

PRODUCTION MANAGEMENT OF THE NORTH SUMATRA NEWS PROGRAM TODAY ON TVRI NORTH SUMATRA

Goenersya Haidar Rudhani^{1a*}, Abdul Rasyid^{2b}

^{1,2} Universitas Islam Negeri Sumatera Utara, Medan, Indonesia

^a goenersya0603222107@uinsu.ac.id

^b abdulrasyid@uinsu.ac.id

(*) Corresponding Author

goenersya0603222107@uinsu.ac.id

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ABSTRACT

This study examines how TVRI North Sumatra manages the daily television news program “Sumatera Utara Hari Ini” amid digital-era demands for fast yet accurate local reporting. It focuses on how the station organizes pre-production, production, and post-production, and how internal communication and gatekeeping shape editorial and technical coordination. Using a qualitative descriptive case study, data were gathered during a one-month field placement through participant observation, semi-structured interviews with key production roles (including CG and MCR), and documentation review, then analyzed thematically. Findings show a workflow supported by regional coordinators who often act as reporter-camera operators, flexible rundown filling (about 22 items), and intensive script editing to align text-visuals and manage timing (packages typically 1–2.5 minutes). Post-production centers on clean-feed recording, quality checks, archiving, and digital republishing. Overall, consistent cross-role communication functions as the main control mechanism to prevent mismatches and keep broadcasts ready to air.

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INTRODUCTION

The production of television news programs is a series of work that determines whether public information can be presented quickly, accurately, and airworthily. In news production, the work does not stop at reporting, but continues on editorial and technical processes such as determining angles, script writing, image editing, graphic selection, preparation of rundowns, and execution of broadcasts in the studio. Therefore, the discussion of news program production management needs to place the production process as the center of attention, not just an overview of the media organization. (Purnamasari, 2022)

In the digital age, television news production has also changed from "linear broadcast" production to production that prepares material for various channels. News content is now often produced in several formats as well as main news packages, short clip clips, teasers, and uploaded versions for social media. This pattern makes the production stages have to be more flexible, including in visual packaging, duration settings, title selection, and language style adjustments to be effective on different platforms. (Kustiawan, Alawiyah, et al., 2025)

In the digital age, television no longer stands as a single platform, but rather moves in a multiplatform landscape connected to the internet. In a simple sense, a *news program* means a presentation of reports in the form of facts and events that have news value (*unusual, factual, essential*) and are broadcast through the media periodically. The presentation of facts and events in the news is objective. A news program on television is a program that presents information that has news value to its audience. This condition requires newsrooms to innovate on formats, production speeds, and content distribution strategies, without sacrificing accuracy and balance. (Ayu et al., 2024; Jafrina & Soufyan, 2024)

Television is still an audio-visual mass media that has a wide reach and the ability to present events quickly through a combination of images, sounds, and narratives. In news practice, speed is an important value because information must be present on time, but still requires accuracy and adherence to journalistic ethics. This situation makes editorial work management cannot rely on technology alone, but requires a production management system that ensures that the work process runs in an orderly manner and the results of broadcasts are consistent. (Alfian et al., 2021)

This phenomenon is increasingly felt in daily news programs such as "North Sumatra Today" on TVRI North Sumatra. The North Sumatra Today news program faces a double challenge: on the one hand it has to maintain the proximity of local issues (geographical, cultural, and public interest proximity of North Sumatra), on the other hand it has to compete with local/national online media that moves very fast. This challenge has an impact on individuals and groups involved in the production of event directors, reporters, cameramen, editors, presenters, and event directors because they need to adapt to increasingly dense work rhythms, digital competency demands, and more complex coordination needs. (N.Y. Saragih, 2022)

In addition to the demands for speed, the quality of news also faces pressure from the rampant hoaxes and disinformation that are widely circulated on digital platforms. In this situation, mainstream media (including TVRI) are required to strengthen the verification process, *gatekeeping discipline*, and journalistic ethics in order to remain trusted by the public. Studies on journalistic ethics in the digital age show that strict verification practices and competent selection of sources are key strategies for traditional media to deal with hoaxes and maintain credibility. (Dalimunthe & Sazali, 2026)

The pressure of change is also reflected in the industry's experience during times of crisis, such as the Covid-19 pandemic, when news production had to change work patterns and production flows to continue broadcasting news. Research on television news production management during the pandemic shows how restrictive policies forced editors to adapt work procedures, division of tasks, and production decision-making to keep broadcasts running. Although the context of the pandemic has passed, lessons on production agility and adaptive SOP readiness are still relevant for regional news programs that face changing field situations on a daily basis. (Effendy et al., 2022)

Therefore, this study places organizational communication theory as the main analysis knife to understand how the production work of "North Sumatra Today" takes place at TVRI North Sumatra. Organizational communication is important because daily news production involves multiple roles (studio editorial field) and requires rapid synchronization of editorial-technical decisions. Studies in the context of organizational communication emphasize that communication is an essential element to achieve organizational goals, including in decision-making, instruction delivery, and evaluation. In the production of "North Sumatra Today", organizational communication can be seen

through vertical communication (instructions, approvals, reporting of work progress from reporters/editors to coordinators/event directors and vice versa) and horizontal communication (coordination between reporters, coordination between cameramen, camera reporters, graphic editors, and studio teams). The clarity of this communication flow determines whether the coverage assignment is on target, whether the visual material meets the needs of the script, whether *the rundown* is stable, and whether corrective feedback can be made quickly before it goes live. (Laughter & Laughter) *Mother's Market* , 2020)

The production of the news program "North Sumatra Today" at TVRI North Sumatra was analyzed using a news production workflow to confirm that the production work went through three main stages. The literature explains that "the production stages consist of 3 parts Pre-Production, Production, and Post-Production. This framework is used to map practices in "North Sumatra Today": pre-production (editorial meetings, determination of issues and angles, assignments), production (field-editorial reporting and coordination), post-production (script writing, image editing, graphics, final checking) until the material is declared ready for broadcast. (Lubis et al., 2023)

The smooth production of "North Sumatra Today" is determined by organizational communication because the process involves many roles (field, editorial, studio) and requires the synchronization of editorial-technical decisions. The definition that is often used states that "organizational communication is the process of creating meaning for interactions that create, maintain and transform an organization." In *newsroom practice*, organizational communication can be understood as an internal flow of messages that coordinates activities (instructions, feedback, and work coordination) and also as a communication structure because "how information is conveyed, is usually referred to as the communication structure." This framework helps the research explain whether the flow of information at TVRI North Sumatra is clear (vertical and horizontal), whether the feedback is fast, and whether coordination is strong enough to prevent miscommunication that has the potential to disrupt the quality of broadcasts.

In addition to managing the production process, organizational communication in "North Sumatra Today" also plays a role in maintaining the consistency of program goals in serving the public of North Sumatra. Every editorial decision from determining local issues, adjusting angles, to emphasizing narratives is formed through structured internal work interactions. Thus, the quality of the broadcast of "North Sumatra Today" is not only determined by the availability of technology and individual skills, but also by how organizational communication connects all parts of the production to keep the broadcast results accurate, relevant, and credible.

In addition to organizational communication, this study also uses *gatekeeping* theory to read how the filtering process and editorial decisions take place in "North Sumatra Today" before the news is declared worthy of broadcasting. *Gatekeeping* is important because not all information available in the field automatically becomes news; information must be selected, verified, prioritized, and then packaged in a television news structure. A number of *gatekeeping* studies show that the pressure of production speed can make the screening process skip if media organizations chase quota/speed, so editorial control becomes crucial. In the daily news program of TVRI North Sumatra, (Harahap & Harahap , 2024) *gatekeeping* can be seen at the stage of determining priority issues, verifying data and sources, editing scripts, selecting appropriate visuals, and making final decisions on airworthiness, all of which require strong internal communication coordination.

To ensure that production work runs in a directional manner, this study also touches on the management function of POAC (*planning, organizing, actuating, controlling*) proportionally as a supporting framework. POAC helps map out how daily coverage is planned, how assignments and roles are organized, how reporting and production are carried out (actuating), and how quality control is carried out before and during broadcasting. In the context of broadcast media management, program management, resource coordination, and production process control are aspects that determine the consistency of broadcast quality. However, since the main focus of the study is teamwork dynamics and production coordination, POAC in this study is positioned to clarify the framework of work

management, while internal communication mechanisms and editorial decision-making are read through organizational communication and (Morissan, 2018) *gatekeeping* (Kustian et al., 2022) .

TVRI North Sumatra through the news program "North Sumatra Today" can be understood as an organizational communication work practice that relies on cross-role coordination in the newsroom and studio. The editor of TVRI North Sumatra as an information manager not only collects facts, but also processes them into audiovisual stories through the choice of images, sounds, and narratives that give meaning to events in North Sumatra. This information processing process demands a common understanding between departments about what is important, how to display the facts, and the airworthiness standards that must be met.

The operation of "North Sumatra Today" takes place through a series of work that involves many people and functions, ranging from pre-production, production, to post-production. It has an internal communication flow between the event director, reporter/cameraman, editor, presenter, event director, and technical crew to ensure that assignments are carried out, coverage materials are collected, scripts and visuals are compiled, and broadcasts can be executed on time. Therefore, the smooth flow of information, clarity of instructions, and feedback between sections are the main determinants of the effectiveness of the program's daily work. (Wulandari & Rozi, 2025)

Therefore, this research is expected to complement and enrich the study of the production management of television news programs, especially in regional daily news programs in public broadcasting institutions. This research focuses on how TVRI North Sumatra manages and produces the program "North Sumatra Today" as a news show that presents local information for the people of North Sumatra in the midst of the demands of speed and accuracy in the digital era.

The purpose of this study is to find out the production management of TVRI North Sumatra in managing the production process of the "North Sumatra Today" program, as well as describe in detail the stages of pre-production, production, and post-production involving various production elements, such as event directors, editors, reporters/cameramen, editors, presenters, event directors, and technical crews. This elaboration was carried out to understand the workflow and organizational communication patterns in the production of daily news, the mechanism for filtering and verifying information until it is suitable for broadcasting, as well as identifying supporting and inhibiting factors that affect the smooth production of the "North Sumatra Today" program at TVRI North Sumatra.

Although there is a lot of research on the production of television news programs, studies that specifically discuss the production management of the daily news "North Sumatra Today" at TVRI North Sumatra with an emphasis on organizational communication patterns and *gatekeeping* practices are still limited. Therefore, this research is important to understand how coordination between roles in TVRI North Sumatra is carried out, how vertical and horizontal communication flows work in the rhythm of daily production, and how the *gatekeeping* process ensures that the news broadcast remains accurate, relevant, and credible for the North Sumatra public. The purpose of this study is to find out the production management of TVRI North Sumatra in managing the production process of the "North Sumatra Today" program and describe in detail the pre-production, production, and post-production stages involving event directors/coordinators, editors, cameramen, editors, presenters, event directors, and technical crews; At the same time, identify supporting and inhibiting factors that affect the smooth production of the daily news.

METHOD

This study uses a descriptive qualitative method with case studies to gain an in-depth understanding of the production management of *the North Sumatra Today news program* at TVRI North Sumatra in natural conditions. This is in line with Sugiyono's opinion that research methods are basically a scientific way to obtain data with a specific purpose and use. Because the research focuses on the process, coordination pattern, division of crew roles, and production work dynamics that take place in real life, the researcher plays the role of the main instrument (human instrument) and data collection is carried out in a triangulated manner through observation, in-depth interviews, and

documentation in order to obtain in-depth and meaningful data according to the needs of the research. According to Denzin and Lincoln, qualitative research is research that uses a scientific background, with the intention of interpreting phenomena that occur and are carried out by involving various existing methods (Rachman et al., 2024; Sugiyono, 2020).

This study applies a qualitative approach with a case study method to gain an in-depth understanding of news program production management *North Sumatra Today* at TVRI North Sumatra, especially in the work environment of TVRI North Sumatra which is located in the Putri Hijau area. The qualitative approach was chosen because it allows researchers to examine the news production process in detail and comprehensively, including editorial coordination patterns, role distribution between crews, content determination mechanisms, and work dynamics in studios and control rooms from the preparation stage to airing. In addition, this approach supports direct experience-based data mining through the interaction and involvement of researchers during the field work practice (PKL) process, so that production practices can be understood as taking place in real conditions.



Figure 1. (Source: personal documentation)

The selection of case study methods is considered relevant in the study of media and broadcasting organizations because it is able to present a comprehensive picture of a phenomenon in the context of daily life, namely how the management and production of news programs take place in public broadcasting institutions. Through a case study, the research is focused on one specific object, namely the *North Sumatra Today* program, to be analyzed in depth during the field work practice (PKL) period. The analysis includes a series of activities ranging from the preparation of news materials, the processing and preparation of broadcast packages, to the implementation of broadcasts in the studio. Thus, this study not only describes the activities carried out, but also explains the process and reasons behind the production management practice in the context of TVRI North Sumatra in Putri Hijau.

The data collection techniques in this study include participatory observation, in-depth interviews, and documentation studies to gain a comprehensive understanding of the production management of *the North Sumatra Today* news program at TVRI North Sumatra. Data collection was carried out during a one-month field work practice (PKL) period, so that researchers could directly observe the dynamics of editorial work, coordination patterns between sections, and news production flows from the planning stage to broadcasting. The interview was conducted in a semi-structured manner with inform attaches: news coordinator/event director, reporter, editor, event director, and studio crew including *Character Generator* (CG) operators and *Master Control Room* (MCR) officers to explore work strategies, role divisions, news selection mechanisms, and obstacles that arise during the production process.



Figure 1. (Source: personal documentation)

Participatory observation was carried out by participating in routine activities in the work environment of TVRI North Sumatra, especially in the time frame leading up to the broadcast of the program, in order to observe the implementation of coordination, the process of preparing and preparing news materials, as well as the implementation of technical tasks of studio crews during broadcasts. Through these observations, the researcher documented a number of key aspects, such as the readiness of broadcaster scripts, the use of broadcast support devices, communication flows in the control room, and cross-section work patterns to ensure broadcasts run on schedule. Meanwhile, documentation studies are used to strengthen the data through the review of relevant documents, including *broadcast rundowns*, news scripts, broadcast archives, broadcast graphic formats, and internal evaluation notes (if available). In this way, the data obtained is not only sourced from verbal information, but is also supported by administrative evidence and broadcast products.

Data was analyzed using *the thematic analysis method* through the stages of data reduction, coding, thematic categorization, and interpretation. Data reduction is carried out by selecting the information that is most relevant to the focus of the research, namely the practice of news program production management. The coding is carried out to identify important patterns, such as editorial coordination, news decision-making processes, technical production flows, division of human resources tasks of reporters, editors, event directors, MCRs, and CG as well as obstacle handling strategies. The themes that were formed were then interpreted by linking them to the concept of news program production management and the theoretical framework used, so that the results of the analysis could explain the production practices Haryoko (2020) of *North Sumatra Today systematically* according to the context of public broadcasting institutions.

RESULT AND DISCUSSIONS

In producing the news program "North Sumatra Today" on TVRI North Sumatra, the main focus is to present the latest news that occurs in North Sumatra and packaged by the editorial team. In principle, TVRI places this program as a neutral show, conveys information according to facts, and raises news in a balanced manner (not only from one side).

In determining broadcast materials, this program does not have rigid provisions related to the selection of news, but in practice the number of news aired can reach around 22 items. If there is a shortage of news, the editorial team can call sources to the studio so that the broadcast time is filled appropriately. In addition, the type of news that is prioritized is news that is not negative, because the principle of "*bad news is a good news*" is not a hold; TVRI tends to display useful news such as human interests or community leaders.

In the implementation of editorial work, reporters have a target of preparing 1 to 2 news stories per day, so that the production rhythm relies more on the consistency of coverage and the readiness of daily material. The program also has a distinctive identity, such as the "cun" (opening music) that is the distinguishing feature, and the packaging

that is called "nationally". However, there is a note that the quality of production is sometimes constrained by old equipment, and the reach of program introduction tends to be strong among North Sumatra residents because this is a regional event.

Pre-Production

In the North Sumatra Today broadcast program, the process of searching for news data is carried out by news coordinators spread across various regions in North Sumatra. This coordinator performs the role of a reporter, as well as a cameraman. They collect information independently, without relying on editorial direction or decisions in the office.

In a single day, reporters can find up to five news materials, both stand-alone and interrelated. Every reporter in the region also routinely delivers the latest updates on the condition of their region. The data sent can be in the form of hard news, such as traffic accidents or natural disasters (for example, floods and landslides that occurred yesterday in several areas of North Sumatra), and also soft news, such as coverage of local tourist destinations.

In producing the North Sumatra Today news program, TVRI North Sumatra departs from the main goal of presenting the latest news that happens in North Sumatra and packaging it neatly by the team. Therefore, the pre-production stage is more directed at ensuring that the needs of daily news material are collected and ready to be compiled into one complete show.

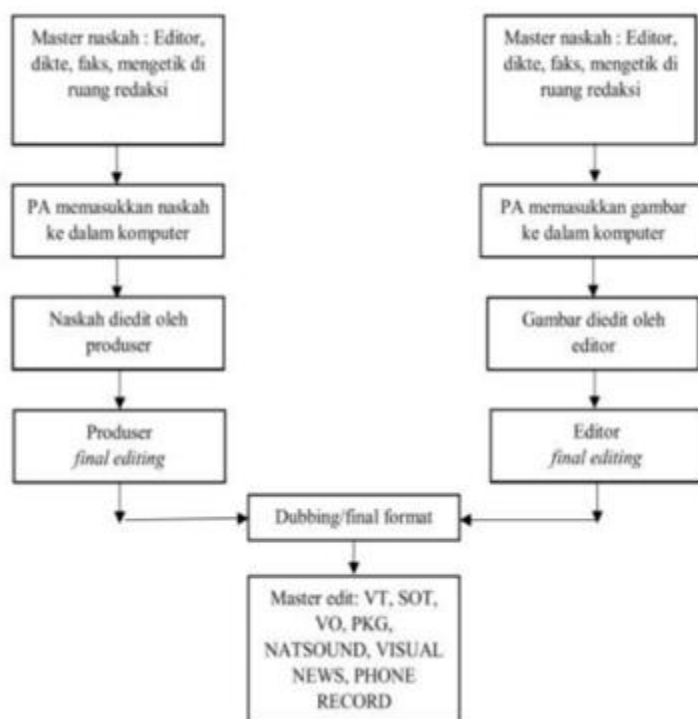


Figure 2. Script and Picture Journey Ready for Screening (Source: Fachruddin, 2012:69)

At this stage, the responsible party in the editorial office arranges, plans, coordinates, and prepares all the news needs that will be aired. The preparation is carried out by coordinating colleagues for coverage readiness, including determining what will be covered, where the coverage will be, who is placed in the coverage location, and a list of

coverage that must be done. In terms of reporting, reporters carry out pre-production by coordinating with news sub-coordinators to discuss what news will be brought in North Sumatra Today. In his routine, reporters also have a daily work target of around 1 to 2 news stories to meet the needs of the show.

In addition to ensuring the availability of materials, pre-production is also related to the direction of selection so that the broadcast content remains in accordance with the character of TVRI. TVRI emphasized that the news displayed was chosen that was not negative, because the principle *of bad news is a good news* does not apply, and prioritized useful news such as human interest or community leaders. For duration needs, the editorial team is also flexible: there are no standard provisions, but it usually airs about 22 news items, and if there is a shortage of material, it can call sources to the studio to keep the broadcast time met.

After the coverage and news material is collected, pre-production ends with the preparation of the material so that it is ready to enter the next processing: when all the news has been made, the material is submitted to the base editor for checking, if there is anything that needs to be corrected, it will be corrected, then the script is prepared; After that, the editor adjusts the image to the script and dubs it, then all the material is collected on one hard disk and shown to the show director to compile the order of the parts to be broadcast.

Production

At the production stage, news manuscripts submitted by news contributing journalists are processed by the editor into news packages. However, the manuscripts received are generally still *preliminary drafts* and have not fully followed the rules of journalistic writing. Based on the author's observations, the manuscripts submitted by contributors from various regions tend to be in the form of descriptive descriptions that explain in detail the events recorded in the video. This condition causes the language and substance of the manuscript to often require editing to match the standards of news manuscript writing. In addition, it was also found that there was a discrepancy between the script and the visual material, namely the existence of information in the script that was not listed in the video sent, so that the relationship between text and images became less strong. (Hasibuan et al., 2026; Jambak et al., 2025)

Rewriting news scripts is a crucial step, especially when the material presented is related to criminal acts. In practice, news coordinators generally do not send manuscripts that have gone through the censorship process, including the identity of the perpetrator and the victim. Material *Video* The sent also often still displays sensitive and unedited information. Therefore, the responsibility for censoring both the script and the visuals is more done by the show director and the assistant director of the show at the production stage. In addition, coordinators often compile the script in the form of a very detailed chronology of events, so the length of the script often exceeds the duration requirement and must be condensed to fit the format of the news package. (Humaira & Squirt, 2023)

In addition to containing the substance of the news, the manuscript also needs to be equipped with information *CG (Computer Graphics)* as well as visual markers that are displayed to make it easier for editors to compose image material. The next script should be composed with proper sentence decapitation so that the voice actor (*Dubber*) has no difficulty reading the news. Interviews are an important element in writing a script because the event director and assistant director play a role in determining the feasibility of the content and the duration of the citation used. If the interview is considered less relevant to the news topic and the information can be integrated into the script's narrative, then the interview part can be eliminated. On the other hand, if the interview contains clearer information, then similar information that has been written in the manuscript needs to be deleted to avoid repetition. The duration of the interview is limited to a maximum of 35 seconds for each interviewee. Thus, the scriptwriter is required to be careful in choosing the most representative part of the interview to include in the news package. (Kustiawan, Aswari, et al., 2025)

Once the script is final, the voice actors (*Dubber*) carry out the process *dubbing* according to the arrangement of the news package. Furthermore, the editor combines audio and visuals based on the instructions listed in the script. The duration of each news package is determined by the editor taking into account the level of importance of the

information to the audience; In general, news packages are 1 to 2.5 minutes long. If there is news that comes in close to the broadcast time, the information is usually conveyed by the news anchor through *voice over*.

Once the editing process is complete, the news package is sent to the *control room*. The *Master Control Room* (MCR) officer arranges the sequence of showing according to *the rundown* (arrangement of the event) that has been prepared by the program director, including *the arrangement of bumpers* (program pause markers) and advertisements contained in the program. In addition, *Computer Graphics* (CG) officers compile CGs based on printed manuscripts, ensuring the accuracy of placement and correctness of writing. The CG arrangement is synchronized with the audio and visuals displayed. Generally, in one manuscript there are four to five CGs that are arranged according to the rules of Subject–Predicate–Object–Description (S-P-O-K) so that the information is easy to understand and does not cause confusion for the audience.

Post-Production

In the post-production stage of the North Sumatra Today news program on TVRI North Sumatra, post-broadcast work tends to focus on managing broadcast results so that they can be documented and reused. During the broadcast, both live and tapping material, the *Master Control Room* (MCR) section recorded the show in the form of a clean feed, which is a broadcast recording without unnecessary technical disturbances. Thus, after the program is completed, the editorial team obtains a complete video copy that is ready to be processed for further needs, such as republication and archiving. (Simanjuntak & Simbolon, 2020)

Once the broadcast package is recorded, the recording file from the MCR is forwarded to the editor for final editing. This stage generally does not significantly change the substance of the news, but rather ensures that the technical aspects have met the standards, such as image and audio synchronization, precise cuts between segments, re-checking sound quality, and ensuring that no parts are problematic during airing. At the same stage, the editor also checks the graphic elements that appear on the screen, such as *the lower third*, the news headline, the name of the source, and various other text elements that appear during the broadcast.

The role of *Computer Graphics* (CG) is crucial because broadcast graphics such as *super names*, titles, *headlines*, *running text*, and program identities serve as the main representation of information on the screen. If there are any writing errors, delays in changing titles, or graphical inconsistencies with the content of the news, the findings are generally recorded and discussed at the post-production stage as correction material. In practice, CG operators also ensure the consistency of the program's graphic templates as well as the accuracy of the data displayed, given that graphics are often a quick reference for viewers to understand the essence of the news. (Faudzi & Fajri, 2024)

After the final inspection process is completed, the results can be republished through digital platforms such as *YouTube* so that audiences who do not have time to watch on television can still access the program. Simultaneously, videos are also archived by both MCR and archive/editorial units for easy tracing when needed for *re-run*, compilation, or follow-up coverage reference. This post-production stage generally does not require a lot of human resources, as the execution usually involves MCRs, editors, and CGs (as well as archivists where available), with the main focus on ensuring that broadcast recordings are neatly organized, secure, accessible, and ready to be reused as needed. (Rudhani et al., 2024; Yana et al., 2024)

Comparative Analysis with Organizational Communication Concepts

In the news production "North Sumatra Today" on TVRI North Sumatra, organizational communication is most visible in the daily coordination between core roles ranging from editors/editors and program directors as editorial decision makers, reporters/contestants and cameramen as coverage implementers and visual takers, editors as news package processors, CG operators as those in charge of graphics/screen text, to MCR who ensures technical readiness for broadcast broadcasting and recording. The workflow of television news requires each section to provide information to each other in a chain: the editor conveys assignments and needs angles, the field sends updates on coverage and materials, editors and CGs adjust the graphic script, and then MCR ensures that the final result is ready

to air. Therefore, communication between the units serves as a "process binder" that prevents miscommunication (e.g. scripts are visually incorrect, graphics are incorrect, or changes *Rundown* not conveyed) so that the entire series of pre-production, production, and post-production can run effectively and on time. (Hidayah et al., 2023)

In terms of informative function, organizational communication in the production of "North Sumatra Today" appears to be the need to deliver work information clearly and quickly: starting from the information of the coverage results, the availability of sources, supporting data, scripts, to the readiness of visual materials for broadcast. This informative function is important because it is the basis for editorial decision-making, such as determining news priorities, setting the order of segments (rundown), and ensuring that the material received is sufficient to be broadcast. The explanation of the informative function as part of the organizational communication function (along with regulative, persuasive, integrative) is widely used in organizational communication studies in Indonesia. (Siregar & Putri, 2025)

Furthermore, in terms of regulatory functions, organizational communication works as a guide and control of work behavior through instructions, division of tasks, technical rules, and manuscript writing and editing standards. In the pre-production stage, the regulative function arises when the editorial sets assignments and deadlines; At the production stage, regulations are seen in the process of editing scripts, adjusting images, and checking the feasibility of broadcasting; and in post-production regulations are seen in technical quality control (e.g. ensuring graphics/CG, audio, and editing results according to the provisions). In research on the communication function of organizations through working groups (e.g. WhatsApp), a regulative function is described as a communication that contains orders, job instructions, and work reports that are very similar to the coordination needs of daily news production.

In terms of integrative functions, organizational communication is needed to unify cross-sectional work so that it does not run alone. In television news production, integration is seen when the editorial team coordinates script needs with editors, locks in broadcast sequences with show directors, and aligns graphics needs with CG operators and broadcasting/recording needs with MCR. This integrative concept emphasizes that communication is not only "sending information", but also builds work integration so that the production process becomes efficient and there is minimal miscommunication. The study of organizational communication flows also shows that the smooth flow of communication contributes to the effectiveness of organizational work.

Meanwhile, the persuasive function in organizational communication arises when communication is used to build commitment, motivation, and willingness of members to carry out tasks under deadline pressure. Daily news production tends to have dynamic situations (issue changes, script revisions, duration adjustments, and *rundown changes*), so editorial/coordinator leadership needs to use communication that encourages cooperation without creating excessive pressure. Indonesian literature emphasizes the importance of organizational communication for leaders in achieving organizational goals, including through the ability to direct and build cooperation. (Maulana et al., 2023)

News Processing on the "North Sumatra Today" Program on TVRI North Sumatra

Based on organizational communication theory, news processing in the "North Sumatra Today" program is understood as a series of internal coordination that connects field crews, editors, and studios through the flow of information, work instructions, and feedback. In the initial stage, the coverage material obtained by reporters and cameramen in the field is sent to the newsroom in the form of factual data, interview results, and videos. This material is then received and compiled by the editorial team as initial material for the news processing process. This pattern shows that internal communication (submission of coverage reports, completeness of data, and explanation of the context of events) is the basis for editors to ensure that incoming information can be processed according to program needs.

After the coverage material is received, the editor/editorial plays a role in compiling and processing the information into a news script that is ready for production. At this stage, the editor not only compiles the script based

on the reporter's report, but also adjusts the broadcast language, sharpens the angle, and prepares the news structure to suit the character of the "North Sumatra Today" program as a regional daily news. In this process, the editorial team also carries out the editorial selection function (*gatekeeping*) through internal discussions and checking the completeness of the data, so that the selected news is really relevant, verified, and in accordance with TVRI's airworthiness standards. If necessary, the editor can combine some information into a news package or compile a new script based on the available data, as long as it still follows the standards of accuracy and public interest of North Sumatra. (Manurung et al., 2024)

After the news script is declared final by the editor, the material is forwarded to the editor for technical processing, starting from image editing, selecting cutaways, adjusting the duration, to creating supporting elements such as graphics or text. At this stage, organizational communication is again seen through the working relationship between the editor, editor, and studio crew to align the content of the script with the visuals, ensure the accuracy of sound placement (VO/dubbing when needed), and adjust the news package to the broadcast rundown arrangement. After the final editing and checking process is completed, the news package is declared ready to air and executed in the broadcast "North Sumatra Today", so that the entire news processing process can be understood as the result of coordinated work supported by structured organizational communication. (Rusli et al., 2024)

At TVRI North Sumatra, the role of script control is not only emphasized by the program director, but also carried out by the PA (Program Director) who is on duty that day. In practice, the PA always emphasizes that every news script that comes in from the reporter must be checked and re-edited, because there are still often weaknesses in grammar, diction accuracy, and completeness of information. The PA also considers that the news script should not just repeat what is already seen in the image, but needs to present explanations that complement the context, such as supporting data, the background of the event, as well as elements of "why" and "how" that are not directly visible in the visuals. Therefore, before the news is produced for air, the PA together with the editorial team ensure the structure of the script, the accuracy of the information, and the style of the broadcast language in accordance with the "North Sumatra Today" program standards.

In addition to correcting language and substance, PA also arranged the broadcast content so that the duration of the program remained efficient. In some cases, reporters send several news stories that have a similar core event or issue, so the PA has the right to combine some of these materials into one news package to make it more concise without reducing the value of information for the audience. Interestingly, the implementation of this control function at TVRI North Sumatra is carried out with *a PA rolling system*, which is the rotation of PA officers from the news team according to the work schedule under the coordination of the head of the news team. The rolling system makes it important to maintain the standards of manuscript inspection and news package packaging consistently, so that whoever is in charge of the PA continues to apply the same principles in ensuring that the script is airworthy and the broadcast flow of "North Sumatra Today" runs in an orderly manner. (Fadilah & Hanoscope, 2025)

All news aired in the "North Sumatra Today" program on TVRI North Sumatra has basically gone through *a gatekeeping process within the internal* editorial board of TVRI North Sumatra, starting from the PA (Event Director) on duty, editors/editors, editors, to supervision at the level of leaders/heads of news according to the work structure at the station. However, all news broadcast is also required to comply with the broadcasting provisions and guidelines set by the Indonesian Broadcasting Commission (KPI) and KPID North Sumatra, considering that this program is broadcast for audiences in the North Sumatra region and must comply with broadcast content standards, ethics, and public protection in accordance with broadcasting regulations.

CONCLUSION

The production of the news program "North Sumatra Today" at TVRI North Sumatra focuses on the production of daily television news which is managed through three main stages: pre-production, production, and post-production. In the pre-production stage, planning and preparation of materials is carried out by ensuring that the needs of daily news are collected, including coordination of coverage readiness and a list of issues to be aired. The search for data/coverage is largely supported by news coordinators spread across various regions in North Sumatra, who act as reporters as well as cameramen. In their routine, reporters/coordinators have a target of around 1 to 2 news stories per day (although the news material found can be more), so the production rhythm relies on the consistency of coverage and the readiness of daily material. In addition, the editorial team is relatively flexible in fulfilling the duration: the broadcast can reach about 22 news items, and in the event of a shortage of editorial materials, it can bring sources to the studio to keep the duration met.

At the production stage, the incoming coverage material is processed into news packages through an editorial and technical process. The editor/editor compiles and sharpens the script (including selection/gatekeeping, i.e. the process of filtering news to make it suitable for broadcasting) before forwarding it to the editor for image editing, duration adjustment, and supporting elements (graphics/text). The script is also equipped with CG (Computer Graphics) instructions, which are graphic elements on the broadcast screen (e.g. news titles, names of sources, locations, headlines, and captions), so that editors and graphics teams can easily align text-images. Interview elements are selectively selected, with a maximum duration of 35 seconds per source. After the final script, the dubber does the dubbing, then the editor combines the audio-visual; News packages are generally 1 to 2.5 minutes long, and if any news comes in close to the broadcast time, it is usually delivered by the news anchor via voice over (voice narration read over images/videos without taking pictures of the news readers directly).

Technically, the finished package is sent to the control room: MCR (Master Control Room), which is the broadcast broadcast control section (playback of material in sequence/rundown, switching source switching, and recording), arranging the broadcast sequence according to the rundown (arrangement of events/news sequences). Meanwhile, the CG (Computer Graphics) operator prepares and ensures that all graphics that will appear on the screen are correct (text content, spelling, placement, and time of appearance of graphics).

After broadcasting, the post-production stage focuses on the documentation and reuse of broadcast results. The MCR (Master Control Room) records the broadcast (often called a clean feed, i.e. a clean broadcast recording without unnecessary technical interference), then the editor performs final editing/checking to ensure technical quality (audio-visual synchronization, precise image cropping (cut), and graphic elements). The results of the show can then be republished through digital platforms such as YouTube and archived for replay, compilation, and coverage reference.

This entire series of work is strongly supported by organizational communication, which is an internal coordination mechanism that connects field crews, editors, and studios so that editorial decisions and technical needs are in harmony. This communication is important to prevent miscommunication, such as inappropriate scripts, incorrect graphics, or late rundown changes. Therefore, the roles involved in "North Sumatra Today" include editors/editors and event directors, reporters/news and cameramen coordinators, editors, presenters/news anchors, PA (Event Directors) who are the party who directs the production in the studio during the broadcast, CG (Computer Graphics) operators, and MCR (Master Control Room) who ensures broadcast readiness and recording.

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