

## Organizational Communication Strategy in Reporting Ramadan Coverage (*Jelang Berbuka*) and Breaking News of the *Sidang Isbat* For 1 Syawal 1446 H

Anisah Humairah<sup>1</sup> , Titin Setiawati<sup>2</sup> , Andhika Pamungkas<sup>3</sup> 

<sup>1</sup>Universitas Muhammadiyah Prof. Dr. Hamka, Indonesia

<sup>2</sup>Universitas Muhammadiyah Prof. Dr. Hamka, Indonesia

<sup>3</sup>Universitas Muhammadiyah Prof. Dr. Hamka, Indonesia

### ABSTRACT

*Television remains in demand thanks to its broad reach, diverse programming, and creative, collaborative production teams, supported by digital transformation to maintain broadcast quality and interactivity. This study examines the communication strategies of production teams in broadcasting Ramadan news and breaking news of the Sidang Isbat (Islamic council meeting to determine the start of Ramadan), focusing on the challenges of airing religious and public-value content. The research uses a qualitative case study approach, with interviews, observation, and documentation as data collection techniques. Data was processed through condensation, presentation, and conclusion drawing. Research findings show that TVOne's communication strategy involves cross-division coordination, the development of religious-commercial content, multiplatform usage, and a deep understanding of the Ramadan audience's characteristics to deliver accurate, relevant, peaceful, and professional information across various broadcast channels. TVOne's Sidang Isbat Breaking News emphasizes accuracy, neutrality, and intensive cross-team coordination, delivering information based on scientific and religious data, and is broadcast live with multiplatform support for broad reach. The Jelang Berbuka (Before Iftar) program combines religious and commercial content, managed by a religious team, structured with empathetic narratives, aired on TV and digital platforms, and developed through intensive coordination and audience evaluation. Conclusion: TVOne's communication strategy emphasizes cross-division coordination, broadcast flexibility, team collaboration, digital evaluation, and the application of the 6C principles for the success of high public-value and religious programs.*

**Citation:** Humairah, A., Setiawati, T., & Pamungkas, A. (2025). Organizational communication strategy in reporting Ramadan coverage (*Jelang Berbuka*) and breaking news of the *Sidang Isbat* for 1 Syawal 1446 H. *Syiar: Jurnal Komunikasi dan Penyiaran Islam*, 5(1), 63–76. <https://doi.org/10.54150/syiar.v5i1.605>

### Correspondence:

Anisah Humairah,  
[annisahumairoh81@gmail.com](mailto:annisahumairoh81@gmail.com)

**Received:** March 29, 2025

**Accepted:** June 18, 2025

**Published:** June 24, 2025

### Keywords:

*Communication, Production team, Television, TVOne*

**Copyright** © 2025 Anisah Humairah, Titin Setiawati, Andhika Pamungkas



## A. INTRODUCTION

Television remains a favored medium among the public due to its broad reach, diverse programming, and live broadcasts, despite the rapid growth of social media as a source of information and entertainment (Hariyati et al., 2024; Akbar & Ramli, 2024; Pamungkas, 2021). The production team plays a vital role in crafting creative program strategies to maintain ratings, attract audiences, and achieve media industry goals effectively (Wulandari & Bastian, 2020; Morissan, 2004). Producers are responsible for transforming creative ideas into innovative and engaging programs, supported by a production team that ensures content quality and sensitivity from concept to broadcast (Oktaviansyah & Nawiroh Vera, 2017).

As a national news television station, TVOne strategically delivers key information, such as Ramadhan and Eid al-Fitr news. The increasing ratings of religious programs, including coverage of the Isbat Session and homecoming flow, reflect the public's high demand for accurate and reliable information. The announcement of 1 Syawal is crucial for the media to reach broad audiences and demonstrate broadcast professionalism.



Figure 1. Rating and Share of the Breaking News on the Isbat Session

| 1  | Channel    | Market                |            |          |              |     |       |         |            |
|----|------------|-----------------------|------------|----------|--------------|-----|-------|---------|------------|
| 2  | TVONE      | ALL-Markets           |            |          |              |     |       |         |            |
| 3  |            |                       |            |          |              |     |       |         |            |
| 4  | Date       | Description (grouped) | Start time | End time | Rating/Share | TVR | Share | 15+ UMI | Teleserial |
| 5  | 01/03/2025 | JELANG BERBUKA        | 18:02:38   | 18:20:29 | 00:17:52     | 0.9 | 3.8   |         |            |
| 6  | 02/03/2025 | JELANG BERBUKA        | 18:01:23   | 18:19:55 | 00:18:33     | 0.8 | 3.3   |         |            |
| 7  | 03/03/2025 | JELANG BERBUKA        | 18:01:18   | 18:17:13 | 00:19:56     | 0.9 | 3.5   |         |            |
| 8  | 04/03/2025 | JELANG BERBUKA        | 18:01:42   | 18:18:34 | 00:16:33     | 0.9 | 3.8   |         |            |
| 9  | 05/03/2025 | JELANG BERBUKA        | 18:00:36   | 18:18:02 | 00:17:27     | 0.5 | 2.4   |         |            |
| 10 | 06/03/2025 | JELANG BERBUKA        | 18:00:37   | 18:16:53 | 00:16:17     | 1.2 | 5.4   |         |            |
| 11 | 07/03/2025 | JELANG BERBUKA        | 17:58:49   | 18:15:59 | 00:17:11     | 1.1 | 4.8   |         |            |
| 12 | 08/03/2025 | JELANG BERBUKA        | 17:58:56   | 18:15:57 | 00:17:02     | 0.8 | 3.2   |         |            |
| 13 | 09/03/2025 | JELANG BERBUKA        | 17:59:22   | 18:18:51 | 00:17:30     | 0.5 | 2.3   |         |            |
| 14 | 10/03/2025 | JELANG BERBUKA        | 17:58:03   | 18:15:16 | 00:17:14     | 0.8 | 3.3   |         |            |
| 15 | 11/03/2025 | JELANG BERBUKA        | 17:57:42   | 18:15:01 | 00:17:20     | 0.9 | 4.0   |         |            |
| 16 | 12/03/2025 | JELANG BERBUKA        | 17:56:37   | 18:14:20 | 00:17:44     | 0.8 | 3.8   |         |            |
| 17 | 13/03/2025 | JELANG BERBUKA        | 17:56:35   | 18:15:55 | 00:19:21     | 0.6 | 2.8   |         |            |
| 18 | 14/03/2025 | JELANG BERBUKA        | 17:55:58   | 18:13:41 | 00:17:44     | 0.7 | 3.2   |         |            |
| 19 | 15/03/2025 | JELANG BERBUKA        | 17:55:45   | 18:15:35 | 00:19:51     | 0.5 | 2.2   |         |            |
| 20 | 16/03/2025 | JELANG BERBUKA        | 17:54:51   | 18:14:12 | 00:19:22     | 0.9 | 4.2   |         |            |
| 21 | 17/03/2025 | JELANG BERBUKA        | 17:54:42   | 18:13:21 | 00:18:40     | 0.5 | 2.2   |         |            |
| 22 | 18/03/2025 | JELANG BERBUKA        | 17:53:42   | 18:12:23 | 00:18:42     | 0.9 | 4.1   |         |            |
| 23 | 19/03/2025 | JELANG BERBUKA        | 17:53:43   | 18:13:44 | 00:20:02     | 0.6 | 2.7   |         |            |
| 24 | 20/03/2025 | JELANG BERBUKA        | 17:54:50   | 18:13:48 | 00:18:59     | 0.3 | 1.0   |         |            |
| 25 | 21/03/2025 | JELANG BERBUKA        | 17:54:17   | 18:12:48 | 00:18:32     | 0.7 | 3.4   |         |            |
| 26 | 22/03/2025 | JELANG BERBUKA        | 17:53:43   | 18:10:54 | 00:17:12     | 0.6 | 2.9   |         |            |
| 27 | 23/03/2025 | JELANG BERBUKA        | 17:52:24   | 18:10:50 | 00:18:27     | 0.5 | 2.3   |         |            |
| 28 | 24/03/2025 | JELANG BERBUKA        | 17:52:23   | 18:10:59 | 00:18:37     | 0.6 | 2.8   |         |            |
| 29 | 25/03/2025 | JELANG BERBUKA        | 17:51:28   | 18:10:56 | 00:19:29     | 0.5 | 2.6   |         |            |
| 30 | 26/03/2025 | JELANG BERBUKA        | 17:52:01   | 18:09:15 | 00:17:15     | 0.8 | 3.7   |         |            |
| 31 | 27/03/2025 | JELANG BERBUKA        | 17:50:28   | 18:07:47 | 00:17:20     | 0.8 | 3.5   |         |            |
| 32 | 28/03/2025 | JELANG BERBUKA        | 17:50:34   | 18:07:46 | 00:17:13     | 0.5 | 2.7   |         |            |
| 33 | 29/03/2025 | JELANG BERBUKA        | 17:49:36   | 18:06:54 | 00:17:19     | 1.5 | 7.4   |         |            |
| 34 | 30/03/2025 | JELANG BERBUKA        | 17:49:34   | 18:06:35 | 00:17:02     | 0.5 | 2.9   |         |            |

Figure 2. Rating and Share of “Jelang Berbuka” Program

According to Nielsen data, TVOne achieved the highest performance during the live broadcast of the Isbat Session for 1 Syawal 1446 H, with a TV rating (TVR) of 1.4 and a share of 7.3%, surpassing competitors such as iNews, Kompas TV, and Metro TV. This success was

not coincidental but resulted from strategic planning and strong behind-the-scenes coordination. The production team, including producers and assistant producers, implemented effective communication strategies to respond to breaking news swiftly, maintain social and religious sensitivity, and deliver accurate information.

The intense competition in the television industry demands that producers and media professionals adopt creative and innovative strategies, supported by a well-structured organization to ensure optimal operations (Purnawan et al., 2024; Khusna, 2018; Siskawati et al., 2023). Communication, as a process of creating shared understanding, is critical in building leadership, enhancing collaboration, and ensuring effective organizational coordination (Zahara, 2018; Thalib & Alkatiri, 2021).

The complexity of team communication and orchestration of automated video systems has been shown to enhance collaborative effectiveness and the natural flow of interaction in both work and live broadcast settings (Hosking et al., 2019; Falelakis et al., 2016). The digital transformation of broadcasting through digital system migration and updated regulatory policies has opened up new opportunities for information distribution and spectrum efficiency (Supadiyanto & Santoso, 2024; Miteva, 2019). Integration of television with digital and social media has created a new, interactive viewing experience, enhancing audience engagement and loyalty through real-time communication during live broadcasts (Jacobs & Booth, 2021; Lim et al., 2015). Multiscreen experiences, social audiences, and rising viewership during the pandemic highlight the strategic role of social TV in fostering engagement, advertising, and interactive health communication (Rúas-Araújo & Quintas-Froufe, 2020; González-Neira et al., 2020; Saavedra-Llamas et al., 2020; Huang et al., 2023; Ibrahim et al., 2024).

This research aims to examine the communication strategies of the TVOne production team in designing and broadcasting Ramadhan news programs (*Jelang Berbuka*) and the breaking news of the 1 Syawal 1446 H Isbat Session. The primary focus is to understand how the team addresses the challenges of live broadcasting with high religious and public value. This study is expected to contribute to developing best practices in religious broadcast communication in the television industry. The findings show that content planning, technical coordination, and sensitivity to religious values are key to successful broadcasting, particularly in maintaining audience trust and the credibility of live news delivery.

## B. RESEARCH METHODS

This research was conducted at the TVOne Production Team office in Jakarta, which coordinates and implements Ramadhan news broadcasts (*Jelang Berbuka*) and breaking news of the Isbat Session 1 Syawal 1446 H. This location was chosen because it is directly relevant to the broadcast's communication and production process, which is the study's focus. This study used a qualitative approach with a case study method, as it allows the researcher to explore in depth the communication strategies in the context of religious live broadcasts with high public value. Data were obtained through two primary techniques. First, in-depth interviews were conducted with purposively selected informants who have strategic roles in the production process, namely: Programming Manager (responsible for planning and broadcast concepts), News Production Manager (manages broadcast technicalities and editorial team), and Gathering Manager (manages field coordination and content collection). Interviews were conducted directly during April 2025, each lasting 45–60 minutes. Second, documents in the form of



broadcast share rating data were obtained internally from TVOne to evaluate the effectiveness of the program from the audience reception perspective. Data were analyzed using a thematic analysis approach through three main stages: Data condensation, filtering, summarizing, and selecting important information from interview results and documents. Data display: organizing data into themes and categories. Conclusion drawing: interpreting communication patterns and linking them with theory and research objectives. Data validity was tested through triangulation of techniques and sources, namely: technique triangulation: combining interview results with broadcast rating documentation. Source triangulation: comparing data from three different informants with complementary functions. Member checking: Data interpretation results were confirmed with the informants to ensure meaning accuracy and prevent researcher bias.

## C. RESULTS AND DISCUSSION

TVOne implements a structured and flexible communication strategy to balance the speed and accuracy of information, especially in Breaking News and *Jelang Berbuka* programs. Cross-division coordination is key, where each coverage is preceded by a strict briefing and the provision of a Terms of Reference (TOR) to reporters and sources to ensure accuracy. The production team also prepares backup sources and alternative materials to anticipate technical obstacles in the field. In the newsroom, a double verification process is carried out to guarantee data accuracy, supported by technologies such as real-time cue cards and briefings via IFB to ensure information delivery remains fast and precise. Differences in communication approaches are found in regular programs and special Ramadhan programs on TVOne. Regular programs emphasize informative and current elements, while Ramadhan programs highlight religious values, calmness, and Islamic cultural sensitivity. This is reflected in narration, language choice, visualization, and background music. Communication in Ramadhan programs is also directed towards Muslim audiences, considering the religious context in scriptwriting and source selection. Implementing Service-Oriented Architecture (SOA) helps overcome interoperability issues, enables non-web device integration, and offers cost-effective production solutions for community television and small productions (Huf et al., 2016; Luzuriaga et al., 2020).

Audience feedback greatly influences broadcast development. TVOne utilizes criticism from viewers and interactions on social media as evaluation material and as a basis for formulating more effective digital communication strategies. Evaluations also include improving team coordination and technical SOPs. Three key managers, production, gathering, and programming, share a common vision on the importance of cross-division coordination and technical readiness, although each focuses differently: production on technical and informational aspects, gathering on resources, and programming on narration and content alignment with TVOne's identity. The television production team communication system has experienced significant technological advancements, especially the transition to IP-based systems, adoption of high-definition formats, as well as increased use of remote production, which can improve interoperability, workflow efficiency, and overall broadcast quality, while providing a more interactive and immersive media experience (Kunič & Šego, 2018; Evans et al., 2017; Wang & Du, 2021; Shirato et al., 2020).

The TVOne production team, comprising the Programming Manager, News Production Manager, and News Gathering Manager, implements the following communication strategies

for the *Jelang Berbuka* program and the *Sidang Isbat Breaking News* coverage:

### 1. TVOne Production Team's Communication Strategy

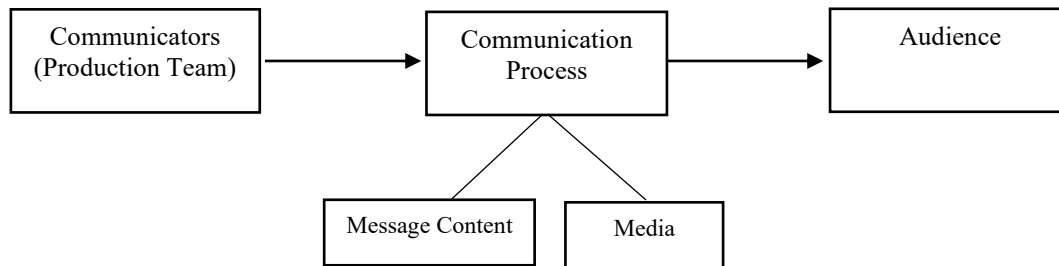


Figure 3. Communication Process

#### a. TVOne's Communication Actors (Communicators)

The execution of the *Jelang Berbuka* and *Sidang Isbat Breaking News* programs at TVOne demonstrates cross-divisional coordination within a complex and integrated broadcast organizational structure. The *Sidang Isbat Breaking News* production involves key editorial team elements, including news gathering crews, producers, assistant producers, and regional bureaus in major cities such as Medan, Yogyakarta, Surabaya, Makassar, and Jakarta. This coordination ensures speed, accuracy, and synchronization in the nationwide information delivery. Sylvester Keda, TVOne's Manager of News Production, emphasized that the program reflects a collective effort involving various actors within journalistic and technical broadcasting domains. On the other hand, *Jelang Berbuka*, being both religious and commercial, is managed by the religious content team, which possesses the competence to design Islamic content. The programming division regulates the program's duration. This illustrates how content type and characteristics shape the structure and management model of TVOne's programs. The adoption of virtual production technologies and the growth of streaming services have further driven real-time creative collaboration, workflow automation, and international teamwork, enabling more efficient and innovative production processes (Wickert et al., 2023; Minardi & Alonso, 2017; Iordache et al., 2022).

The *Sidang Isbat Breaking News* production involves simultaneous coordination among editorial teams, producers, and regional bureaus to ensure prompt and accurate reporting. Meanwhile, *Jelang Berbuka*, which includes elements such as sermons (*tafsir*), prayers, and light Islamic information, is tailored to sponsor needs and managed by the religious team. This is supported by statements from Sylvester Keda and Ade S. Pepe, who underscore the importance of time segmentation and the cultural relevance of Ramadan content. Pre-production stages are systematically carried out through program committee meetings involving the programming manager, producers, scriptwriters, technical teams, creatives, and studio supervisors. Inter-team communication during the broadcast utilizes intercom systems, IFB headsets, and internal WhatsApp groups. The script coordinator and floor director control the program rundown, with the studio producer overseeing broadcast content and reporters

delivering live updates from the field. Information is distributed in real-time via Google Drive, supported by internal communication channels to ensure synchronization between studio narratives and on-field facts. This internal communication structure guarantees that all team members clearly understand the broadcast message and can execute production efficiently and cohesively. Effective team coordination is grounded in strong managerial strategies, real-time communication, and structured training (Bula et al., 2024; Ehrler et al., 2021; Zhou et al., 2025).

b. Content of TVOne's Communication Message/Information

The narrative design of TVOne's Ramadan programming, especially the *Jelang Berbuka* segment, is carefully crafted to balance religious values with commercial interests. The content is curated to reflect the intense spiritual atmosphere of Ramadan while also addressing the promotional needs of sponsors who view the pre-*iftar* time slot as strategically valuable. The program format includes brief Islamic sermons (*tausiyah*), prayers, inspirational stories, and light Islamic information, all designed to touch the emotional and spiritual sensibilities of the audience. According to Sylvester Keda, the narrative is developed carefully considering Islamic values, current and relevant information, and humanistic aspects. It is delivered with a calming, empathetic, yet still factual tone. The content creation process is conducted strategically, considering airtime duration, pre-*iftar* time segmentation, and sensitivity to cultural and Islamic norms. As such, the program's narrative is informative and fosters a spiritually relevant atmosphere, avoids controversy, and appeals to a broad spectrum of viewers during the holy month. The shift toward remote work has increased video communication, with OTT applications replacing traditional SMS. Social media plays a crucial role in crisis communication, yet it also presents challenges regarding the spread of disinformation and efforts to counter it (Subock, 2021; Yahaya et al., 2018; Casal-Ribeiro et al., 2025; Chen, 2022; Sa'ad Abdullahi & Pindiga, 2023).

The narrative and content design for both *Jelang Berbuka* and the *Sidang Isbat* Breaking News at TVOne is carried out systematically, guided by religious values, cultural sensitivity, and journalistic principles. For *Jelang Berbuka*, the narrative is intentionally created to convey a peaceful and comforting atmosphere, aligning with the spiritual essence of Ramadan. Content includes sermons, prayers, inspirational stories, and light Islamic knowledge tailored to the program's duration and sponsor needs. According to Sylvester Keda, the message delivery is calm, empathetic, and clear of sensitive issues. Meanwhile, the *Sidang Isbat* Breaking News prioritizes neutrality, factual reporting, and clarity. TVOne prepares a Terms of Reference (TOR) for reporters and sources to ensure communication remains objective and scientifically grounded, especially regarding the hilal (crescent moon) sighting and observation methods. The editorial team applies double verification, and the anchors deliver only validated information. Ade S. Pepe adds that the use of credible sources such as the Ministry of Religious Affairs and astronomical experts, and the application of an Islamic tone, reinforces the relevance and accuracy of the broadcast. Thus, the program serves as an information platform and a space for spiritual

education, supporting Islamic values and the cultural identity of Indonesian Muslims during Ramadan.

c. TVOne's Communication Media Channels

TVOne adopts a multi-platform news delivery strategy, with national television as the primary channel, supported by digital platforms such as YouTube, social media (Instagram, Twitter/X, Facebook), and its official website. This strategy aims to broaden audience reach and enhance engagement, particularly among younger viewers who are more active on digital channels. According to Ade S. Pepe, TVOne broadcasts content live via television. At the same time, the digital team repackages the material to match the characteristics of each platform, such as short-form videos or vertical formats. Breaking news is typically disseminated through social media for speed and real-time responsiveness, whereas religious programs like *Jelang Berbuka* are prioritized for television broadcasts to preserve their solemnity. Media segmentation is aligned with audience behavior: regional viewers rely more on television, while younger audiences engage primarily through digital platforms. These differing media characteristics require flexible and strategic coordination between editorial, technical, and digital teams. Adopting remote production models and workflow automation necessitates intensive coordination among production crews, especially as teams are no longer co-located and content demand continues to rise (Coche & Lynn, 2020; Okopnyi et al., 2023).

TVOne implements its cross-platform communication strategy with an approach tailored to the specific nature of each medium. Live TV broadcasting emphasizes speed, accuracy, and continuity since it cannot be revised. At the same time, digital content allows for editing, visual repackaging, and adding highlights, better aligning with digital audience behavior. According to Sylvester Keda, digital strategies tend to be more visually friendly and sometimes click-driven, yet they still uphold the validity of information. Key technical challenges include signal interference and unstable internet connections during live field coverage, especially under extreme weather conditions. Additionally, format differences between TV and digital platforms require content adaptation to ensure optimal presentation on each channel. Digital content must be concise and visually engaging, while television programming maintains a more structured and in-depth narrative. Infrastructure limitations in remote areas also present operational hurdles. Therefore, an integrated technical strategy and strong cross-divisional coordination are essential to ensure smooth, synchronized, and effective news delivery across all platforms. Long-term projects such as serialized programs demand continuous coordination, ergonomic synergy, and efficient onboarding/offboarding procedures to maintain consistency, efficiency, and production success (Brembilla, 2018; Levenson et al., 2022).

Sylvester Keda, Manager of News Production, and Ade S. Pepe, News Gathering Manager, highlight several technical challenges TVOne faces in multi-platform news delivery. Keda notes that signal interference, unstable internet connectivity, and adverse weather affecting satellite transmission are common obstacles during live broadcasts. Additionally, variations in format and aspect ratio

between television and digital media present difficulties in maintaining consistent visual quality. Pepe adds that technical readiness across regions varies, including bandwidth limitations and equipment constraints among contributors, which can hinder news-gathering efforts. He also stresses the importance of fast editing and cross-platform uploading to ensure timely information delivery and competitiveness in the digital landscape. Both managers emphasize the need for robust technical and operational coordination to overcome these challenges and maintain the quality of news presentation.

d. Recipients / Audience

The TVOne production team understands the characteristics of the Ramadan audience as a group that seeks religious, reflective, and peaceful content. According to the Manager of News Production, viewers during the pre-*iftar* period seek religious information delivered in a calm, neutral, and soothing tone. Therefore, the news narrative is designed to avoid controversy and emphasize spirituality. From a programming perspective, this approach is supported by internal research analyzing media consumption trends and digital audience preferences. The findings indicate that Ramadan viewers are more religious and appreciate inspirational content. Consequently, the news presentation is tailored to be more empathetic and less confrontational than regular broadcasts. News organizations adapt content to audience characteristics while addressing digital demands, platform fragmentation, and performance metrics such as trust, reach, and engagement, using new tools to understand consumption behavior better (Hradziushka et al., 2025; Hasebrink & Hölig, 2020; Picone, 2016).

Sylvester Keda, Manager of News Production, and Ferry Nor Wiendarto, Manager of Programming, emphasize TVOne's deep understanding of the Ramadan audience awaiting religious information before *iftar*. Sylvester highlights the importance of delivering news in a calm, neutral, and peaceful atmosphere, considering the heightened public tension ahead of the *Sidang Isbat* announcement, which determines the beginning of fasting or the Eid celebration. Ferry adds that the audience's characteristics are analyzed through internal research, trend monitoring, digital preferences, and social media data. The audience tends to be more religious, reflective, and seeks inspirational content that fosters inner calm, leading to a more serene broadcast tone compared to regular days. Ade S. Pepe, Manager of Gathering, underscores the importance of coordination with the public relations team and regional bureaus to collect direct feedback from the field, including religious organizations. This ensures that the news narrative remains aligned with religious values and Ramadan's cultural sensitivities, while reporters deliver content without bias or offense.

TVOne applies a careful and inclusive approach in developing Ramadan programming, especially concerning the *Sidang Isbat*, avoiding topics that could spark conflicts among religious organizations. Sylvester Keda asserts that broadcasts are based on scientific facts and official decisions from the Ministry of Religious Affairs, delivered neutrally and informatively to respect the sacred occasion. Meanwhile, Ferry Nor Wiendarto explains that the selection of sources, language, and visuals is done

meticulously to be accepted by audiences from conservative and moderate backgrounds, in urban and rural areas alike. Audience feedback is a crucial aspect of program evaluation, collected by the public relations division and analyzed by the production team through various channels, including social media and daily ratings. Evaluation also covers technical and broadcast quality aspects to ensure that Ramadan programming remains culturally and religiously relevant while maintaining professional broadcasting standards.

## **2. Breaking News Sidang Isbat**

Breaking News: Sidang Isbat is a highly strategic and sensitive program related to the official decision on the start of Ramadan and Eid al-Fitr. TVOne's production team prioritizes accuracy and neutrality when delivering this news. The production process involves coordination among various teams, including the news editorial team, the gathering team, the executive producers, the producers, the assistant producers, and the regional bureaus across Indonesia. To ensure smooth operation, coordination is conducted intensively through morning briefings, communication tools such as intercom and WhatsApp groups, and real-time control during live broadcasts. The messaging in this program is strictly based on validated data and facts through double verification in the newsroom and open analysis involving scientific and religious sources. A Terms of Reference (TOR) is prepared to ensure all reporters and sources understand the context and limitations of the information presented. The messaging is carefully adjusted to align with religious and cultural values to avoid controversy, considering Sidang Isbat is a sacred moment for Indonesian Muslims. In terms of distribution, the program prioritizes live broadcasting on national television, supported by reposting on digital platforms such as social media and YouTube to reach a wider audience. Technical challenges, such as signal disruptions and differences in aspect ratios, must be overcome to ensure clear transmission of the news. Feedback from the public and internal evaluations is important for improving technical quality and content. Breaking News: Sidang Isbat strengthens TVOne's image as a credible and professional Islamic news media with a neutral, factual, and scientific approach.

## **3. Program Jelang Berbuka**

Jelang Berbuka is a program with religious and commercial nuances, supported by sponsors, combining short sermons, religious talks, prayers, and light Islamic information. The religious team is the leading manager of this program, with airtime regulated by the programming division. Production involves coordinators from various teams and divisions collaborating through pre-production meetings and internal communication media such as WhatsApp and Google Drive to ensure content readiness relevant to the iftar moment. The program's narrative is designed to be calming and empathetic, emphasizing religious values and Ramadan culture to nurture the viewers' spiritual atmosphere. The content is internally validated and arranged in interesting segments like sermons and inspirational stories, with messaging kept inclusive so various audience segments, both religious and moderate, can accept it. This program is broadcast live on national television and supported by replays on digital platforms targeting younger and urban audiences who are more active on social media. Communication strategies differ between TV and digital platforms: TV focuses on continuity and speed, while digital content is more dynamic and visually engaging. The



main challenges include balancing commercial sponsor needs with sincere and continuous religious messaging and ensuring technical readiness for quality broadcasts. Viewer feedback evaluates and improves the program and maintains relevance and inspiration.

According to Middleton (1980), an effective communication strategy requires integrating the communicator, message, media, and receiver. TVOne applies this principle through real-time coordination between reporters and producers, utilizing communication tools like Dalet and WhatsApp groups, and crafting messages sensitive to the religious audience. Meanwhile, Open Systems Theory (Katz & Kahn, 1978) views an organization as an open system interacting with its external environment. TVOne demonstrates a high adaptability to external dynamics such as the timing of Sidang Isbat announcements and varying prayer schedules across regions, reflecting an adaptive open system that maintains smoothness and effectiveness in production.

## D. CONCLUSION

Communication Strategy Applied by TVOne Production Team in Designing and Broadcasting the Religious News Programs Jelang Berbuka and Breaking News Sidang Isbat 1 Syawal 1446 H. Several key findings emerged from interviews and data triangulation. First, a structured and cross-divisional communication strategy is the main factor for successful production. Coordination starts from the pre-production stage through meetings, mapping of reporting teams, and precise task distribution. Communication platforms such as WhatsApp, studio intercom, and the Dalet newsroom system support smooth information flow among teams. Second, high flexibility and responsiveness are demonstrated in handling live broadcast dynamics by preparing alternative plans and backup strategies, aligning with the open systems theory principle that emphasizes organizational adaptation to external environments. Third, strong collaboration among producers, reporters, technicians, and managers enhances the effectiveness of message delivery, especially for religious programs and high-public-interest events like Sidang Isbat, which require information accuracy and social sensitivity. Fourth, continuous evaluation supported by digital documentation enables systematic quality improvement. Finally, applying the 6C communication principles, communication, coordination, collaboration, consistency, commitment, and competence, forms a solid work culture that serves as the foundation for the success of TVOne's live broadcasts with high public value.

## ACKNOWLEDGMENT

I want to express my deepest gratitude to everyone who supported and contributed to this research on the communication strategy of TVOne's production team during Ramadan news and Breaking News Sidang Isbat 1 Syawal 1446H. Special thanks to the managers, producers, and staff of TVOne for generously sharing their valuable time and insights. I also appreciate the guidance and encouragement from my advisors and colleagues throughout this study. Without their cooperation and support, this research would not have been possible. This work is dedicated to improving the understanding of effective media communication in important religious contexts.

## AUTHOR CONTRIBUTIONS

- Author 1 : Led the conceptualization and design of the study, conducted interviews with key personnel, and coordinated the fieldwork process.
- Author 2 : Performed the thematic data analysis, developed the coding framework, and interpreted the results about communication theories.
- Author 3 : Handled data triangulation, validated findings through member checking, and managed the compilation of audience rating data.

## LITERATURE

- Akbar, N., & Ramli, M. R. (2024). Strategi kreatif produser Sport TV One dalam meningkatkan rating penonton. *Arus Jurnal Sosial dan Humaniora*, 4(3), 1205–1211. <https://doi.org/10.57250/ajsh.v4i3.563>
- Alken, P., Chulliat, A., & Nair, M. (2021). NOAA/NCEI and University of Colorado candidate models for IGRF-13. *Earth, Planets and Space*, 73(1), Article 44. <https://doi.org/10.1186/s40623-020-01313-z>
- Alken, P., Thébaud, E., Beggan, C. D., Amit, H., Aubert, J., Baerenzung, J., Bondar, T. N., Brown, W. J., Califf, S., Chambodut, A., Chulliat, A., & Cox, G. A. (2021). International Geomagnetic Reference Field: The thirteenth generation. *Earth, Planets and Space*, 73(1), Article 49. <https://doi.org/10.1186/s40623-020-01288-x>
- Brembilla, P. (2018). “Thank god I’m a country series.” Interacting environments and networks in Nashville. In *Reading contemporary serial television universes: A narrative ecosystem framework* (pp. 128–143). Routledge. <https://doi.org/10.4324/9781315114668>
- Buła, P., Thompson, A., & Żak, A. A. (2024). Nurturing teamwork and team dynamics in a hybrid work model. *Central European Management Journal*, 32(3), 475–489. <https://doi.org/10.1108/CEMJ-12-2022-0277>
- Cangara, H. (2014). *Perencanaan dan strategi komunikasi*. RajaGrafindo Persada.
- Casal-Ribeiro, M., Peres, R., & Boavida-Portugal, I. (2025). DMOs and social media crisis communication in low-responsibility crisis: #VisitPortugal response strategies during COVID-19. *Tourism and Hospitality*, 6(1), Article 49. <https://doi.org/10.3390/tourhosp6010049>
- Chen, E., Jiang, J., Chang, H.-C. H., Muric, G., & Ferrara, E. (2022). Charting the information and misinformation landscape to characterize misinfodemics on social media: COVID-19 infodemiology study at a planetary scale. *JMIR Infodemiology*, 2(1), Article e32378. <https://doi.org/10.2196/32378>
- Coche, R., & Lynn, B. J. (2020). Behind the scenes: COVID-19 consequences on broadcast sports production. *International Journal of Sport Communication*, 13(3), 484–493. <https://doi.org/10.1123/ijsc.2020-0231>
- Ehrler, F., Sahyoun, C., Manzano, S., Sanchez, O., Gervais, A., Lovis, C., Courvoisier, D. S., Lacroix, L., & Siebert, J. N. (2021). Impact of a shared decision-making mHealth tool on caregivers’ team situational awareness, communication effectiveness, and performance during pediatric cardiopulmonary resuscitation: Study protocol of a cluster randomized controlled trial. *Trials*, 22(1), Article 277. <https://doi.org/10.1186/s13063-021-05170-3>



- Evans, M., Ferne, T., Watson, Z., Melchior, F., Brooks, M., Stenton, P., Forrester, I., & Baume, C. (2017). Creating object-based experiences in the real world. *SMPTE Motion Imaging Journal*, 126(6), 1–7. <https://doi.org/10.5594/JMI.2017.2709859>
- Falelakis, M., Ursu, M. F., Geelhoed, E., Kaiser, R., & Frantzis, M. (2016, June). Connecting living rooms: An experiment in orchestrated social video communication. In *TVX 2016 - Proceedings of the ACM International Conference on Interactive Experiences for TV and Online Video* (pp. 49–58). ACM. <https://doi.org/10.1145/2932206.2932215>
- González-Neira, A., Zamora-Martínez, P., & Berrocal-Gonzalo, S. (2020). Broadcast formulas and television debates consumption in Spain in the 2019 parliamentary election. *Profesional de la Información*, 29(2), e290221. <https://doi.org/10.3145/epi.2020.mar.21>
- Hariyati, F., Rahmawati, Y., Setiawati, T., & Solihin, O. (2024). Use of social media in preserving local cultural identity in the Cipaku Cultural Community, Sumedang, Indonesia (pp. 563–576). [https://doi.org/10.2991/978-2-38476-242-2\\_55](https://doi.org/10.2991/978-2-38476-242-2_55)
- Hasebrink, U., & Hölig, S. (2020). Audience-based indicators for news media performance: A conceptual framework and findings from Germany. *Media and Communication*, 8(3), 293–303. <https://doi.org/10.17645/mac.v8i3.3191>
- Hosking, S. G., Best, C. J., Jia, D., Ross, P., & Watkinson, P. (2019). Validating team communication data using a transmission-duration threshold and voice activity detection algorithm. *Behavior Research Methods*, 51(1), 384–397. <https://doi.org/10.3758/s13428-018-1141-5>
- Hradziushka, A. A., Minchuk, I. I., & Hurava, Y. A. (2025). *News distribution in the digital environment: The growing dependence on platforms*. In *Proceedings of the 2025 Communication Strategies in Digital Society Seminar (ComSDS 2025)* (pp. 175–179). IEEE. <https://doi.org/10.1109/ComSDS65569.2025.10971320>
- Huang, J.-H., Lu, C.-Y., & Hsu, Y.-C. (2023). Potential baseball fan engagement: The determinants of a new television audience in the Chinese professional baseball league during the COVID-19 pandemic. *Sustainability*, 15(4), 3302. <https://doi.org/10.3390/su15043302>
- Huf, A., Salvadori, I., & Siqueira, F. (2016). A service-oriented approach for integrating broadcast facilities. In *Proceedings - 2016 IEEE International Conference on Services Computing (SCC)* (pp. 705–712). <https://doi.org/10.1109/SCC.2016.97>
- Ibrahim, A. M., Sanda, H. U., Kurfi, M. Y., & Ibrahim, A. T. (2024). New media in health communication for development: The impact of social television in interactive health communication. *International Journal of Media and Information Literacy*, 9(2), 351–357. <https://doi.org/10.13187/ijmil.2024.2.351>
- Iordache, C., Raats, T., & Afilipoaie, A. (2022). Transnationalisation revisited through the Netflix Original: An analysis of investment strategies in Europe. *Convergence*, 28(1), 236–254. <https://doi.org/10.1177/13548565211047344>
- Jacobs, N., & Booth, P. (2021). Converging experiences, converging audiences: An analysis of Doctor Who on Twitch. *Convergence*, 27(5), 1324–1342. <https://doi.org/10.1177/1354856520976447>
- Katz, D., & Kahn, L. R. (1978). *The social psychology of organizations*. Wiley.
- Khusna. (2018). Strategi kreatif produser dalam mempertahankan eksistensi program *Kangen Tembang-Tembang* di ADiTV Yogyakarta. *Journal Student UNY*.

- Kunič, S., & Šego, Z. (2018, September). *Analysis of television technology transformation from SDI to IP production*. In Proceedings Elmar - International Symposium Electronics in Marine (pp. 211–216). <https://doi.org/10.23919/ELMAR.2018.8534669>
- Levenson, S., Zhang, R., Anderson, A., Galuten, A., Helman, J., Roessler, M., Sloss, J., & Meadows, E. (2022). Consortium shared identity over an enterprise blockchain. *SMPTE Motion Imaging Journal*, 131(1), 40–47. <https://doi.org/10.5594/JMI.2021.3134997>
- Lim, J. S., Hwang, Y., Kim, S., & Biocca, F. A. (2015). How social media engagement leads to sports channel loyalty: Mediating roles of social presence and channel commitment. *Computers in Human Behavior*, 46, 158–167. <https://doi.org/10.1016/j.chb.2015.01.013>
- Luo, M., Guo, Y., & Ma, K. (2022). A brief introduction to the negotiations of the post-2020 global biodiversity framework. *Biodiversity Science*, 30(11), Article 22654. <https://doi.org/10.17520/biods.2022654>
- Luzuriaga, D., Lung, C.-H., & Funmilayo, M. (2020). Software-based video-audio production mixer via an IP network. *IEEE Access*, 8, 11456–11468. <https://doi.org/10.1109/ACCESS.2020.2964630>
- Minardi, P., & Alonso, B. (2017). *How automation can help broadcasters and production companies reach video production nirvana*. In *SMPTE 2017: Embracing Connective Media* (pp. 1–12). SMPTE. <https://doi.org/10.5594/M001738>
- Miteva, N. (2019). Digital television in EU in terms of increasing demographic fragmentation of the audience (a cross-national research). In *Advances in Intelligent Systems and Computing* (Vol. 903, pp. 313–318). Springer. [https://doi.org/10.1007/978-3-030-11051-2\\_48](https://doi.org/10.1007/978-3-030-11051-2_48)
- Okopnyi, P., Guribye, F., Caruso, V., & Juhlin, O. (2023). Automation and redistribution of work: The impact of social distancing on live TV production. *Human-Computer Interaction*, 38(1), 1–24. <https://doi.org/10.1080/07370024.2021.1984917>
- Oktaviansyah, & Nawiroh, V. (2017). Peran produser dalam mempertahankan eksistensi program acara variety show *The New Eat Bulaga* Universitas Budi Luhur Indonesia di ANTV. *Pantarei: Jurnal Online Mahasiswa Fakultas Ilmu Komunikasi*.
- Pamungkas, A. (2021). Pemahaman jurnalisme profetik dalam redaksi [www.suaramuhammadiyah.id](http://www.suaramuhammadiyah.id). *Jurnal Ekonomi Islam*, 12(2). <http://journal.uhamka.ac.id/index.php/jei>
- Picone, I. (2016). Grasping the digital news user: Conceptual and methodological advances in news use studies. *Digital Journalism*, 4(1), 125–141. <https://doi.org/10.1080/21670811.2015.1096616>
- Purnawan, H., Kusumaningrum, H., & Rusmana, D. S. A. (2024). Strategi kreatif produser dalam mempertahankan eksistensi program Stasiun Dangdut JTV Surabaya. *Prosiding Seminar Nasional Mahasiswa Komunikasi (SEMAKOM)*, 2(1).
- Rúas-Araújo, J., & Quintas-Froufe, N. (2020). Television, audiences, and electoral debates: Towards multiscreen viewing. *Profesional de la Información*, 29(2), e290201. <https://doi.org/10.3145/epi.2020.mar.01>
- Sa'ad Abdullahi, B., & Pindiga, H. I. (2023). Tracking the diffusion of disinformation on the SDGs across social media platforms. In *Sustainable Development Goals Series* (pp. 145–174). Springer. [https://doi.org/10.1007/978-3-031-19459-7\\_6](https://doi.org/10.1007/978-3-031-19459-7_6)



- Saavedra-Llamas, M., Papí-Gálvez, N., & Perlado-Lamo-de-Espinosa, M. (2020). Television and social media: Social audiences in the advertising strategy. *Profesional de la Información*, 29(2), e290206. <https://doi.org/10.3145/epi.2020.mar.06>
- Shirato, R., Kawamoto, J., & Kurakake, T. (2020, October). Video decomposition method used in multi-format transmission system for remote production. In *2020 IEEE International Symposium on Broadband Multimedia Systems and Broadcasting (BMSB)* (Article 9379647). <https://doi.org/10.1109/BMSB49480.2020.9379647>
- Siskawati, I., Santika, H., & Nuningtyas, R. (2023). Pemanfaatan Instagram sebagai media promosi Toko Helio ITC Mangga Dua Jakarta Utara. *Syiar: Jurnal Komunikasi dan Penyiaran Islam*, 3(1), 19–32. <https://doi.org/10.54150/syiar.v3i1.211>
- Srivastava, D. K. (2025). Resolving vertical and fiscal imbalances in India: A task for the Sixteenth Finance Commission. *Indian Economic Journal*. <https://doi.org/10.1177/00194662241303987>
- Subock, S. (2021). Technologies likely to reshape the telecoms landscape in 2021. *Electronics World*, 127(2005), 4–5.
- Supadiyanto, & Santoso, H. S. B. (2024). Digital broadcasting and business opportunities for universities in Indonesia. *Jurnal Komunikasi: Malaysian Journal of Communication*, 40(1), 342–357. <https://doi.org/10.17576/JKMJC-2024-4001-19>
- Thalib, S. S., & Alkatiri, J. (2021). Pola komunikasi protokol dalam pelayanan pimpinan Kementerian Pendidikan dan Kebudayaan. *Jurnal Online Mahasiswa*.
- Wang, W. H., & Du, C. X. (2021). A brief analysis of the 5G+4K/8K+AI strategic layout of Central Radio and Television Station – Taking the 2019 National Day campaign publicity report as an example. In *Journal of Physics: Conference Series*, 1880(1), Article 012001. <https://doi.org/10.1088/1742-6596/1880/1/012001>
- Wickert, S., Malinics, M., & Forde, B. (2022, August 7). *Using pre-visualization to bring HBO's "The Last Of Us" to life*. In *Proceedings - SIGGRAPH 2023 Talks* (Article No. 24). Special Interest Group on Computer Graphics and Interactive Techniques. <https://doi.org/10.1145/3587421.3595446>
- Wulandari, Y. F., & Bastian, Y. (2020). Manajemen komunikasi kreatif tim program “EPL” di MNCTV. *Journal Communication Spectrum*, 9(2). <https://doi.org/10.36782/jcs.v9i2.1953>
- Yahaya, C. K. H. C. K., Kassim, M., & Husni, H. (2018). Disruptive technology: The future of SMS technology. *Indonesian Journal of Electrical Engineering and Computer Science*, 11(2), 665–671. <https://doi.org/10.11591/ijeecs.v11.i2.pp665-671>
- Zahara, E. (2018). Peranan komunikasi organisasi bagi pimpinan organisasi. *Majalah Ilmiah Warta Dharmawangsa*.
- Zhou, Y.-Q., Yang, Y.-L., & Chen, Y. (2025). Determining the effectiveness of a clinical nursing teaching intervention in improving teamwork ability: A quasi-experimental study. *Journal of Multidisciplinary Healthcare*, 18, 1023–1030. <https://doi.org/10.2147/JMDH.S506373>