



Editor in a Television Documentary Program Titled Compromising with the Pandemic with Tarra Budiman

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ABSTRACT

This qualitative research with a descriptive approach aims to produce a television documentary program entitled "Compromising with the Pandemic with Tarra Budiman". Data collection techniques: literacy, observation, and interviews with research objects. The results of the discussion stated: (1) The author as the editor presents facts about Tarra Budiman's struggle to survive economically during the pandemic; (2) Audience segmentation in this program is 13-50 years old with socio-economic status A,B,C; (3) A documentary program that lasts 13 minutes and 8 seconds with the characteristics of live record production (tapping); (4) Editor at the pre-production stage: in charge of following the process of making story ideas; (5) The editor in the production stage coordinates the *cameraperson* to take pictures according to the scenario that has been created, and assists *the cameraperson* in shooting (6) The editor in the post-production stage is responsible for constructing the course of the story according to the scenario that has been created by the producer. The conclusion of an editor is that he must be able to convey the message of *a human interest documentary* video with a deep message, hoping that the audience will be immersed in the story of the source.

1. INTRODUCTION

With the development of technology and information, human curiosity about information is getting higher. Television is one of the means that provides entertainment and information about phenomena that are happening and related to daily life. Viewers will choose television shows that are able to meet the need for entertainment and information, making mass media an important means of information in human life. Television is the most popular and influential mass media because it combines audio (sound), visuals (images), and writing. The rise of the television world in Indonesia has caused competition in the fight for advertising which is the main source of income [1]. [2] revealed that competition in the media industry requires investors or capital owners to work more innovatively and creatively in creating content so that the audience does not leave. Therefore, media owners must have a competitive strategy to maintain their existence and market share.

There are many varieties and types of programs or programs that are broadcast by television stations every day. [3] argues that anything can be used as a television program as long as the program is in demand and attractive to the audience, and does not violate applicable regulations, laws, and morals. According to the Indonesian Broadcasting Commission, broadcast programs are programs that have message content in the form of images, sounds, sounds and images, or interactive or non-interactive characters or graphics that are broadcast through television and radio broadcasting media. [4]

The COVID-19 pandemic has impacted various fields, including health, economy, social, and employment. [5] According to Juanda Pangaribuan, during this pandemic, four main employment problems arose, including termination of employment and a decrease in income due to the disruption of business activities in most sectors. Data shows that there are 1,010,579 workers

affected by the pandemic. On the basis of his interest in television media and the COVID-19 pandemic phenomenon that has an impact on employment, the author created a work as a final project in the form of a television documentary program entitled "Compromising with the Pandemic Together with Tarra Budima, some of the previous works that became references for the creation of this work include Fuad Amsyari Ananto's thesis entitled "Producers in the Making of Split Screen-Based Feature Television Programs Entitled The World Without Borders" which raised the theme of people with disabilities in Tiara Handicraft;

Revanda Akbar and Fredy Yusanto's thesis entitled "Indonesian Paradise Documentary TV Program" which raises the theme of tourism in Segara Anakan Sempu Island; and the final project report of Syafira Ayuningtyas, Lukman Herdiansyah, Muhammad

Haris Nugraha, Erik Samuel Wenur, and Ervando Willy Rendy Piong entitled "Television Documentary Program Behind Them: Humanizing Humans" which featured the story of social life. Television programs are materials that are composed in a video presentation format that is supported by audio elements and is technically and artistically feasible.[6] Television programs contain elements of message, entertainment, and education, and are divided into information programs (hard news and soft news) and entertainment programs (drama and nondrama).[7]

The format of television programs is three, namely drama (fiction), nondrama (non-fiction), and news.[8] Latief & Utud grouped documentaries into three categories: cinema documentaries, independent documentaries, and television documentaries. The human interest feature describes tenacity, struggle, and enthusiasm to survive in life. The purpose of image editing is to change and remove unwanted sounds and cuts, select good sounds and cuts, create a complete storyline, provide interesting visual effects and music, modify the rhythm and mood of the video, and look at the video from another angle.[9]

The purpose of this work is to produce a television documentary program entitled "Compromising with the Pandemic with Tarra Budiman." The target audience is 13–50 years old with socio-economic status A, B, C. This program is expected to reach all levels of society with the theme "Compromising with the Pandemic", raising the side of inspiration or motivation in facing difficulties during the pandemic. The benefits of this work can be academically a study of course material on television documentary programs and a reference for future research, practically increase the author's understanding of the process of making documentary television programs, and socially motivate the public to face difficulties during the pandemic and inspire alternative businesses.

The author made a television documentary program entitled "Compromising the Pandemic with Tarra Budiman". The production team consists of Ikhsan Febri Prastowo as producer, Irwan Gita Saputra as cameraman, and Farhan Akbar Djafar as editor. The focus of this work is on the author's role as the editor of a television documentary program titled "Compromising with the Pandemic with Tarra Budiman". The scope of the writer's duties includes the role of an editor, adding, cutting, rearranging video or audio clips, providing effects between video clips, managing the sound from the video shooting results and additional sounds including sound effects, adding filters or colors to the video, and creating titles or informational text about the video material.

2. LITERATURE REVIEW

Television Programs

A television program is a material that is composed in a video presentation format and supported by audio elements and is technically airworthy and in terms of artistry and aesthetics has met the applicable standards. Television programs are also called television programs, which are all designs and efforts presented on television screens that contain elements of message, entertainment, and education.[10] Television programs are divided into two types: (1) information programs (*Information*); and (2) entertainment programs (*Entertainment*). Then the information program is further divided into two: (1) format *Hard News* (hard news); and (2) format *soft news* (light news). According to him, entertainment programs are also divided into two formats, namely drama and nondrama. Here are some explanations about some television programs.[7]

Information Program

Information programs are also referred to as news programs (*news*) or journalism, is a program that has the goal of increasing knowledge for the audience through information.[4] But [3] argue that information programs are all forms of presentation that contain information. According to him, information programs can also be in the form of *talk show* which features interviews with artists, so it doesn't always have to be in the form of news.

Hard News

Definition of hard news/*Hard News* is all interesting and important information, and by the broadcasting media must be broadcast immediately because its nature must reach or be known by the audience as soon as possible. *Hard News* according to Morissan can be *features, Straight News, infotainment*. [3]

Light News (Soft News)

The definition of light news / soft news is all interesting and important information that is conveyed in depth, but its nature does not have to be broadcast immediately. Programs that can be categorized as light news include: documentaries, *Current affairs, talkshow, magazine* [11]. While [4] Include television documentaries as part of the *soft news*.

Entertainment Programs

Entertainment programs are all programs with the purpose of entertaining the audience in musical works, songs, games, and stories. Programs in this category include entertainment including: performances, games/games, dramas, and music [11].

Television Programs

Meanwhile, according to Rusman Latief (2020:2), entertainment programs are all forms of broadcasting whose orientation is to provide entertainment to the public, where journalistic values are not needed. As for if there are journalistic elements, they are not the main elements but only as supporters.

Program Drama

A drama program is a television show that presents a story about a person's character, or about life, or about several characters played by the player by involving conflicts and emotions resulting from the imaginary process that is poured out in the story in various characters played by people who interact with each other to convey the messages in the story [4].

Program Nondrama

Non-drama programs according to Naratama [4] is any television program/program that is created and produced through the process of processing creative imagination from the reality of daily life without the need to reinterpret and without having to become an imaginary world. According to Latief (2020:230), some types of television documentaries can also be categorized as non-drama programs.

Television Show Format

The television program format is to design the basis for the idea of a television program as the basis for creativity and production design which will be divided into several main criteria according to the target audience and its goals. This format is used to give an event to be produced. According to Naratama, the format of television programs consists of dramas (comedy, tragedy, action, horror, legends, romance); non-drama (talk shows, magazine shows, music, quizzes, variety shows, game shows, repackaging); news (features, sport, news). [12]

The format of television programs is divided into 3 formats, namely:

- Drama (fiction), is a television format program that is produced through the process of fictional drama stories and the process of re-imagining it. The format program used is the interpretation of the life of the story that is created into a story essay in several scenes
- Nondrama (non-fiction), which is a television program format that is produced and created through the process of processing creative imagination and the reality of daily life without having to reinterpret and without having to become an imaginary world. Nondrama is not a series of fictional stories from each perpetrator. For example: music concerts, reality shows, and talk shows.
- News, which is a television program format that is produced on the basis of facts and information about events and events that take place in people's lives, whether it is *time concern* or *timeless*.

Television Documentary Programs

Rusman and Latief group documentaries into three categories, namely cinema documentaries; independent documentaries; and television documentaries. [7] The definition of cinema documentary is that a documentary film is produced by providing facts in the story, but with a touch of drama and artistry, which is played by akris and actors to tell the story of the characters in the story [7]. The definition of independent documentary, which is also said to be pure documentary, is a documentary film produced with an idealistic purpose. The story is presented as it is, either from the point of view of the object or from the creator. Independent documentaries are usually produced to meet educational and scientific needs, and can also be used to participate in film competitions at various festivals [7]. Television documentaries are mostly produced by a television approach that has business as well as entertainment and education. So television documentaries are produced on the segmentation of television audiences, making a touch of creation so that the audience is watched. Television documentaries are not referred to as documentary films, but are referred to as documentary programs.

Feature Human Interest

Latief & Yusiatie [4] reveals that *Featured* consists of several types, including *Featured* history, shops, travel or tourism, expertise or counseling, scientific, *Human Interest* and *Featured* news. Difference between *Featured* one another, lies in the emphasis of the material (story), for example, *Featured* History does not highlight a person's character in the story, but only an attempt to reconstruct historical events in the past. While *Featured* The character does deliberately tell the character. According to [4] kind *Featured* Human Interest is *Featured* which is related to the needs and habits of daily human life with the creatures around them. In addition, the human interest feature describes the tenacity, struggle, and enthusiasm to still be able to survive in the face of the rigors of life, or the struggle in doing noble work; For example, the poor who become teachers but do not ask for rewards.

Editor

An editor is a person who is obliged to construct the story artistically from taking pictures that have been made based on the concept of directing and the story scenario so that it can make a complete documentary video. An editor is required to have *sense of story telling* strong ones. The editor understands the story construction and the selection of each image from start to finish and combined with dramatic music that is able to create a continuous and interesting emotional aspect of the story. Image editing should basically have a clear purpose. These goals will bring and organize an image editor to good results, here are the goals of the image editor. [13]

The editor's job is to change and remove unwanted sounds and cuts, select sounds and cuts that look good, make a documentary into a complete storyline, provide interesting effects and music and visuals, modify the rhythm and style of the video, look at the video from another perspective

The editors used Adobe premier pro CC 2015, Adobe Audition CC 2015 and Adobe photoshop CC 2015 software in the process of creating this documentary program.

Here are the editing specifications that editors use in the work process

Editing Specifications

Hardware

1. Processor Intel Core i5 2400
2. Motherboard Intel LGA 1155 H61
3. Memory DDR3 8GB
4. VGA NVIDIA Geforce GTX 1050
2GB
5. Monitor Samsung 17 inch

Software

- Adobe Premiere Pro CC 2015
- Adobe Audition CC 2015
- Adobe Photoshop CC 2015

Covid-19 Pandemic

The World Health Organization (WHO) officially declares that *Corona Disease 2019 Virus (COVID-19)* as a pandemic on March 9, 2020, meaning *Coronavirus* has spread widely in the world [14].

Disease outbreaks that are classified as pandemics are outbreaks of infectious diseases and have a continuous line of infection that occurs in the country of origin of the disease outbreak and in several other countries [15]. Thus, it can be concluded that the definition of a pandemic is an outbreak of an infectious disease and has a continuous line of infection that is widely spread in the world.

According to Committee for Handling Covid-19 and National Economic Recovery (2020a), *COVID-19* is a disease caused by *Coronavirus*. *Coronavirus* is a large family of viruses that cause disease in humans or animals. In humans, this virus can cause respiratory infections ranging from the common cold to more severe diseases, namely *Middle East Respiratory Syndrome (MERS)* and *Severe Acute Respiratory Syndrome (SARS)*. Symptoms that arise in the person indicated *COVID-19*, namely flu, cough, shortness of breath, sore throat, fatigue, lethargy, even in some cases will experience problems with the lungs or also called *Pneumonia*. However, there are several cases of patients who are indicated to be positive *COVID-19* have no symptoms at all.

The first positive case of *the coronavirus (covid-19)* in Indonesia was announced directly by President Joko Widodo at the Presidential Palace on March 2, 2020. This case occurred to a 64-year-old mother and her 31-year-old daughter. They live in

Depok who were infected due to contact with a Japanese woman who was positive for *Covid-19*. Since then, positive confirmed cases of *Covid-19* infection in Indonesia have continued to rise.

In Indonesia, the increase in the number of positive cases has started to accelerate since April 6, 2020, which is around 200-300 people per day, then moving up to around 300-400 new cases per day. Meanwhile, in June 2020, it fluctuated between 400 cases and more than 1,000 new cases per day [17].

The Impact of the Covid-19 Pandemic on the World of Employment

Pandemic *COVID-19* has an impact on the world of employment in Indonesia. This can be seen from the side of entrepreneurs, workers, and independent businesses. From the perspective of workers, there was a wave of layoffs and a decrease in income as a result of the disruption of business activities in most sectors. According to data from the Ministry of Manpower, as of April 20, 2020, as many as 2,084,593 workers from 116,370 companies were laid off and affected by termination of employment. This is due to 57.1% of companies experiencing a decrease in production and 39.4% stopping production. Only 3.5% of businesses were not affected. (LIPI 2020)

Large-Scale Social Restrictions

In order to suppress the spread of *COVID-19*, the government is trying to make a Large-Scale Social Restrictions (PSBB) policy, including Government Regulation No. 21 of 2020 concerning Large-Scale Social Restrictions in the Context of Accelerating Handling *Covid-19*. PSBB is a restriction on certain activities in the community of an area that is suspected of being positively infected *COVID-19* with the aim of preventing the possible spread of infection *COVID-19*. The scope of the PSBB includes closing schools and workplaces; restrictions on activities in public places/public facilities; as well as restrictions on religious activities [18].

Tarra Budiman

Tarra Budiman, whose real name is Bimantara Budimansyah, is an actor as well as a comedian and businessman. He has acted in several television film titles and soap operas. In addition, he also has many businesses, one of which is a food product called Komorebi Indonesia. Tarra started her career in modeling in 2005 by participating in several modeling events. After becoming a model, Tarra ventured into the acting field by participating in the selection of soap opera actors entitled My Friend My Dream. And finally two weeks later Tarra got the news that she had managed to get the role. Since then, he has been increasingly involved in the world of television entertainment. In addition, she is also actively involved in the world of model photography, film, and advertising modeling. From 2008 to 2013, Tarra's experience in the entertainment world penetrated into a member of the Boyband Treeji. After the Boyband Treeji disbanded, Tarra participated in the selection of music hosts on a television station. Since then, Tarra's name has become more and more famous in the world of modeling and entertainment.[19]

Tarra Budiman's Business Compromises with the Pandemic

The *covid-19* pandemic has an interesting story for Tarra Budiman, because the entertainment industry has reduced shooting schedules, as well as several events that must be canceled, so Tarra Budiman has to rack her brains to stay productive. Knowing the *unresolved covid-19* situation in Indonesia to date, Tarra has to continue to provide for his children and wife. Tarra Budiman ventured to open a new business in the midst of the *covid-19* pandemic, Food became Tarra's choice for his new business under the name *Komorebi Indonesia*. Tarra revealed that even though the current conditions are difficult, Tarra is still confident to step up and prove that she can open a business. According to him, he wants to help and open the way for people who want to start their business, because he opens opportunities for people who want to partner. All the food and seasonings to the meat will be prepared by the central kitchen, so that each outlet will sell food with a consistent taste. Likewise, the promotion strategy will be designed by the center to make it easier for partners. In the midst of Tarra's food business, Tarra was forced to think again, because of the PSBB (Large-Scale Social Restrictions) situation that did not allow visitors to eat on the spot, Tarra had to find a solution again, how to keep Tarra's food business open and many people bought without having to visit it. From there we can see the process, daily life, movement, and struggle in the midst of this *covid-19* pandemic, from a Tarra Budiman.

Komorebi Indonesia

Here is the information *Komorebi Indonesia* Author's Observation Results [20]. *Komorebi Indonesia* be *Brand* ready-to-eat food business in the form of a rice bowl with Japanese culinary flavors, which is a rice dish with meat and other side dishes in several flavor options. The choice of side dishes includes karage, mentai, tare. In addition, there is also a selection of Indonesian specialties, namely garlic seasoned fried rice. Tarra takes up to about nine months to get a taste that suits her tongue. Food prices in Komerabi Indonesia range from Rp 20,000 to Rp 38,000. The price is relatively affordable for the wider community. This is because Tarra wants to change the public's perspective that Japanese food can also be affordable without sacrificing food quality. The name Komorebi was chosen by Tarra and pioneered with Simhae Group located in Pluit, North Jakarta. According to Tarra, komorebi is a metaphor when sunlight penetrates the trees. This likens sunlight to hope that can emerge

and penetrate anything, including dense trees. It is hoped that Komorebi's business can penetrate the pandemic that has become an obstacle to the business world.[21]

3. METHOD

Description of the work

The work to be produced is a documentary program format with a duration of 13 minutes and 8 seconds, which is divided into three segments, with the characteristics of live record production (*tapping*). After the next shooting process through the editing process, Karyaini is projected to be broadcast on television media under the program title "Compromising with the Pandemic with Tarra Budiman."

The work to be produced is a documentary program with a duration of 13 minutes and 8 seconds with the characteristics of live record production (*tapping*). This program is titled "Compromising the Pandemic with Tarra Budiman". This television documentary program presents actor, comedian, presenter, and model Tarra Budiman. The research method used is qualitative with literacy data collection techniques, observations, and interviews.[22]

The author uses non-linear techniques with Adobe Premiere Pro CC 2015, Adobe Photoshop CC 2015, and Adobe Audition CC 2015 software. The author compiles the segmentation according to the scenario created by the producer. The first segment introduced the documentary object, explaining the COVID-19 pandemic in Jakarta, residents' activities, and Tarra Budiman's life. The second segment describes Tarra Budiman's activities during the pandemic, family life, and Komorebi Indonesia's restaurant business. The third segment presents Tarra Budiman's completion in surviving during the pandemic, interviews with business partners, and closing.



Figure 1. Editor accompanies and coordinates cameramen

Meanwhile, the documentary filmmaking activity with Tarra Budiman can be seen in the rundown table below:

Table 1. Rundown of Documentary Filmmaking Activities Compromising the Pandemic with Tarra Budiman

Segment 1		Segment 2		Segment 3	
Video/Visual	Duration	Video/Visual	Duration	Video/Visual	Duration
Snippets from the full video to get to know the source	00.00 - 00.35	Bumper In		Bumper In	
Bumper in	00.35 - 00.48	Tarra sports running	04.00 - 04.08	Tarra reminded in the kitchen to maintain cleanliness and protocols	08.47 - 08.52
Covid-19 Collection	News 00.48 - 01.03	Tarra Interview	Budiman 04.09 - 04.47	Interview with Selig Purnama (Tarra's Business Friend)	08.53 - 09.29

HI Roundabout Covid-19 Pandemic Conditions	01.03 - 01.16	Tarra Shooting Pansos event	04.48 - 04.55	Tarra instructed the employee that there was an order	09.30 - 09.34
Showing the Atmosphere of MRT Jakarta in the midst of the Covid-19 outbreak	01.16 - 01.32	Tarra budiman interview	04.56 - 05.52	Interview with Selig Purnama (Tarra's business friend)	09.35 - 10.18
Showing the Atmosphere of a Coffee Place in the midst of the Covid-19 outbreak	01.32 - 01.46	Tarra finished washing her hair in the shower	05.53 - 06.03	Selig and Tarra record an order from Tarra's friend	10.19 - 10.30
In front of Tarra Budiman's house	01.46 - 01.51	Tarra interview	06.04 - 06.19	Tarra budiman interview	10.31 - 11.33
Tarra Budiman praying and praying	01.51 - 02.12	Playing with her child kalea	06.20 - 06.41	Tarra Returns Home	11.34 - 12.07
Tarra and Gya's Dialogue about Tarra's work	02.12 - 02.54	Tarra Budiman's family around the complex	06.41 - 07.07	Tarra Photos and Text	12.10 - 12.24
Tarra budiman interview	02.54 - 03.50	Tarra budiman interview	07.08 - 07.39	Credit tittle end	12.25 - 13.08
Bumper out		Establish komorebi	07.40 - 07.43		
		Tarra budiman interview	07.44 - 08.38		
		Bumper Out	07.44 - 08.38		

4. RESULTS AND DISCUSSION

This work is a documentary program with a duration of 13 minutes and 8 seconds, consisting of three segments. This program is produced using the live record method (tapping) and then through the editing process. This documentary will be aired on television media with the title "Compromising the Pandemic with Tarra Budiman." The program is designed to provide insight into the daily life of Tarra Budiman, an actor, comedian, presenter, and model, during the Covid-19 pandemic. Through this documentary, the audience will be invited to see how Tarra Budiman adapts and remains productive in the midst of the challenges brought by the pandemic.

This documentary program focuses on the figure of Bimantara Budimansyah, better known by her stage name, Tarra Budiman. Tarra is an actor, comedian, presenter, and model who is widely known in Indonesia. Through this documentary, the audience will get to know Tarra's personal and professional life more closely, especially how she faced and adapted to the Covid-19 pandemic situation. With her diverse background, Tarra is an interesting subject to explore in this documentary, as her various roles in the entertainment industry provide many different perspectives on how the pandemic has affected her life and work.[23]

The author, acting as an editor, created the concept editing using non-linear techniques with Adobe Premiere Pro CC 2015 software. To add the bumper out graphic text "Compromising the Pandemic with Tarra Budiman", Adobe Photoshop CC 2015 was used, while Adobe Audition CC 2015 was used to remove noise in the video. This creative concept is designed to give the documentary a professional look and feel, as well as ensure that every visual and audio element is well integrated to support the narrative being conveyed. The use of advanced editing technology allows the editor to work with great flexibility and produce optimal image and sound quality.[24]

In the technical concept planning stage, the writer as the editor prepares the segments that will be worked on in the editing process, according to the scenario that has been created by the producer. The first segment aims to introduce the audience to the documentary object, explain the impact of the Covid-19 pandemic in Jakarta, and show the activities of residents and Tarra Budiman's personal life. The second segment focuses on Tarra's activities during the pandemic, including sports around her home and changes to work routines. This segment also showcases Tarra's family life to add emotional closeness to the audience. The third segment reviewed Tarra's efforts to survive the pandemic, including an interview with her business partner, Selig Purnama, who provided a perspective on Tarra's figure from a business perspective. Each segment ends with bumper in and out and ad breaks to keep the flow consistent and engaging for viewers.[25]

In making the final project of this television documentary program, the author presents facts about Tarra Budiman's struggle to survive economically during the pandemic. This work is projected to be broadcast on television with a target audience of 13-50 years old from socio-economic status A, B, and C. The author as an editor is responsible for the entire implementation of pre-production, working together starting from the implementation of pre-production, production, to post-production. The writer participated in a discussion meeting on the scenario and story concept delivered by the producer in the pre-production stage.[26] During production, the author observes the cameraman's work process to find out the course of the shooting process, assisting the editor in developing a sense of storytelling. In the post-production stage, the editor edits the image so that it becomes a video that fits the scenario and is ready to be broadcast. The editing process is divided into two, namely linear and non-linear editing, with stages that include offline, online, and mixing editing. Despite facing several obstacles such as crew limitations and inadequate computer specifications, the author still strives to produce the best work.[27]

In the pre-production stage, the editors participate in a meeting to discuss the scenario and story concepts presented by the producers. The meeting aims to ensure all team members have the same understanding of the documentary's vision and goals. An in-depth discussion was held regarding the storyline, location selection, and shooting techniques to be used. The author also prepares production schedules and coordinates with the crew to ensure a smooth production process. In this stage, all technical and logistical needs are prepared, including camera equipment, editing software, and other needs. Careful planning at the pre-production stage is essential to avoid obstacles during the production and post-production process.[28]

In the production stage, the editor directly observed the cameraman's work process to understand the shooting process. This observation is important to help editors develop a sense of storytelling, so that they can compose a strong and interesting visual narrative. The editor works closely with the cameraman to ensure that each scene taken is in accordance with the agreed concept and scenario. The author also directs the taking of additional or alternative shots if needed to enrich the story. This production process involves a lot of coordination and communication between team members to ensure that all elements are running according to plan and that the final result is as expected.[29]

Post-production is the stage where all the results of the shoot are processed into a complete video. At this stage, the editor performs the image editing process using non-linear techniques, which allows flexibility in composing the narrative. The editing stages include selecting and cutting footage, adding visual and audio effects, and merging elements such as dubbing, sound effects, background, and ambience. The editors make sure that all of these elements are well integrated to support the story and create an engaging viewing experience.[25] The editing mixing process is the final stage where all audio and visual elements are combined into one harmonious unit. This post-production stage is crucial to produce a high-quality documentary that is ready to be broadcast.[30]

In the process of creating this program, the editor faces several obstacles that affect the final result of the work. The limitations of the crew lead to less than optimal results because one person has to handle several tasks at once. For example, the writer who acts as an editor also doubles as a cameraman and coordinates the cameraman to match the story idea that has been made. This becomes an obstacle to the main task as an editor, reducing focus and work efficiency. In addition, the editor's computer specifications are inadequate, making the editing process have to be done at the producer's premises, which adds to the logistical and time-consuming burden. Nevertheless, the author strives to overcome these limitations and still produce quality work, by maximizing existing resources and maintaining good communication with the entire production team

5. CONCLUSION

The documentary program "Compromising the Pandemic with Tarra Budiman" depicts Tarra Budiman's struggles during the COVID-19 pandemic. This program is expected to motivate and inspire the audience. Editors must have a strong sense of storytelling and follow the production process from start to finish to produce a complete video and convey a deep message to the audience. Based on the existing limitations, it is recommended that in the next production, the editor only works in accordance with the main jobdesk and uses adequate computer specifications so that the work results are more optimal and efficient.

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