwritten rules between other television stations, or peering at each other whether the television station is next to the advertisement or not. Our adverts are also advertisements or vice versa. The audience finally also got an advertisement if they moved the channel," Roy said.



Figure 2. Digital placement product (source: resource observation data).

Digital Placement Product also seems to be an alternative for production houses to make electronic cinema viewers still feel at home watching their favorite electronic cinema. Advertising products that are inserted into the storyline, whether it is realized or not for the audience, Digital Placement Products can make television viewers not move their channels or television programs. As stated by the resource person in this study, Ms. Yayuk as the director of the Inverted cinema electronic.

"Yes, I know there are advertisements there, but according to my dear, it's not good. Because the ad is short and doesn't bother watching people. If the ads get used to being very annoying, just watch the ad for a long time. So I like what's in the story too"

From the results of the discussion and analysis above, it was answered how the dynamics of electronic cinema production to maintain the rating in MNC Picture is the electronic cinema theme and storyline that is close to the habits of the Indonesian people so that Indonesian people feel the closeness of the story to their daily lives. Both rating monitoring is used by production houses to create new and interesting content or maintain content to remain the most likable. Finally, the placement of digital

products in the electronic cinema content will make electronic cinema viewers feel at home watching the electronic cinema until it's finished, not cut off with advertisements.

4. Conclusion

Electronic cinema production to maintain ratings in MNC Picture is to make the storyline of electronic cinema in accordance with everyday life. To create the storyline, the production house must have data on whether the electronic cinema is preferred or not. Data in the form of AC Nelsen rating results, are used to monitor minutes or track what scenes the audience likes. The rating monitoring will later be considered by the production house to design the electronic cinema storyline in accordance with the wishes of the audience. Finally, the dynamics of electronic cinema production to maintain ratings in MNC Picture is by implementing a Digital Placement Product system, to give advertisers the opportunity to enter the content or storyline of the electronic cinema, without having to cut electronic cinema with advertisements. Digital Placement Products seem to be able to indulge electronic cinema to keep watching electronic cinema without having to move their television channels.

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