

UTILIZATION OF NEW MEDIA PODCAST BERIZIK (JOKING MUSIC CONTENT) IN DELIVERING MESSAGES ABOUT MUSIC

Djudjur Luciana Radjagukguk, Vian Nauval Pradana

Program Studi Ilmu Komunikasi, Fakultas Ilmu Sosial dan Ilmu Politik Universitas Nasional
djudjurluciana01@gmail.com, viannauval5@gmail.com

Abstract

The presence of podcasts can now be a new innovation in conveying messages, especially as a function of mass media in general, namely to entertain, educate, and provide information. Berizik Podcast (Joking Is It Muzik) is a podcast that contains music interspersed with stand-up comedian-style jokes. Fun Podcasts that discuss music often discuss domestic and foreign music, so this Podcast can be said to be an entertaining podcast and can provide information about music. In this case, podcast is included in the type of new media or New media, according to Pierre Levy, New Media has two views, namely social interaction and social integration, so that its use can be different from the media in general. The purpose of this study was to determine and analyze the use of Berizik new media podcast in conveying messages about music. This study uses a qualitative approach, namely the inductive thinking process which is related to the relationship between phenomena. This type of research used in descriptive research is based on interview data and documentation by presenting the results of the research in a narrative. The results of this study found that the use of Berizik's new media podcast in conveying messages about music was quite effective. In this case Berizik is utilized by the NOICE platform as an entertainment platform that can provide information about music to listeners, so as to provide new knowledge about music and also be entertained by comedy elements in Berizik's podcast.

Keyword : Utilization of New Media, Podcasts, Messages

INTRODUCTION

The development of mass media today is increasingly widespread with the help of information technology using the internet, this can be known from the many mass media that add information features using the internet to facilitate audiences in obtaining information. There are various types of mass media developed using the internet, one of which is streaming-based broadcasting media, namely internet radio. Radio which contains entertainment content and audio-based information in the internet range is divided into two types, namely *streaming* and *podcast*, both audio content, but what distinguishes it is that *streaming* radio must always be connected to the internet, while *podcasts* can be *downloaded* first if you want to listen at different times..

As explained by Novi in the Online Journal of FISIP Students Vol.4 No.2 (2017;2) that seeing the ease of dissemination of information in the new media makes the public start to switch from conventional media to new media, which in this case is social media, which is not only as a medium of entertainment but also as a container to convey information that is practical and easy

to apply.

On the other hand, what distinguishes *podcasts* from *streaming* radio is that *podcasts* are *ondemand-based* media, meaning media users can freely determine what content they want to choose to present. *The podcast* itself was first invented by Adam Curry in 2000, based on its history of *podcasts* born following the birth of apple-produced iPods that Steve Jobs introduced in 2001. *Podcasts* can be said to be "*iPod broadcasting*" aka broadcast using iPod. Unlike conventional FM or AM radio, *podcasts* do not broadcast linearly (Meisyanti & Woro, 2020).

In 2004 it became the initial term for the emergence of podcasts, it was put forward by Ben Hammersley who mentioned the word "*podcasting*" in his article on www.theguardian.com discussing *audioblogs* and *online radio* (Efi, Pandan & Indi, 2017). Meanwhile, according to Berry, quoted from the journal Sandy Allifiansyah *Podcast* is a convergence application that is able to collect, create and distribute private radio audio video programs freely through *new media* and able to collect MP3, pdf, ePub, and *download* formats through syndication so that it can be put together in one container and accessed by many people around the world. In a podcast there are 3 characteristics contained in the *podcast*, including a) Serial production or in the form of a new "episode" every day, week, or month; b) Production can be done once; c) Can be listened to at any time (Andria, 2019)

According to a survey conducted suarane.org 2019 (<https://suarane.org/surveipodcast2019/>), home is the place where more than 50% of respondents listen to podcasts most often. Given the characteristics of *podcasts* that can be consumed while *multitasking* remains visible in other answers, namely can be heard in some places activities such as school, campus or office and when riding both public and private vehicles. *Podcasts* themselves have a variety of themes that listeners need to know in order to fit the criteria that the listener wants. There are themed about sports, comedy, music, technology, psychology, science, and many others that can certainly add insight to the listener. Regarding *podcasts* that can bring insight to the listener, this refers to the function of mass media which means to provide education, information, and entertainment.

According to a survey from suarane.org on what *podcast* content is like, 30.5% answer interesting, fun topics. After that, 24.8% of *podcasts* were liked for their engaging and intelligent way of hosting guest stories so that they weren't boring. *Famous* hosts, too, are an attraction, especially if they are a celebrity, comic, or former broadcaster, it is known as much as 4.3% of listeners who answer famous hosts become an option to listen to podcasts.

The use of *podcasts* is also inseparable from a platform used, because a podcast exists because of the container that houses the podcast. According to the results of suarane.org survey in 2019, there are several platforms that are often used, including Spotify which is phenomenal in the *podcast* universe, this is known because Spotify is the audio content provider application that provides the most *podcast* content. Spotify ranks the most used for *podcast* content, based on a survey that found that 162% of listeners use Spotify to listen to podcasts. Apart from the

advantages of Spotify, *platforms* such as *Anchor, Soundcloud, Apple Podcasts, Google Podcasts, Inspigo,* and other *platforms*, are also an alternative for users in accessing *podcast* content.

Aside from the names of *podcasts* from various *networks*, there are a variety of podcasts that have been developed from existing ones, one of which is the emergence of an ondemand-based *application*, which provides *podcasts* and produces its own *podcasts* and is only available in the application. One of the applications in question is NOICE which is the auspices of Mahaka Radio Digital, NOICE in collaboration with radios shaded by Mahaka Radio Integra, such as Gen Fm, Jak Fm, Mustang Fm, Most Radio, Hot Fm, and Kis Fm. The radios can be accessed in the NOICE application with streaming-based *radio* as well as being able to enjoy original podcasts from NOICE that can only be heard through the NOICE application. NOICE is a *local audio entertainment* produced by Mahaka Radio Digital, which focuses only on local content based on audio. Unlike the Spotify audio *platform*, on the NOICE app, the content available only exists in the app, so the content available on NOICE is exclusive and original content from NOICE.

Based on data from Google Playstore on the number of downloaders / installers from the NOICE application, which reaches the number of more than 100,000 downloaders of this application. This means that in this case, the users of the NOICE audio *platform* application are more than 100,000 users. As for the *segmentasinya*, including a rating for users of this application is 12+ with parental guidance, meaning users of this application over the age of 12 years, because in this application there is a theme that leads to a light adult scene, and occasionally themes that cause fear due to horror themes.

While data on *the* age range of podcast listeners according to the survey *suarane.org*, podcasts as a new medium are more widely used by listeners aged 21-25 years as much as 39.3%, 26-30 as much as 18.5%, 31-35 as much as 10.4% and the age with the smallest number for podcast listeners is listeners under the age of 15 years with 1.2%. The sophistication of technology allows young people to access everything easily, such as *podcasts*, access for them to skate to the wider world carried away by the currents of globalization, they can be easily achieved, to the otherworldly difficulties. Most of the young people who listen to *podcasts* are young people who are dubbed as millennials and generation Z because they are considered more familiar with music, along with the amount of music played on radios.

Andria Lutfi (2019;4) affirmed that socialization is needed on the issue of this Bill so as not to cause more misunderstandings between the government, musicians, and the community. The role of podcasts is very important to socialize the problem, especially podcasts are a new medium and can be an alternative to the public in obtaining information.

Not only that through IDN Media 'Indonesia Millennial Report 2019' (<https://cdn.idntimes.com/content-documents/indonesia-millennial-report-2019-by-idntimes.pdf>) survey confirms millennial behavior in Indonesia in 2019. samples taken are junior millennials aged 20-27, and senior millennials aged 28-35 years. According to the interpretation

of researchers, the data listed in the survey are; the music most in demand by junior millennials is *pop music* with 71.9 percent presentation, while millennial junior with 66.2 percent. As for dangdut music, senior millennials are more dominant by 25.4 percent and millennial juniors by 16.0 percent and below that there is *jazz* and *metal* with 5.3 and 5.1 percent for junior millennials and for senior millennials by 3.2 and 3.1 percent followed by other genres such as *RnB*, *orchestra*, *classic*, and *hiphop*.

From the survey above shows that millennials' interest in music is very high, regardless of the difference in music genres they like. But that is not a barrier for music lovers, meaning millennials have a variety of music genre preferences as a reference in choosing what music they will listen to. This can be attributed to the function of *podcasts* or which is currently also much in demand by young people from the age of 20 years to 35 years, because diverse *podcast* content can be used to enrich knowledge about music, and also introduce Indonesian regional music to millennials who become podcast listeners. One of the *podcasts* that provides content to convey the message about the music itself is Berizik created by NOICE.

Berizik podcast hosted by Awwe and Randhika Djamil contains music interspersed with jokes ala *stand up* comedians, it makes Berizik known to his listeners. Berizik has an abbreviation meaning 'Joking Music', also brings content that discusses various types of songs. To introduce messages about music in Indonesia, from abroad, and other music, *berizik podcast* types can be fairly themed entertainment and information that can entertain and educate listeners about knowledge about music. It can be used considering *podcasts* as a new mass media or *new media* with the advantage of a realtime nature where people can access information and services quickly, anytime and anywhere as long as connected to computerized devices and internet networks (Yesi, 2015).

As a new mass media, the use of Berizik podcasts as audio content that discusses music, has the same usability value as radio, because it both has practical value benefits in its use. But the use of *podcasts* has not been fully used as a means of information, because not all *podcasts* can provide information such as radio. This makes the researchers' goal to conduct research on the *podcast* Berizik.

METHOD

In this study using qualitative approach, according to Sugiono qualitative research is a study used to investigate, find, describe, and explain the quality or specialty of social influences that cannot be explained, measured, or described through quantitative approaches (Ismail & Sri, 2019). Research describes and explains things that exist in social life through qualitative approaches. According to Denzin and Lincoln, qualitative research is intended to achieve an in-depth understanding of specific organizations or events, rather than describing the surface part of a large sample of a population. Certainly the purpose of providing a written explanation of the broad structure, order, and pattern contained in a group of participants (Imam, 2016: 84).

In this research instrument researchers who become the main data collectors, which means to play a role in finding and collecting data in the field. So that it can make the parties related to other secondary data as a source of information to get data from research. This type of research is descriptive, with data obtained such as observations, interviews, shooting results, document analysis, field notes, compiled by researchers at the research site, not poured in shapes and figures. The results of data analysis in the form of exposure to the situation are presented in the form of narrative description (Imam, 2016: 87). This descriptive research presents the results of the study with facts obtained from the source and some documentation related to the object and subject of the researcher, namely the use of *new media podcast Berizik* in conveying messages about music.

There are five sources who become key informants and informants. Researchers set the producer of Berizik as *the key informant* I and two hosts Berizik as *key informants* II and III, who can provide information related to the research conducted. In addition to supporting and comparing the data, researchers assigned 2 informants as listeners of *the Podcast Berizik* which is expected to be used as a supporter or comparison.

Data collection techniques are the most important step in research, because the main purpose of research is to obtain data. Without knowing the data collection techniques, researchers will not get data that meets the data standards set (Sugiyono, 2015). The data collection technique is an interview, and supported by documentation in this case the researcher will conduct an in-depth interview with the *key informant* and informant related to the subject of the researcher, namely podcasts, among which there are *hosts* and producer of the *podcast*. The results of the documentation will be used as documentary material that the author can either in the form of records, reports, and records as a secondary data source. The documentation that researchers use here is the result of interview recordings, photos of activities, and broadcast scripts from *the Podcast Berizik*.

Data analysis in qualitative research, conducted at the time of data collection, and after completion of data collection in a certain period. According to Miles *and* Huberman, that data activities in qualitative analysis are conducted interactively and continue continuously until complete, so that the data is saturated. Activities in data analysis, namely *data reduction*, *display data*, and conclusion drawing / *verification* (Sugiyono, 2015: 337). In this study, researchers analyzed data by sorting data or summarizing data, presenting data in the form of narrative text, and drawing temporary conclusions, then testing the validity of the data by triangulating sources and reference materials to obtain data that is valid and accountable.

RESULTS AND DISCUSSION

Utilization comes from the basic word 'benefit' which means useful or useful which means also about profit and loss. Utilization refers to utilizing something, which means making something useful, making it more useful. According to Efi Fadilla, Pandan, Nindi in the Journal of Journalism Studies (2017;94) that step for utilization of the insight adequately as a reference. Meanwhile, so far the discussion on the development of podcast utilization in Indonesia has not been so rampant. Media researchers in the country also conducted many studies on audio podcasts. Tuoral is expected to be useful as an initial discussion material to explore more far podcast potential as one of the media options of audio content distribution.

While the utilization in question is the use or benefit of *new* media used as a source of information and distribute content. It also concerns the meaning of 'benefits' which is about profits and losses, so *new* media that is utilized also has advantages and disadvantages. The use of utilization as a word to describe the usefulness of *new media* in its function to convey communication messages digitally so that the word utilization that researchers use here is to examine the usefulness or benefits of new media types. This type of new media can be utilized well and can certainly be a new innovation for new media in addition to its function as a source of information, it is inseparable from the number of users of new media such as *online* media, youtube channels, and audio content that is currently crowded podcasts.

According to Denis Mcquail, there are four models of mass media that can be categorized as media utilization, including broadcasting models, ritual or expressive models, publicity models, and acceptance models. Of the four mass media models according to Mcquail, researchers used a model that corresponds to the characteristics of media utilization on *podcasts* that is a ritual or expressive model.

Ritual or expressive models are special, intact, (and ultimately) decorative, rather than emphasizing usability and often requiring some element of performance for communication to take place. Communication is done for pleasure as well as for other useful purposes. Ritual communication messages are usually hidden and ambiguous, depending on associations and symbols not chosen by the press but provided by culture (Mcquail, 2011).

Regarding the utilization of *podcast* Berizik, how to describe the usefulness of the *new* media *podcast* Berizik in its function to convey the message digitally. In this case the use of *Podcast* Berizik is as a form of *podcast* that simply presents entertainment. This is inseparable from the digital *platform* used is NOICE which is engaged in the world of *entertainment*, so the utilization used in Berizik is just entertainment. In this case NOICE as the *platform* that houses the *podcast* Berizik serves as the manager of the *podcast* media to broadcast podcasts Berizik intended to noice listeners namely paranoice. In its media utilization, NOICE uses the mass media model according to Denis Mquail which is a ritual or expressive model, which emphasizes on its usefulness and this model requires elements related to art and entertainment for pleasure and for other useful purposes.

The art in question in this case is an element that is on berizik podcasts that talk about music, and entertainment which means the comedic element of Berizik. But not until there, the use of *podcasts* Berizik can also provide information about music, which can be a source of information for *podcast* listeners Berizik which is another purpose of the media *podcast* Berizik. This is inseparable from how the process of creating podcasts Berizik.

During the making process, NOICE appointed Awwe and Randhika Djamil as hosts on berizik podcast, then Abe as producer who played a significant role in the process of making this *podcast* began to soften the topic or theme that will be discussed for the latest episode. After finding an idea for the discussion, which in his determination Abe considered more comedic elements in the discussion, whether the discussion can be commercialized or not.

After getting the idea of the discussion, then the idea is made into a script, and start looking for facts about the discussion that has been determined. This is done so that information about the music will be conveyed by Berizik. The finished script will be read by berizik *hosts* Awwe and Randhika Djamil at the time of recording, which is basically the script only as a reference so as not to get out of the discussion path, because on the *podcast* there is information that Berizik wants to convey. At the editing stage, Abe as a producer did not change or edit the recording much, because the purpose of this *podcast* is to be a *podcast* as it is. Once you're done with the creation stage, the last stage is the distribution stage where the *podcast* is only available on the NOICE app.

As the manager of the media used, NOICE *platform* has the opportunity to attract an audience which ultimately creates a fan association of *podcasts* available on the NOICE *platform*. According to Woessner (2018: 53-54) Expanding the *platform* through *podcasts* will provide an opportunity to attract an audience that will eventually reach a true fan gathering if executed and well developed. The more mobile and quality the *platform*, the better the opportunity. This has been proven by the existence of paranoice as a loyal listener of NOICE that is growing until the existence of a fan association group from one of its podcasts, Berizik on the *chat* application Telegram.

Podcasts can be leveraged because things like flexibility that allow producers and consumers are the unique thing of podcasts. It was revealed Steve Mack and Mitch Ratchcliffe (2007: 30) with "The unique thing about *podcasting* is the flexibility it enables for both producers and the audience." Which means *podcasting* is also freed by: the choice of time to listen that is in the hands of the audience, not controlled by the show-keeper who gives the show, *the podcast* allows the user to clock the day to beat, give the user access to download the program, access to start and stop the program at will, to listen to the program as the audience pleases at any time, day or night.

Podcasts as a medium on demand sometimes discuss music as content to be presented and given to listeners. The discussion of music on the *podcast* is not tied to time, but also discusses the music that existed a long time ago, then brought back to be used as a discussion. *Podcasts* are also often used as a medium to promote a song from an independent musician who is not tied to any music *label*. According to Morris and Terra (2005: 297) Now indie musicians are turning to *podcasts* because it is not only dedicated to *podsafe* music broadcasts, but also highlights

independent musicians who sound at odds with the idea of the corporate music industry about what society wants.

Podcast musik can be used as a medium that helps independent musicians, because the topic of denomy of free music and not tied to a contract with *lable* music. This is also because *podcasts* are dedicated to highlighting independent musicians who are not yet well-known or who don't have much foray into the music industry.

The presence of NOICE as a *platform* that provides *podcasts* Berizik makes many listeners interested to listen to Berizik, although having a discussion about music, does not mean that *podcasts* Berizik can provide knowledge in the field of music which in this case is teaching about music, but information about music on the *podcast* is delivered in the most lay way. So that information can be easily understood by the listener. The use of *new media* Berizik not only stops at entertainment alone, this form of new media is also often used to promote a work of a *band* or musician.

Because Berizik podcast is a *podcast* that discusses music, it directly or indirectly becomes a *platform* to promote a work of a musician or *band*. This is inseparable from the NOICE *platform* which also collaborates with several *lable* music of the country and from discussions about the song of a topic. NOICE uses *podcasts* to promote music which is included in the benefits of *podcasts* on music, which as a medium on *demand podcast* is often used as a medium to promote a song from an independent musician or musician who is bound by the *band*.

Berizik several times have an agenda to do promotions, so if the *lable* wants to do a promo then can use Berizik as a *podcast* NOICE that discusses music. But indirectly, regardless of the agenda of promoting a work, Berizik continues to promote through a topic and theme that has been determined, so as to indirectly produce the music known to the listener. In its use as a medium that distributes audio content, because Berizik is a *podcast* that discusses music. So the utilization found is the use of Berizik as audio content that can be used as a medium of entertainment and has the advantage in terms of promotion of a song. Because Berizik conveys a message about music and its benefits for listeners is to know information about music, although Berizik itself can not be used as a *podcast* that provides knowledge about music in a deeper way.

The current form of *podcast* is said to be a new form of media, referring to the view of the new media theory according to Pierre Levy. The theory *of new media* is a theory developed by Pierre Levy, who suggests that the new media is a theory that discusses the development of the media. In the theory *of new media*, there are two views, First is the view of social interaction, which distinguishes the media according to its proximity to face-to-face interaction. Pierre Levy sees the *world wide web* (www) as an open, flexible and dynamic context of information that allows humans to develop new knowledge. The second view is the view of social integration, which can be said to be a picture of media that is not in the form of information, interaction, or dissemination, but in the form of rituals, or how humans use media as a way of creating society. The medium in this case is not just an instrument of information or a way to achieve self-interest, but presents into some community and gives a sense of belonging (Herlina, 2017).

In this study that aims to know the picture of *new media podcast* Berizik in conveying a message about music and want to know how *podcast* Berizik convey the message to the listener using the theory of *new media* Pierre Levy. In the *new media* theory, Pierre Levy has two views on *new media*, namely the view of social interaction and the view of social integration.

The view of social interaction is based on Pierre Levy's *new media* theory in this study, which is *new media* as an open, flexible, and dynamic information environment, thus enabling listeners to develop new knowledge orientations. In this case the information environment in question is a music *podcast*, and Berizik becomes one of the open and flexible *podcast* environment because it is *on demand* through its platform, NOICE. Especially in *podcasts* the creators are freed in discussing any music so it does not require for the listener to understand about music. NOICE leverages the advantages of *podcasts* as a means to provide information about music. Because *podcasts* allow listeners to access at will, anytime and anywhere, so it is not controlled by broadcasters like on the radio. Listeners can also download and stop *podcasts* if they don't like them.

It is also used by Berizik *podcast* manager NOICE as a *podcast* audio content provider *platform*, which NOICE provides a feature that frees its users to access all kinds of audio content, especially *podcasts* that are scheduled but can be listened to many times. Therefore, NOICE utilizes *podcasts* as a form of *new media* that frees its users to access all entertainment needs available on the NOICE *platform*.

In an effort to develop a new orientation of knowledge for society, NOICE uses Berizik *podcasts* that can indirectly be said to be a source of information about music to provide information about music. Because after listening, the listener will know something, not only stop at the provider of information about music, but Berizik also tell information that not many others tell, meaning that in this case efforts in developing a new knowledge orientation, NOICE *platform* utilizes Berizik as a *podcast* media in raising information that is different from music *podcasts* in general, then it can be said to develop a new orientation for the community.



| | |
|---|---|
|  <p>In view of social integration, people use media as a way of creating society, in this case the manager of <i>podcast</i> Berizik is the producer, and the host Berizik is a human being who uses media to create a society from the presence of their listeners called 'paranoice'. The view of social integration means to unite the community that occurs from the results of using new media which in this case is a <i>Podcast</i> Berizik, and paranoice that listens to Berizik is the result that the media is not only in the form of information, interaction, or dissemination, but in the form of rituals or how humans use media as a way of creating a society.</p> <p>From the results of creating a paranoice union in the Telegram group, making interactions and activities in the group. Among other things, sports activities together, as well as conducting meetings online using <i>zoom</i>, this is associated with the view of social integration that media is not only a form of information, interaction, and dissemination, but as a form of uniting society.</p> | <p>BERIZIK // breakdowns Topik: "THE NEXT SOBAT AMBYAR" OPENING Introduction: Awwe dan Randhika // Positioning: (1) Siapa aja boleh ngomongin musik. (2) Ngomongin musik ga boleh ribet Dengerin BERIZIK di NOICE, download di Google Play Store dan App Store</p> <p>[DALAN LIYANE - HAPPY ASMARA] https://www.youtube.com/watch?v=a9k1ATV98pw Sopo sing kuat nandhang kahanan Siapa yang kuat dalam situasi itu Sopo seng ora kroso kelangan Siapa yang tidak merasa kehilangan</p> <p>Ditinggal pas sayang sayange Ditinggal pas lagi sayang sayangnya Pas lagi jeru jerune Ketika sudah dalam-dalamnya Koe milih dalam liyane Kamu memilih jalan lain</p> <p>Lagu Dalam Liyane yang dibawakan oleh Happy Asmara ini dirilis pada bulan Februari 2020 Dalam bahasa Indonesia, Dalam Liyane artinya adalah Jalan Lainnya Lagu ini menceritakan tentang seseorang yang mencoba kuat setelah ditinggal pacarnya yang memilih jalan lain, yakni untuk tidak melanjutkan dan memperjuangkan hubungan mereka berdua Awalnya lagu ini diciptakan dan dinyanyikan oleh penyanyi Hendra Kumbara yang dirilis pada tahun 2019. Setelah di tahun 2020 diremake oleh Happy Asmara, hanya dalam waktu 5 hari setelah rilis, lagu versi Happy Asmara langsung trending youtube di posisi 3</p> |
| <p>Paranoice Berizik Group on Telegram</p> | <p>Paranoice Berizik activities</p> |

In delivering a message about music, berizik *podcast* manager, producer and *host* Berizik, focuses more on the comedy element than information about music, because for information about music is already written on the script made by the producer Berizik. Because of this, *host* Berizik became aware of something previously unknown, as well as listeners who already knew better before the discussion. From various points of view, Berizik has a different form of message delivery from the point of view of Berizik's listeners and *hosts*. As a communicator, *host* Berizik considers the message delivered to be a persuasive message that invites the listener to listen to the music discussed. Unlike the listener as a communion, the message he captures is a form of informative message that can tell the listener about new music.

CONCLUSION

An organization must have a predetermined purpose. One of the goals that the company wants to achieve is how to create positioning in the minds of consumers. To achieve and realize this goal, a strategy in the long, medium and short term is required. To execute the strategy appropriately certainly required good management by the leader of the organization or company

Management within a company or organization is an important benchmark for the company's success. In addition to the company's success, management is also a benchmark for the success of a leader in control of his company. The leader of V Radio conducts all management activities to maintain positioning as a female radio. This stage of management starts from the long-term planning carried out since the establishment of V Radio through the company's vision and mission. In addition to long-term planning, V Radio also has a medium-term plan carried out annually and a short-term plan carried out weekly.

The second stage is the organizing stage conducted by dividing the V Radio team into several engineering, program, marketing, and administrative teams led by the general manager. In addition, The leader of V Radio provides briefings and influence through meetings that are conducted periodically. Namely *CTR meetings* at the end of the year, regular meetings every one month, and program meetings every one week.

The monitoring phase is carried out entirely by the program director by monitoring every day to then report to the general manager every month. While evaluation conducted periodically in V Radio. this evaluation is referred to as Key Performance Appraisal (KPA) conducted every 6 months in June and December.

In maintaining the positioning V Radio still has constraints in terms of broadcasters . But overcome by showing the figure of other broadcasters who are believed to be able to maintain the positioning of V Radio. Another way to maintain the positioning of V Radio is by setting songs in 1996-2006 where this year the segmentation of radio listeners is still 14-15 years old or still a teenager.

REFERENCES

- Fadilah, Efi., et al. (2017). *Podcast sebagai Alternatif Distribusi Konten Audio*. Jurnal Kajian Jurnalisme. Volume I Nomor 1. ISSN 2549-0559 (cetak) ISSN 2549-1946 (online) <file:///C:/Users/USER/Documents/Jurnal%202020/10562-29732-1-PB.pdf>
- Herlina, Novi. (2017). *Efektivitas Komunikasi Akun Instagram @Sumbar_Rancak Sebagai Media Informasi Online Pariwisata Sumatera Barat*. Jurnal Online Mahasiswa FISIP Vol. 4 No. 2. [file:///C:/Users/USER/Downloads/15432-30031-1-SM%20\(2\).pdf](file:///C:/Users/USER/Downloads/15432-30031-1-SM%20(2).pdf)
- Gunawan, Imam. (2016). *Metode Penelitian Kualitatif: Teori dan Praktek*. Jakarta: Bumi Aksara
- Luthfi, Andria. (2019). Skripsi yang berjudul *Peran New Media Podcast Duobudjang Di dalam Menyosialisasikan RUU Permusikan*. Skripsi Sarjana, Universitas Prof. Dr. Moestopo (BERAGAMA). Jakarta. https://library.moestopo.ac.id/index.php?p=show_detail&id=41619&keywords
- Mack, Steve dan Mitch Ratcliffe. (2007). *Podcasting Bible*. Canada: Wiley Publishing, Inc.
- Mcquail, Denis. (2011). *Teori Komunikasi Massa Mcquail, Edisi 6 Buku 1*. Terjemahan oleh Putri Iva Izzati. Jakarta: Salemba Humanika.
- Meisyanti, Woro Harkandi Kencana. (2020). *Platform Digital Siaran Suara Berbasis On Demand (Studi Deskriptif Podcast Di Indonesia)* Jurnal Komunikasi dan Media Vol. 4 No. 2. SSN. 2527-8673E-ISSN. 2615.6725 <http://ejournal.upbatam.ac.id/index.php/commed/article/view/1547/1025>
- Morris, Tee dan Evo Terra. (2005). *Podcast for Dummies*. Indiana: Wiley Publishing, Inc.
- Nurdin, Ismail dan Sri Hartati. (2019). *Metodologi Penelitian Sosial*. Surabaya: Media Sahabat Cendikia.
- Sugiyono. (2015). *Metode Penelitian Pendidikan*. Bandung: Alfabeta CV.
- Woessner, Stephen. (2018). *Profitable Podcasting: grow your business, expand your platform and build a nation of true fans*. New York: Amacom.