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Producer Strategies for Managing the Live Broadcast of *Damai Indonesiaku* as TVOne's Flagship Religious Program

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Abstract

This study examines the producer's strategy in managing the on-location live broadcast of Damai Indonesiaku as a flagship religious program on TVOne. The study employed a descriptive qualitative approach within a constructivist paradigm and used a case study design. Data were collected through in-depth interviews, non-participant observation, and documentation, with informants selected purposively based on their direct involvement in program management, including the program producer, executive producer, and field producer. Data were analyzed using the interactive model of data reduction, data display, and conclusion drawing and verification, while source triangulation was applied to maintain data credibility. The findings show that the producer's strategy operates through three interrelated stages: pre-production planning, real-time production control, and post-broadcast evaluation. Pre-production includes theme selection, speaker selection, location assessment, rundown preparation, technical arrangements, and coordination among production personnel. During live transmission, the producer coordinates the production team and Master Control Room, adjusts the rundown in response to technical and non-technical conditions, manages program duration, and exercises gatekeeping over religious content, visual presentation, and audience interaction. Post-broadcast evaluation covers themes, speakers, technical performance, segment effectiveness, audience responses, rating, and share, and the results are used to refine subsequent production decisions. The study concludes that the producer functions not only as a managerial coordinator but also as an adaptive gatekeeper whose decisions connect planning, real-time control, editorial supervision, and evaluation within a continuous production cycle. The findings contribute to television production studies by showing that effective management of live religious broadcasting depends on structured planning, controlled flexibility, continuous coordination, editorial control, and systematic evaluation.

Keywords: Broadcast Management; Gatekeeping; Live Broadcasting; Producer Strategy; Religious Program.



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INTRODUCTION

The transformation of television broadcasting has intensified as linear television operates alongside on-demand services, social media, streaming platforms, and other digitally mediated forms of audiovisual consumption. Contemporary television organizations are consequently required to reconsider scheduling, production culture, content distribution, and audience relationships rather than relying exclusively on conventional broadcasting routines (Bruun & Lassen, 2024; Dragomir & Túnéz-López, 2024). Platformization has also altered the institutional position of broadcasters because audiovisual content is increasingly circulated through infrastructures whose visibility, accessibility, and audience interaction are shaped by digital platforms (Iordache & Raats, 2023; Moe, 2024). Religious communication has experienced a comparable transformation, as religious messages are no longer restricted to institutional or face-to-face settings but circulate through television and digital media where forms of mediation influence how religious knowledge is presented and received (Al-Zaman, 2022). Indonesian religious broadcasting faces an additional requirement to balance technological adaptation, communicative effectiveness, religious values, and regulatory considerations when religious messages enter mediated public spaces (Kholili et al., 2024). These developments make the management of live religious television scientifically relevant because live broadcasting combines the institutional logic of television, the immediacy of real-time

communication, editorial responsibility, technical coordination, and the need to sustain audience attention within a production process in which decisions must often be executed without the corrective possibilities available in prerecorded programs.

Current scholarship on television transformation demonstrates that changes in distribution technology have consequences beyond the adoption of new channels because they reshape internal production cultures and the strategic organization of programming. Research on television scheduling and video-on-demand services shows that digital distribution can alter how television professionals conceptualize programming, audience choice, and production priorities (Bruun, 2023; Lassen, 2025). Studies of public service media similarly emphasize that television institutions are expected to preserve distinctive social and communicative value while responding to increasingly fragmented media environments and changing audience expectations (Cañedo et al., 2022; Chivers & Allan, 2024). The distinctiveness of television content also depends on the institutional choices through which information, social functions, and public value are translated into programming practices (Cushion, 2022), while debates on universality indicate that broadcasters must continue reaching heterogeneous audiences despite the growing personalization of media consumption (Martin & Johnson, 2024). The development of a public-service-oriented internet further illustrates the increasing convergence between broadcasting mandates and digital communication infrastructures (Jay, 2024), whereas platform governance research demonstrates that content prominence and discoverability have become strategic concerns for media institutions seeking to maintain public visibility (Rozgonyi, 2023). Taken together, this literature establishes that contemporary broadcasting strategy is inseparable from production culture, programming decisions, institutional responsibility, distribution architecture, and audience accessibility; however, these discussions remain predominantly concentrated on organizational transformation and platform strategy rather than the operational decisions made by producers during real-time field-based religious broadcasts.

A second body of research has examined live-streaming environments through audience presence, engagement, interaction, gratification, and immersion. Social presence has been identified as an important element explaining why audiences participate in live-streaming environments, suggesting that immediacy can create a stronger perception of connection between communicators and viewers (Chen & Liao, 2022). Psychological engagement and hedonic experience have likewise been associated with motivations for consuming live-streamed content (Asante et al., 2024), while synchronous interaction can strengthen engagement when audiences perceive an appropriate relationship between content and community (Giertz et al., 2022). Other studies demonstrate that forms of interaction embedded in live streaming can influence audience responses (Liu et al., 2022), that different content configurations produce different patterns of psychological and social gratification (Mao, 2022), and that specific live-streaming features can intensify immersion and engagement (Tian & Frank, 2024). Audience participation has also been reconstructed through social-media interaction surrounding live-streamed performances (Upham et al., 2024), while comparative research on social media live streaming shows that platform characteristics can shape patterns of consumer engagement (Chen et al., 2025). This body of scholarship offers a detailed explanation of the audience side of liveness, yet it leaves a substantial empirical and contextual gap concerning how a television producer manages the production side of liveness in a religious program, particularly when the broadcast is conducted on location and requires simultaneous coordination of editorial content, speakers, visual presentation, technical contingencies, duration, crew communication, and immediate decision-making. The research gap is therefore not the absence of studies on live media itself, but the limited integration between live-production management, producer decision-making, gatekeeping, and religious television broadcasting within a single empirical analysis.

Scholarship specifically addressing religion and broadcasting reinforces the need to examine this production-level problem. Research on religious television management in Indonesia shows that religious broadcasting involves organizational arrangements that differ from purely entertainment-oriented programming because religious content is connected to institutional objectives, audience expectations, and the communicative responsibilities of religious media (Handoko et al., 2023). Studies of television religious programming also reveal tensions between educational purposes and the representational demands of television, indicating that religious programs cannot be understood only through their theological content because their meaning is partly shaped by broadcasting formats and production choices (Setyo et al., 2022). Research on the mediatization of religion demonstrates

that audiovisual forms participate in constructing how faith and religious narratives are represented to audiences (Trihastutie, 2024), while broader scholarship on religious broadcasting confirms that religion and mass communication have developed through a long relationship in which institutional, technological, and cultural factors affect the transmission of religious messages (McDonnell, 2023). The practical consequences are substantial because production decisions during a live religious broadcast can affect not only technical continuity but also the selection, framing, timing, and visual representation of religious messages before they reach viewers. Media organizations simultaneously operate under expectations of professional accountability, editorial coherence, and public trust, issues that have been identified as important in newsroom and public media governance (Urbániková, 2023; Urbániková & Smejkal, 2023). Contemporary media legitimacy is also increasingly connected to how organizations negotiate institutional responsibilities while operating within platformized environments (Olsen et al., 2025). Failure to understand the producer's operational role in this setting would leave a significant part of religious broadcasting practice analytically underdeveloped, particularly the mechanism through which editorial responsibility and production control are exercised under real-time constraints.

The present study positions the producer as the analytical center connecting television production management, live-broadcast control, and religious-content gatekeeping. This position differs from studies that primarily explain digital transformation at the organizational level, audience engagement within live-streaming platforms, or religious communication through media texts and platforms because it focuses on the operational decisions through which a television program is constructed and controlled while transmission is occurring. The distinction is especially relevant to an on-location program, where environmental uncertainty, technical infrastructure, crew coordination, speaker performance, timing, visual selection, and broadcast flow must be managed simultaneously. Research on television journalism during disrupted production conditions has demonstrated that changes in production circumstances can directly alter audiovisual practices and the visual form of television output, illustrating the sensitivity of broadcast production to operational constraints (Vobič, 2024). Building on the identified gap, the novelty of this study lies in examining the producer's strategy as an integrated process encompassing pre-production preparation, real-time production control, post-broadcast evaluation, and gatekeeping within a flagship religious television program. Rather than treating gatekeeping as an isolated editorial activity or treating production management solely as technical coordination, the study approaches both as interconnected dimensions of producer strategy during a live on-location broadcast. The case of *Damai Indonesiaku* on TVOne provides a specific empirical setting for investigating how those dimensions operate within religious television, where production efficiency must coexist with the control of message relevance, visual appropriateness, program duration, audience orientation, and the unpredictability inherent in live transmission.

This study aims to analyze the producer's strategy in managing the on-location live broadcast of *Damai Indonesiaku* as a flagship religious program on TVOne, with particular attention to the interrelated processes of pre-production planning, live production execution, real-time coordination and decision-making, content and visual control, and post-broadcast evaluation. The study is designed to explain how the producer organizes and controls these processes under the operational constraints of live broadcasting and how the gatekeeping function becomes embedded within production management rather than operating as a separate editorial mechanism. Its scientific contribution lies in extending television production scholarship by integrating producer strategy, live-broadcast management, and gatekeeping into a single analytical framework applied to religious television programming. Its empirical contribution is expected to provide a more specific account of producer decision-making in an on-location live-broadcast environment, while its practical contribution is directed toward production professionals seeking to strengthen coordination, editorial control, risk responsiveness, and program quality in comparable live television productions.

RESEARCH METHODS

This study employed a descriptive qualitative approach within a constructivist paradigm and used a case study design. The case was bounded by the management of the on-location live broadcast of *Damai Indonesiaku* on TVOne, with the producer's strategy serving as the principal focus of analysis across the pre-production, production, and post-production stages. Data were collected

through in-depth interviews, non-participant observation, and documentation. These techniques were used to obtain information on planning practices, production coordination, real-time decision-making, control of broadcast content and visuals, responses to technical and non-technical conditions, and post-broadcast evaluation. Informants were selected using purposive sampling based on their direct involvement in and knowledge of the management of *Damai Indonesiaku*. The program producer served as the principal informant because of direct responsibility for production planning, coordination, decision-making during live transmission, and program evaluation, while supporting information was obtained from personnel directly associated with the production process, including the executive producer and field producer. The study did not employ numerical sampling procedures because the unit of inquiry concerned production practices, decisions, and interactions within a specific live-broadcast case.

The data were analyzed using the interactive model of Miles, Huberman, and Saldaña through data reduction, data display, and conclusion drawing and verification. Interview, observation, and documentary data were organized according to the study focus and examined comparatively to identify recurring patterns concerning producer strategy in planning the program, coordinating live production, adapting the rundown, controlling content and visual output, responding to operational contingencies, and evaluating broadcast performance. Analytical interpretation was directed toward explaining how these practices were interconnected within the management of an on-location live religious television broadcast rather than toward statistical generalization. Data credibility was maintained through source triangulation by comparing information obtained from the executive producer, program producer, and field producer and by cross-checking interview accounts against non-participant observations and relevant production documentation. This procedure was used to reduce dependence on a single informant's account and to examine the consistency of evidence across different sources before conclusions were formulated.

RESULTS AND DISCUSSION

Strategic Pre-Production Planning and Editorial Gatekeeping in Live Religious Broadcasting

The findings indicate that the producer's strategy in managing the live broadcast of *Damai Indonesiaku* begins with a structured pre-production process in which editorial, operational, and technical considerations are integrated before the program is transmitted from the selected location. Routine coordination involving the executive producer, producer, assistant producer, and other relevant personnel functions as the principal forum for determining the theme, identifying potential speakers, evaluating location requirements, and arranging the sequence of the broadcast. Such planning demonstrates that live television production cannot be reduced to technical execution because decisions made before transmission establish the boundaries within which production personnel can respond to unpredictable conditions during the live event. Contemporary television production increasingly depends on coordinated scheduling and production cultures that connect editorial priorities with organizational and technological requirements, particularly as broadcasters operate within more complex media environments (Bruun & Lassen, 2024; Kustiawan et al., 2025). In *Damai Indonesiaku*, this planning function is especially consequential because the producer must prepare a religious program that remains editorially coherent while retaining sufficient operational flexibility for changes that may emerge during an on-location live broadcast.

Theme selection constitutes an early strategic decision because the production team does not formulate episode topics independently of audience response or current social developments. The findings show that evaluations of previous episodes, including rating and share information, are considered together with social issues, religious moments, and subjects perceived as relevant to the everyday experiences of viewers, while previously planned topics may still be adjusted when more immediate developments require editorial attention. This practice reflects a form of audience-responsive programming in which production decisions are informed by prior performance while remaining sensitive to the temporal relevance of the material being broadcast. Research on television production has shown that programming strategies increasingly incorporate audience behavior and changing patterns of media consumption into editorial and scheduling decisions, while producer creativity remains important for maintaining program attractiveness under competitive conditions (Akbar & Ramli, 2024; Bruun, 2023). The strategy employed by *Damai Indonesiaku* consequently positions theme selection as both an editorial process and an adaptive production mechanism through

which religious content is aligned with audience concerns without relinquishing the established identity of the program.

The selection of religious speakers represents another strategic layer because the program's communicative quality depends not only on the substantive competence of the speaker but also on the ability to deliver religious messages appropriately within the constraints of live television. Field findings indicate that the team considers thematic relevance, communication ability, public reception, track record, and the possibility of controversy before confirming a speaker, revealing that selection operates as a preventive editorial mechanism rather than as a purely administrative task. The producer consequently exercises a preliminary gatekeeping function by determining which communicators are granted access to the broadcast and which communicative risks must be anticipated before transmission begins. Gatekeeping research emphasizes that media production involves selective decisions through which information and communicators are filtered before reaching audiences, while studies of religious broadcasting show that institutional management affects how religious messages are mediated for public consumption (Sitorus et al., 2022; Handoko et al., 2023). Speaker selection in *Damai Indonesiaku* demonstrates that gatekeeping begins well before the program enters the control room because editorial risk is already being managed through decisions concerning who may represent religious discourse on air.

Location management also forms part of the producer's strategic responsibility because *Damai Indonesiaku* is produced on location rather than within a permanently controlled studio environment. The production team assesses venue capacity, production vehicle access, electrical requirements, crew and speaker spaces, camera placement, set configuration, and the operational requirements of the Satellite News Gathering infrastructure before live transmission is conducted. These considerations demonstrate that site selection is inseparable from editorial execution because an unsuitable physical environment can limit camera movement, disrupt communication, affect audience arrangement, or constrain the sequence planned for the program. Studies of broadcast production emphasize that successful live programming requires coordination between content planning and technical preparation, while research on live-streaming production similarly identifies operational infrastructure as a major condition of production continuity (Efendi et al., 2022; Tambes & Yasir, 2023). The location survey therefore functions as a form of anticipatory risk control through which the producer converts environmental uncertainty into identifiable production requirements before the broadcast begins.

The rundown provides the operational framework through which themes, speakers, audience interaction, technical transitions, and program duration are transformed into an executable sequence. Observational findings indicate that the program structure includes an opening segment, principal religious discourse, interaction with the congregation, questions submitted through Instagram, WhatsApp video calls, and a closing segment, with the discussion progressing from broader issues toward more specific concerns. The significance of this arrangement lies in its dual function as a temporal guide and an editorial architecture because it distributes limited broadcast time among religious exposition, audience participation, and transition requirements. Creative producer strategies in television commonly depend on the capacity to structure content and timing in ways that maintain coherence and audience interest, particularly when program flow must remain sufficiently flexible to accommodate changing production conditions (Muflih & Yahya, 2023; Nafi'ah & Pranata, 2026). For *Damai Indonesiaku*, the rundown is not treated as an inflexible script but as a controlled production framework that gives the producer an initial basis for making adjustments when real-time conditions alter the planned sequence.

Table 1. Strategic Elements, Production Practices, and Editorial Functions in the Pre-Production of Damai Indonesiaku

Strategic element	Empirical production practice	Managerial function	Editorial implication
Theme selection	Evaluation of previous episodes, rating and share, social issues, and religious moments	Programming orientation	Maintains relevance between religious content and audience concerns

Speaker selection	Assessment of competence, communication ability, public reception, track record, and potential controversy	Human-resource and content selection	Creates an early layer of gatekeeping before transmission
Location survey	Assessment of venue capacity, electricity, camera position, production access, crew space, and SNG requirements	Operational risk preparation	Reduces foreseeable disruption during on-location production
Rundown preparation	Arrangement of opening, religious discourse, congregation dialogue, Instagram questions, WhatsApp video calls, and closing	Time and sequence control	Provides an adaptable framework for live execution
Pre-broadcast coordination	Meetings and briefing among production personnel	Interdepartmental coordination	Aligns editorial, technical, and operational expectations

The configuration summarized in the table shows that pre-production strategy operates through interconnected decisions rather than through isolated technical preparations. Theme selection determines the substantive direction of the episode, speaker selection controls who can legitimately communicate that material, the location survey establishes whether the concept can be operationalized, and the rundown translates those decisions into a temporal structure that can be executed by the production team. Such interdependence supports the view that television production culture is formed through coordinated organizational routines in which programming, scheduling, and practical production decisions mutually influence one another (Lassen, 2025; Bruun & Lassen, 2024). It also distinguishes the producer's function from a narrowly administrative conception because each preparatory decision has potential consequences for message quality, visual presentation, audience interaction, and the capacity to manage unexpected events during transmission. Pre-production in *Damai Indonesiaku* can consequently be understood as a strategic control system in which uncertainty is reduced through preparation while sufficient flexibility is preserved for real-time intervention.

Gatekeeping acquires particular significance in religious television because the consequences of production decisions extend beyond entertainment value to the public representation of religious knowledge, authority, and acceptable discourse. The producer's assessment of themes, speakers, possible controversy, and visual requirements creates a series of selection points through which potential broadcast material is evaluated before it reaches the audience. Religious communication mediated through audiovisual platforms is shaped by the institutional and technological conditions through which messages are selected, framed, and circulated, meaning that production structures participate directly in constructing how religion becomes publicly visible (Al-Zaman, 2022; Trihastutie, 2024). Indonesian scholarship also demonstrates that religious television operates between educational objectives, mediated representation, and the demands of broadcasting as a mass-communication institution, creating a need for careful control over how religious material is transformed into television content (Setyo et al., 2022). The producer's pre-production role in *Damai Indonesiaku* can consequently be interpreted as editorial gatekeeping embedded in production management, since decisions concerning people, themes, visuals, and duration establish the permissible communicative boundaries of the subsequent live broadcast.

Audience orientation further influences pre-production because the program incorporates both conventional television viewing and digitally mediated forms of participation. The inclusion of Instagram questions and WhatsApp video calls indicates that audience involvement is planned as part of the program structure rather than added spontaneously after the broadcast has begun, allowing the production team to integrate mediated interaction into the sequence of religious discussion. Research on synchronous media indicates that perceptions of social presence, interaction, and community can strengthen audience involvement during live media experiences, while different live-streaming formats generate different forms of psychological and social engagement (Chen & Liao, 2022; Giertz et al., 2022; Mao, 2022). More recent research also shows that platform-specific mechanisms can shape audience engagement and that interaction embedded in live media environments can intensify

user participation when content and communication structures are appropriately coordinated (Chen et al., 2025; Tian & Frank, 2024). The interactive elements of *Damai Indonesiaku* therefore expand the producer's planning responsibility because the television rundown must accommodate audience participation from digital channels without allowing such interaction to disrupt thematic coherence or broadcast timing.

The current findings also extend earlier research on *Damai Indonesiaku* by directing attention toward the producer's integrated strategic role rather than treating television production primarily as a sequence of general production activities. Previous research on the program established the relevance of production processes to the operation of TVOne's religious programming, providing an important empirical foundation for understanding its organizational characteristics (Lukman et al., 2021). The present case reveals a more differentiated configuration in which theme evaluation, speaker screening, location assessment, rundown construction, digital audience interaction, and anticipatory problem management operate as linked elements of producer strategy before transmission begins. This pattern is consistent with research showing that contemporary television producers increasingly combine creative, managerial, and adaptive responsibilities when sustaining program quality under changing media conditions (Varianshah et al., 2025), while the development of religious communication across contemporary media requires production actors to manage both communicative reach and the integrity of mediated religious messages (Hawirah et al., 2025). The analytical contribution lies in identifying pre-production as a site of strategic integration where managerial planning and gatekeeping are already intertwined before the real-time pressures of live broadcasting emerge.

Pre-production strategy in *Damai Indonesiaku* ultimately operates as the institutional foundation for later real-time control because the producer's capacity to respond during transmission depends heavily on decisions completed before the cameras go live. A carefully selected theme narrows the editorial direction, appropriate speakers reduce foreseeable communicative risks, location assessment limits technical uncertainty, and an adaptable rundown provides reference points for modifying duration or sequence when field conditions change. Research on digital television transformation shows that production institutions increasingly require adaptable organizational routines capable of preserving editorial objectives while responding to technological and audience changes, rather than relying on fixed models of television production (Dragomir & Túnéz-López, 2024; Iordache & Raats, 2023). The findings from *Damai Indonesiaku* add a production-level dimension to this scholarship by showing that adaptability is created not only through organizational digital strategy but also through detailed preparatory decisions made by producers before individual broadcasts. The strategic value of pre-production consequently lies in creating controlled flexibility: the production team enters the live environment with a clearly defined editorial structure while retaining sufficient operational capacity to respond to conditions that cannot be fully predicted in advance.

Real-Time Production Control, Adaptive Coordination, and Gatekeeping during Live Broadcast Execution

The production stage places the producer in a markedly different operational position because decisions that were prepared during pre-production must be translated into immediate actions while the program is already being transmitted to viewers. Field findings show that *Damai Indonesiaku* involves continuous coordination among the producer, executive producer, assistant producer, host, religious speakers, technical crew, congregation, and Master Control Room during the live broadcast. This configuration requires the producer to maintain simultaneous awareness of program content, duration, technical continuity, speaker performance, visual composition, and communication among production personnel without the possibility of correcting mistakes through post-production editing. Live broadcasting is structurally dependent on synchronous coordination because the temporal distance between production decisions and audience reception is almost eliminated, making managerial responsiveness a central component of production quality (Efendi et al., 2022; Tambes & Yasir, 2023). The producer's role during this stage is consequently better understood as real-time production control in which managerial, editorial, and communicative responsibilities converge within a single decision-making process.

Pre-broadcast briefing constitutes an important transition between planning and execution because it allows the production team to establish a common operational understanding immediately

before transmission begins. The findings indicate that the briefing addresses the rundown, allocation of responsibilities, communication channels, technical readiness, and possible adjustments that may become necessary once the program is live. Such coordination reduces interpretive ambiguity among crew members because each participant enters the production process with a defined understanding of the sequence, timing, and responsibilities attached to the broadcast. Research on television production management shows that effective production depends not merely on individual competence but on coordinated routines through which creative, technical, and managerial actors align their actions under shared production objectives (Kustiawan et al., 2025; Bruun & Lassen, 2024). In *Damai Indonesiaku*, the briefing therefore functions as an operational synchronization mechanism that transforms the pre-production plan into a shared framework capable of supporting immediate collective responses during live transmission.

Once the broadcast begins, the rundown operates less as a rigid schedule than as a dynamic reference that can be modified when actual transmission conditions diverge from prior expectations. The producer must respond to changes in commercial break duration, prayer-time requirements, technical disturbances, variations in speaker delivery, audience interaction, and other developments that may alter the amount of time available for particular segments. The findings show that such modifications are not conducted randomly because alternative arrangements have already been anticipated during preparation, allowing the producer to shorten, extend, reposition, or discontinue segments while preserving the general coherence of the program. Television scheduling research emphasizes that contemporary production cultures increasingly require adaptive decision-making because programming must remain responsive to both institutional constraints and fluctuating audience conditions (Bruun, 2023; Lassen, 2025). This adaptive use of the rundown demonstrates that effective live production depends on controlled flexibility, where the producer protects the program's structural objectives while modifying its immediate execution according to unfolding conditions.

The producer's interaction with the Master Control Room is particularly important because temporal control of the live program cannot be managed independently from the broader television transmission structure. Coordination concerning commercial breaks, program duration, transitions between segments, and other transmission requirements determines how much editorial space remains available for religious discourse and audience interaction at any particular moment. A delayed segment or unexpected technical interruption can generate cascading effects because time lost in one part of the program must often be recovered from another segment without disrupting the scheduled end of the broadcast. Studies of contemporary television institutions show that programming decisions remain closely linked to distribution infrastructures and organizational scheduling systems even as broadcasting becomes increasingly platformized and technologically diversified (Iordache & Raats, 2023; Dragomir & Túñez-López, 2024). The producer's coordination with the Master Control Room can therefore be interpreted as a critical interface between micro-level production decisions and the macro-level transmission architecture within which the program is required to operate.

The empirical pattern of real-time control can be organized through the principal operational conditions that require producer intervention during transmission. These conditions demonstrate that live-production management combines monitoring, communication, editorial selection, and immediate adjustment rather than functioning as a linear implementation of the original production plan. Research on creative television production similarly indicates that producer performance depends on the capacity to preserve program quality while responding to changing production circumstances and audience-oriented demands (Muflih & Yahya, 2023; Varianshah et al., 2025). The structure presented below clarifies how different forms of disruption generate different managerial responses within the live production process. Each response also carries an editorial consequence because changes in duration, visuals, speakers, or interaction affect what audiences ultimately receive.

Table 2. Live-Production Challenges, Producer Interventions, and Editorial Consequences in *Damai Indonesiaku*

Live-production condition	Producer response	Coordination required	Consequence for broadcast output
Change in commercial break	Adjustment of segment length and rundown	Producer-MCR communication	Maintains scheduled transmission duration

duration					
Technical disturbance		Immediate adaptation direction	operational and crew	Producer, technical crew, MCR	Reduces interruption to program continuity
Speaker exceeds allocated time		Time signals, compression, or acceleration	segment or transition	Producer, floor crew	Protects subsequent segments from excessive delay
Sensitive or inappropriate content		Editorial intervention and content control		Producer, control room	host, Limits problematic material reaching viewers
Unsuitable material	visual	Camera redirection or substitution		Producer, director/camera team	Controls visual representation during live transmission
Changes in audience interaction		Adjustment of question or interaction duration		Producer, host, production team	Preserves balance between religious discourse and participation

Content monitoring represents one of the most substantive dimensions of the producer's authority because a live religious broadcast carries communicative risks that cannot be neutralized through editing after recording. The findings indicate that the producer monitors statements delivered by the religious speaker and may intervene when material is considered potentially problematic, including references associated with ethnic, religious, racial, intergroup sensitivity, practical political advocacy, hate speech, or other content judged incompatible with broadcast requirements. This activity corresponds closely to the concept of gatekeeping because the producer controls whether particular information is allowed to continue circulating through the live transmission pathway, even though the filtering process takes place within seconds rather than during an extended editorial cycle. Research on gatekeeping emphasizes that media professionals exercise selective authority over information before it reaches audiences, while religious broadcasting scholarship demonstrates that mediated religious messages remain shaped by institutional decisions concerning acceptable representation and communicative boundaries (Sitorus et al., 2022; McDonnell, 2023). The producer's authority in *Damai Indonesiaku* therefore extends beyond technical management because real-time editorial intervention determines which elements of religious discourse remain visible and audible within the public broadcast.

Visual gatekeeping constitutes a parallel form of editorial control because the meaning of live television is produced not only through spoken discourse but also through camera selection, framing, audience shots, stage composition, and other visual decisions. The findings show that the production team may redirect cameras when a particular image is considered inappropriate or less suitable for transmission, allowing the producer to influence what viewers see even while the event continues uninterrupted at the location. Television journalism research has demonstrated that production conditions can significantly shape visual output because camera access, technical constraints, and editorial routines affect the final representation presented to audiences (Vobič, 2024). Studies of religion and audiovisual mediation likewise indicate that visual forms participate in constructing how religious identity, authority, and religious experience are represented through media rather than merely documenting events in a neutral manner (Trihastutie, 2024; Al-Zaman, 2022). Visual control in *Damai Indonesiaku* should consequently be treated as part of the producer's gatekeeping function because decisions about camera direction determine which dimensions of the event become part of the televised religious experience.

Audience interaction introduces another source of unpredictability because questions from congregation members, Instagram users, and participants connected through WhatsApp video calls can introduce themes or responses that are not completely predetermined by the production team. Such participation supports a sense of immediacy and proximity between the program and its audience, but it simultaneously requires stronger editorial and temporal supervision to prevent interactive segments from disrupting the thematic direction or exceeding their allocated duration. Studies of live-streaming environments show that synchronous participation, social presence, and perceived interaction can strengthen audience engagement, particularly when viewers experience the

communication as immediate and responsive (Chen & Liao, 2022; Asante et al., 2024). Related research demonstrates that audience engagement can be intensified when live content successfully balances community interaction with substantive programming, while poorly structured interaction can shift attention away from the central content objective (Giertz et al., 2022; Liu et al., 2022). The producer's management of interactive elements in *Damai Indonesiaku* consequently involves balancing two competing production requirements: providing meaningful audience participation while preserving editorial coherence, time discipline, and the religious orientation of the program.

The producer's real-time decisions also reveal the importance of institutional responsibility because live broadcasting exposes editorial judgments directly to public scrutiny without an intermediate corrective stage. Media legitimacy increasingly depends on whether institutions can maintain recognizable standards of responsibility, consistency, and trust while adapting to fragmented audiences and digitally mediated distribution environments (Urbániková & Smejkal, 2023; Olsen et al., 2025). This issue is particularly relevant for religious programming because errors in content control can affect not only audience satisfaction but also perceptions of religious sensitivity, editorial credibility, and the professional authority of the broadcaster. Research on public value in broadcasting emphasizes that media institutions continue to be evaluated according to the quality and social significance of the content they provide, even when technological conditions and audience behaviors change substantially (Cañedo et al., 2022; Chivers & Allan, 2024). The live-production strategy observed in *Damai Indonesiaku* indicates that professional responsibility is operationalized through constant monitoring and intervention rather than being limited to formal institutional policies detached from everyday production practice.

Real-time production control ultimately demonstrates that the producer functions as an adaptive gatekeeper whose authority emerges through the simultaneous management of people, time, technology, content, and visual representation. The findings extend conventional understandings of gatekeeping by showing that selection in live television does not occur only before publication or transmission, but can continue throughout the moment in which information is already being communicated to audiences. The growing convergence of broadcasting, social media interaction, and platform-based participation further increases the complexity of this function because producers must negotiate multiple communication channels while retaining editorial control over a unified television program (Moe, 2024; Chen et al., 2025). Research on digital audience participation similarly shows that live mediated events increasingly create hybrid forms of spectatorship in which television-like production and platform-based interaction operate simultaneously (Upham et al., 2024; Tian & Frank, 2024). The strategic significance of the producer during the live execution of *Damai Indonesiaku* therefore lies in the capacity to preserve program continuity and religious-message integrity while exercising immediate judgment under conditions in which technical, temporal, editorial, and audience-related variables can change within the same transmission.

Post-Broadcast Evaluation, Audience Feedback, and Strategic Continuity in Religious Television Production

Post-production in *Damai Indonesiaku* does not function as an editing stage because the program has already been transmitted live, but instead operates as an evaluative mechanism through which the production team examines the effectiveness of editorial, technical, managerial, and audience-oriented decisions made during the broadcast. Field findings indicate that evaluation covers the relevance of the theme, suitability and performance of religious speakers, technical execution, coordination among production personnel, audience responses, performance of individual segments, and the achievement of rating and share indicators. This structure shows that the producer treats the completion of transmission not as the termination of production responsibility but as the beginning of an assessment process whose results influence subsequent episodes. Television production management increasingly depends on iterative organizational learning in which previous programming performance provides evidence for future editorial and operational decisions rather than functioning merely as retrospective documentation (Kustiawan et al., 2025; Bruun, 2023). The post-broadcast strategy of *Damai Indonesiaku* consequently transforms evaluation into a mechanism of production continuity because information generated from one episode becomes part of the planning resources for the next production cycle.

Evaluation of themes occupies a significant position because the production team examines whether the selected subject generated sufficient audience relevance and whether its treatment corresponded with issues experienced or discussed by viewers. The findings show that rating, share, audience responses, and observations of segment performance are considered when determining which thematic patterns warrant continuation, modification, or replacement in later episodes. Such use of audience information illustrates a programming logic in which editorial judgment is informed by empirical feedback while remaining connected to the religious identity of the program rather than being determined solely by quantitative popularity indicators. Studies of television programming demonstrate that audience measurement remains influential in strategic scheduling and production decisions, yet digital-era broadcasting increasingly requires producers to combine performance data with editorial positioning and changing patterns of media consumption (Lassen, 2025; Bruun & Lassen, 2024). Theme evaluation in *Damai Indonesiaku* therefore reflects a negotiated form of audience orientation in which measurable performance informs decision-making without eliminating the producer's responsibility to maintain substantive coherence and program identity.

Speaker evaluation performs a related but distinct function because the effectiveness of religious broadcasting depends heavily on how religious knowledge is communicated by individuals appearing on screen. The production team evaluates whether a speaker demonstrated thematic competence, communicated material effectively, interacted appropriately with the host and congregation, and avoided forms of communication capable of generating unnecessary controversy or weakening the program's credibility. Religious broadcasting is shaped by the institutional mediation of religious authority because media organizations influence not only which speakers are visible but also how religious discourse is organized and presented to heterogeneous audiences (McDonnell, 2023; Handoko et al., 2023). Research on Indonesian religious programming further shows that religious television must negotiate educational objectives, audience expectations, and the representational logic of television, making speaker performance an editorial matter rather than merely an issue of individual presentation style (Setyo et al., 2022). Post-broadcast assessment of speakers consequently extends gatekeeping beyond initial selection by allowing previous performances to influence future access, thematic allocation, and the degree of editorial confidence attached to particular communicators.

Technical evaluation is equally significant because on-location broadcasting exposes production to environmental and infrastructural conditions that can affect transmission quality in ways that differ from studio-based production. The findings indicate that technical performance is reviewed alongside editorial outcomes, enabling the team to identify whether problems involving equipment, communication systems, visual acquisition, transmission infrastructure, or coordination disrupted the intended program flow. Studies of live broadcasting emphasize that technical preparation and interdepartmental coordination are integral components of production management because disruptions occurring during real-time transmission immediately affect the material received by audiences (Efendi et al., 2022; Tambes & Yasir, 2023). Changes in contemporary television production further require technical systems to interact with increasingly complex organizational and distribution environments, which increases the strategic value of systematic production evaluation (Dragomir & Túnéz-López, 2024). Technical assessment in *Damai Indonesiaku* therefore serves not only to identify operational errors but also to refine anticipatory planning for subsequent locations where similar or new production risks may emerge.

The evaluation of audience interaction provides another source of strategic information because *Damai Indonesiaku* combines conventional televised religious discourse with participation mediated through the congregation, Instagram, and WhatsApp video calls. Audience reactions allow the production team to assess whether interactive segments support thematic understanding, generate meaningful participation, maintain appropriate duration, and enhance the perceived immediacy of the program. Research on live-streaming environments consistently indicates that social presence and synchronous interaction can strengthen engagement when audiences perceive opportunities for meaningful participation rather than passive reception (Chen & Liao, 2022; Asante et al., 2024). Studies of content-community relationships further show that engagement depends on how interaction is structured within the media experience, since excessive or poorly integrated participation can compete with substantive content rather than reinforce it (Giertz et al., 2022; Mao, 2022). Evaluation of interactive segments consequently provides the producer with evidence for calibrating the balance

between religious instruction, audience participation, timing discipline, and the communicative atmosphere expected from a live religious program.

Table 3. Post-Broadcast Evaluation Dimensions, Performance Indicators, and Strategic Adjustments in Damai Indonesiaku

Evaluation dimension	Evidence reviewed after broadcast	Strategic interpretation	Application to subsequent production
Theme performance	Audience response, rating, share, and segment reception	Assesses relevance and audience resonance	Refinement or replacement of future themes
Speaker performance	Content mastery, communication quality, audience reception, and potential controversy	Assesses communicative and editorial suitability	Speaker reselection and thematic matching
Technical execution	Transmission continuity, production coordination, visual output, and operational disturbances	Identifies recurring and location-specific risks	Revision of technical preparation and contingency plans
Segment performance	Timing, transitions, content density, and audience response	Measures effectiveness of program structure	Adjustment of rundown and duration allocation
Audience interaction	Congregation participation, Instagram questions, and WhatsApp video calls	Assesses engagement and thematic relevance	Modification of interactive formats
Rating and share	Episode performance indicators	Provides comparative feedback on audience reach	Supports programming and planning decisions

The evaluation structure summarized in the table illustrates that post-broadcast assessment links multiple forms of evidence rather than reducing program performance to rating and share alone. Quantitative indicators provide an important signal of audience reach, but qualitative observations concerning themes, speakers, technical performance, interaction, and segment flow remain necessary for interpreting why an episode performed in a particular manner. Television producers increasingly work within hybrid evaluative environments where institutional objectives, audience metrics, editorial judgments, and platform-mediated responses intersect rather than operate independently (Cañedo et al., 2022; Chivers & Allan, 2024). This multidimensional approach is particularly relevant to *Damai Indonesiaku* because religious broadcasting must maintain communicative credibility and thematic integrity even when program management is also expected to respond to measurable audience behavior. Evaluation consequently functions as an interpretive process in which performance data acquire strategic meaning only after being connected to the editorial and operational circumstances of the episode.

Rating and share nevertheless retain substantial strategic value because they provide the production team with comparative indicators that can be related to thematic decisions, speakers, episode structures, and audience interests. The findings show that such data are not treated exclusively as end-point measures of success, since they are returned to the planning stage as one consideration when selecting future themes and evaluating which program characteristics should be maintained. Producer strategy in other television programs has similarly been associated with efforts to sustain audience interest and program competitiveness through creative and managerial adjustments informed by performance conditions (Akbar & Ramli, 2024; Varianshah et al., 2025). The continuing fragmentation of television audiences across digital services further increases the value of understanding audience behavior because broadcasters compete not only with other television channels but also with platform-based audiovisual environments (Dasri & Suwarni, 2021; Iordache & Raats, 2023). The use of rating and share in *Damai Indonesiaku* can therefore be interpreted as part of

an evidence-informed programming strategy, provided that audience metrics remain integrated with editorial judgment rather than becoming the sole criterion for religious-content selection.

Digital audience interaction further extends the evaluative field beyond conventional television measurement because audience responses increasingly emerge across several media channels surrounding the primary broadcast. Studies of social media live streaming indicate that engagement is influenced by platform affordances, communicative immediacy, and the capacity of audiences to participate in ways that differ from traditional one-directional television viewing (Chen et al., 2025; Tian & Frank, 2024). Research on mediated live events also demonstrates that audiences can construct collective experiences through digital interaction even when the primary event originates from a professionally produced audiovisual environment (Upham et al., 2024). These developments are consistent with wider transformations in which television institutions must negotiate platform power while maintaining recognizable editorial identities and direct relationships with audiences (Moe, 2024; Olsen et al., 2025). The incorporation of Instagram and WhatsApp interactions into the evaluative process of *Damai Indonesiaku* consequently indicates that producer strategy is gradually extending beyond linear broadcasting toward a hybrid television environment where audience response is distributed across broadcast and digital communication channels.

Post-broadcast evaluation also reinforces the producer's gatekeeping role because feedback from previous episodes can alter future decisions concerning themes, speakers, interaction formats, visual priorities, and the amount of time allocated to specific forms of content. Gatekeeping should consequently be understood as cyclical rather than limited to a single moment of selection, since information entering the production system after transmission can influence what will subsequently be admitted, prioritized, modified, or excluded. Research on media gatekeeping identifies selection as an organizational process shaped by professional judgments and institutional objectives, while studies of producer practice show that editorial decision-making is closely connected to the construction of program identity and public image (Sitorus et al., 2022; Harahap et al., 2022). This cyclical interpretation is also compatible with the constructivist orientation of the study because meanings attached to successful or problematic production practices are formed through reflection on experience and interaction among production personnel rather than assumed to exist independently of professional practice (Handoyo & Ani, 2025). Evaluation in *Damai Indonesiaku* therefore operates as a feedback gate through which experience from previous broadcasts is translated into revised criteria for subsequent editorial and production decisions.

The integration of planning, real-time control, and post-broadcast evaluation reveals a continuous production cycle in which the producer acts simultaneously as coordinator, adaptive decision-maker, and gatekeeper responsible for maintaining the stability of a live religious program under changing media conditions. This finding expands earlier accounts of *Damai Indonesiaku* by demonstrating that production cannot be fully understood as three disconnected chronological stages because evaluation from one episode re-enters the planning of the next, while gatekeeping operates across the entire cycle rather than only during content selection (Lukman et al., 2021). Contemporary religious communication increasingly travels through hybrid media systems in which institutional broadcasting, digital participation, visual mediation, and platform circulation influence how religious messages are publicly encountered (Al-Zaman, 2022; Kholili et al., 2024; Hawirah et al., 2025). The strategic continuity identified in the case also corresponds with broader arguments that media organizations must preserve accountability and public credibility while adapting organizational practices to technological and audience changes (Urbániková, 2023; Rozgonyi, 2023). The principal analytical contribution lies in conceptualizing producer strategy in live religious television as a recursive system of anticipatory planning, real-time adaptive control, gatekeeping, and evidence-based evaluation through which production quality and message integrity are repeatedly reconstructed from one broadcast cycle to the next.

CONCLUSION

This study concludes that the producer's strategy in managing the on-location live broadcast of *Damai Indonesiaku* on TVOne operates as an integrated production cycle encompassing pre-production planning, real-time broadcast control, and post-broadcast evaluation. During pre-production, the producer coordinates theme selection, speaker selection, location assessment, rundown preparation, technical arrangements, and communication among production personnel while

considering audience relevance, previous program performance, and possible operational risks. During live transmission, the producer functions as the central coordinator who manages timing, communicates with the Master Control Room and production crew, adjusts the rundown when technical or non-technical conditions change, and maintains continuity without relying on post-production correction. The producer also performs a gatekeeping function through direct supervision of religious content, visual presentation, speaker communication, segment duration, and interactive elements so that the material delivered to viewers remains consistent with the character and editorial direction of the program. After transmission, evaluation of themes, speakers, technical performance, segment effectiveness, audience responses, rating, and share is used as a basis for refining subsequent production decisions, showing that one broadcast episode becomes an informational resource for planning the next production cycle.

The study contributes to television production research by demonstrating that producer strategy in live religious broadcasting cannot be separated into purely managerial, technical, and editorial functions because these responsibilities operate simultaneously throughout the production process. Its principal contribution lies in identifying the producer as an adaptive gatekeeper whose role begins during pre-production, intensifies during real-time transmission, and continues through post-broadcast evaluation. The findings also show that effective management of an on-location religious program depends on controlled flexibility: the production team requires a sufficiently structured plan to maintain editorial and technical consistency while retaining the capacity to respond immediately to changes in duration, location conditions, technical disruptions, speaker performance, audience interaction, and broadcast requirements. Practically, these findings indicate that live religious television production can be strengthened through integrated planning, clear coordination channels, anticipatory contingency preparation, continuous editorial monitoring, and systematic evaluation of both audience and production performance. These implications remain specific to the examined case of *Damai Indonesiaku* and provide an empirical basis for improving comparable live television productions that require simultaneous control of content, technology, timing, and audience engagement.

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