



IDY Group Multimedia Cirebon's Live Streaming Production Strategy

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Abstract: *With the development of digital media, live streaming has become an increasingly important form of broadcasting in various public events. Service providers of live streaming are required to develop well-planned and adaptive production strategies for the situation. This study aims to analyse the live streaming production strategies applied by IDY Group Multimedia Cirebon in the pre-production, production and post-production stages. The study uses a qualitative descriptive approach with data collection techniques in the form of observation, in-depth interviews, and documentation. The analysis is based on the theory of media production strategy. (McQuail, 2010a), production management in media.(Anwar Arifin, 1984a), and tactics for communication and engagement in digital media (Yushita et al., 2024). The research results show that the IDY Group Multimedia Cirebon employs a systematic production strategy through the planning of flexible concepts, clear division of the crew's responsibilities, the implementation of standard operating procedures (SOPs), and ongoing evaluation of post-production. These are the strategies in place to ensure broadcast quality and client satisfaction, despite the ongoing technical challenges such as network stability and on-site conditions. This study is expected to expand the discussion on digital media production strategies and serve as a practical reference for local live streaming service providers.*

Keywords: Audience Interaction; Broadcast Quality; Live Streaming; Digital Media;

Production Strategy.

Introduction

The fast growth of digital technology, and the widespread use of social media platforms have changed the way people communicate and get information. Live streaming is a new digital service that allows real-time video broadcasting over the Internet. It lets content creators and viewers interact directly without having to be recorded beforehand. Now a day live streaming is not only for entertainment but also for education, marketing and other social activities. This is shown by the increasing number of Internet users participating in live streaming in their various daily life activities, both as viewers and producers of content in different contexts. ([Rinaldo, n.d.](#))

One of the local streaming services in Cirebon is IDY Group Multimedia Cirebon, with 13,600 subscribers on YouTube and 2,129 followers on Instagram. But the service faces huge challenges in terms of quality of production and drawing viewers in competition with major platforms like YouTube, TikTok and Instagram Live. Here, live streaming production strategies are critical to credibility, local identity and business sustainability. Today in the digital age, live streaming is not only a form of entertainment, but also a marketing strategy in media production and event activities. ([Hafiz et al., n.d.](#)) IDY Group Multimedia Cirebon,

Cirebon, West Java was started as a multimedia rental and event planning service, and has developed into a professional live streaming service provider for seminars, weddings, major religious events, and virtual events.

Live streaming production strategies include: preparing audiovisual equipment, ensuring a reliable internet connection, assigning crew roles, and coordinating communication during the broadcast. (Wowza, 2022) It also shows how good pre-production planning like location scouts and tech simulations can minimise the chances of problems occurring during live shows. Also there are reviews of post production which are required to find technical problems and make the production quality better for future broadcasts. This implies that live streaming should not be regarded only as a technical practice but as a strategic process in the making of digital media.

Existing research on digital content creation and live streaming has shown the importance of communication strategies and production techniques to improve audience engagement. Analysis of Influencer Marketing Communication in the Use of Live Features on the TikTok App Analysis of Influencer Marketing Communication in the Use of the Live Feature on the TikTok App The research in the article "Analysis of Influencer Marketing Communication in the Use of Live Features on the TikTok App" found that planning the flow of the broadcast, consistency in delivering messages, and direct dialogue in live streaming, (Melani et al., 2023) found that interactive communication strategies, such as reading comments in real time, answering questions, and using friendly language, help to build psychological closeness between content creators and viewers in their study, "Symbolic Interaction in TikTok Live Streams."

Other research carried out by (Putri et al., 2022) emphasises how narrative and communication style can help to build a professional image and affect audience engagement. In a different study, "The Influencer Communication Strategies of Rachel Venny to Increase Her Personal Brand on Instagram", the creation of content, including visual content, content curation, narrative and style of communication are discussed as parts of how a professional image can be formed and influence the engagement of the audience. However, most of the previous researches have been focused on macro-influencers or national level digital marketing strategies. (Saptya et al., 2025) Research on the production strategies of local media groups' live-streaming is very limited, hence more targeted research specific to the regional context is needed.

Synthesising the studies above, the existing literature on live streaming and digital content production can be grouped into three main strands: research on platform-based interactive communication and audience engagement (Melani et al., 2023), research on personal branding and narrative style among influencers (Putri et al., 2022), and research on pre-production planning within large-scale or national broadcast institutions (Saptya et al., 2025). While these studies offer valuable insight into communication style and audience interaction, they predominantly examine macro-influencers, national broadcasters, or globally established platforms such as Twitch (Zhang & Liu, 2015), and pay limited attention to how small, locally managed multimedia service providers design and manage their production strategy across the pre-production, production, and post-production

stages. This gap is reinforced by technical studies that focus narrowly on network quality of service ([Azhar et al., 2016](#)) without linking technical performance to broader production management and communication strategy. This study addresses this gap by examining the live streaming production strategy of a local multimedia service provider, IDY Group Multimedia Cirebon, as a more contextually grounded unit of analysis.

This is where the IDY Group's multimedia case study in Cirebon is relevant, where they are actively producing live broadcasts in a simple but organised manner. They have an informative and free flowing interactive style that responds quickly to the needs of its listeners. ([Sirojul Munir & Yusuf, 2026](#)) This production approach cements the bond with local viewers and ensures ongoing involvement, from selecting broadcast subjects, to installing camera and sound gear, to the interaction dynamics in live broadcasts. This research uses this as a basis, by identifying the live broadcast production strategies of IDY Group Multimedia Cirebon, and intends to analyse the reason behind these strategies and the communication style used to be able to create good communication between the broadcasters and the audience in the digital space.

One of the leading and most sought-after streaming service providers is IDY Group Multimedia Cirebon, a production company that creates digital documentaries and provides live streaming services for various events, such as weddings, seminars, small concerts, and religious events. ([Pulpi Tambes, n.d.](#)) IDY Group is recognized in its field for its well-planned production strategies, appropriate use of technology, and effective team coordination. By 2025, IDY Group Multimedia, as a local service provider, will have completed dozens of live streaming projects with high client satisfaction and competitive broadcast quality. The consistent quality and low incidence of technical errors in every production demonstrate that the implemented strategies are working effectively.

In this regard, the study seeks to discover the live broadcast production techniques applied by the IDY Group in handling various types of events. The goal of this study is to systematically understand the pre-production, production, and post-production processes and how these techniques contribute to the success of live streaming broadcasts and customer satisfaction. ([Thifalia et al., 2021](#)) This study also hopes to provide guidance to other live streaming service

Methodology

This research on production strategy of live streaming at IDY Group Multimedia Cirebon uses descriptive qualitative approach so that the researcher can understand the processes that occur directly and in-depth. The data were collected in three ways. First, the researcher directly observed the production activities of live streaming, from the equipment installation, the division of work of the crew, to the live broadcast. Secondly, the researcher interviewed the people involved in the production such as business owners, live stream operators, cameramen and audio technician. The interviews were conducted in a relaxed but focused manner to ensure that the information obtained was clear. Third, the researcher collected documentation ([Sekar Sari et al., 2025](#)), such as photos of production activities,

rundown notes, and samples of live streams that have previously been produced by IDY Group Multimedia ([Palinkas et al., 2015](#)).

The research subjects were selected using purposive sampling, which involves choosing informants who truly understand the production process. Therefore, the interviewees were those directly involved, such as business owners as decision-makers, as well as technical staff who carry out production on-site. In this way, the data obtained is more accurate and aligned with the research objectives. To ensure that the data obtained is correct and reliable, this study employs triangulation. This involves comparing the results of observations, interviews, and documentation to verify whether the information aligns with one another. Additionally, the researcher cross-checks the interview results with the informants (member check) to ensure there are no errors in understanding or recording the information.

The theoretical framework of this study is based on the Media Production Strategy Theory, according to ([McQuail, 2010a](#)) Media production strategies encompass how a production is planned, how resources such as equipment and labor are managed, how the production process is carried out, and how the quality of the final product is maintained. This theory is used to determine whether the strategies implemented by IDY Group Multimedia align with the principles of good media production. In analyzing the data, this study follows the steps ([Ratna Dewi et al., 2025](#)), namely data reduction, data presentation, and drawing conclusions.

Data reduction is the process of going through the data collected from interviews and observations to find the key points. "Then the filtered information is organised and presented as a story or a simple explanation. The researcher then draws conclusions from the findings in the field and relates it to theory. ([McQuail, 2010a](#)). In this process the study can describe how the live streaming production strategy is implemented by IDY Group Multimedia Cirebon and what factors support the effectiveness of the strategy.

Result and Discussion

Live Streaming Production Strategies Implemented by IDY Group Multimedia Cirebon

This study aims to analyse the live streaming production strategies used by IDY Group Multimedia Cirebon in the pre-production, production, and post-production stages from the perspective of the owner, crew, and clients.

1. Pre-Production Phase

Pre-production stage is the first stage important for the success of live streaming productions at IDY Group Multimedia Cirebon. According to the owner's interview, concept planning is carried out in a flexible manner, not rigidly following the client's wishes, but adapted to the technical possibilities and the available budget. The owner explained that "the concept itself is not purely from the client, but is flexible with the IDY Group owner". The direction of the production strategy "depends ultimately on the RAB or the existing budget". (Owner, Imam Dwiyantoro)

Pre-production also involves choosing your platform and defining your target audience, as well as the concept. "The majority of our clients use YouTube and

Instagram, because it's suitable for the needs of broadcast and audience reach," said Imam Dwiyanoro, Owner. These changes are made to ensure that the production strategy is aligned with both the objectives of the event and the needs of the clients. The first communication process is clear and effective for the client. The initial service agreement was done through WhatsApp and then a meeting face to face with the owner to discuss the concept, budget and other details" (Syarif, Client). The clients also felt part of the planning process as the concept was developed collaboratively. This is further supported by the feedback of a second client who said "the concept was directly discussed with the owner of IDY Group and adapted to the needs of the event". (Klien, Zaenal Ma'arif)

From the crew's perspective, pre-production is more about technical preparations before the actual shoot. The first things the crew said they will do are "loading equipment on-site and checking cameras, cables, batteries and memory cards" (Yoga Nugraha, Crew). But the crew also acknowledged that technical difficulties are not unusual, especially with regard to network connectivity and battery power. The crew said, "IDY Group performs on-site testing the day before the event to predict network problems. (Kru Yoganugraha).

Taken together, the owner's, crew's, and clients' accounts converge into a thematic pattern that can be labelled flexible, budget-anchored concept negotiation, in which creative ideas are continuously adjusted to platform characteristics, technical feasibility, and the available budget. This indicates that pre-production at IDY Group Multimedia Cirebon functions less as a fixed planning checklist and more as an ongoing negotiation process among client expectations, technical readiness, and financial constraints.

2. Production Phase

Coordination and supervision are crucial during the production phase to ensure a live broadcast runs smoothly. "Not all supervision is done directly on the spot, because if I can't be on the spot, I usually monitor remotely, whether it is audio, lighting or other aspects" (Imam Dwiyanoro, Owner). It means production control continues even if the owner is not physically on site at the event. Coordination among crew members is also seen as a vital part of the production process. "Need a coordination of a team with diverse perspectives" to make sure the broadcast runs smoothly, the owner said. (Imam Dwiyanoro, Owner) To this effect the IDY Group has devised standard operating procedures (SOPs) that include pre-event briefings and the use of internal communication tools throughout the broadcast.

From the clients' point of view, the live streaming was mostly seen as satisfactory. One client said that "the live streaming was satisfactory, in terms of visuals and audio" (Syarif, Client). "However, the client also recognised there were technical challenges which were difficult to avoid, especially in relation to the network. Another client said that "there are often problems with the signal or

network,” but overall the execution was still in line with the initial agreement (Zaenal Ma’arif, Klien).

The client’s statement is in line with the crew’s experience on site. “The most common problem during production is the internet or network connection,” said the crew (Yoga Nugraha, Crew). To overcome this, the crew coordinates well by briefing and communicating using walkie-talkies or intercoms so that any problems can be immediately solved (Yoga Nugraha, Kru).

Across the owner’s, crew’s, and clients’ statements, a second theme emerges: adaptive, SOP-guided coordination under network uncertainty. Remote and on-site supervision, structured briefings, and internal communication tools function as coping mechanisms that allow the team to sustain broadcast quality even when network conditions are unpredictable, suggesting that coordination quality, rather than network stability alone, is a key determinant of client-perceived service satisfaction.

3. Post-Production Phase

After the live stream, IDY Group Multimedia Cirebon made an evaluation in the post-production stage. “Post every event we always have a routine evaluation between crew and owner to discuss any challenges that came up during production” (Imam Dwiyanoro, Owner). This assessment is the basis for the improvements in future productions. IDY Group is receptive to feedback from clients as well as internal evaluations. “We are very open to criticism and suggestions from clients,” said the owner, who views such feedback as a form of support to enable the company to continue to grow (Imam Dwiyanoro, Owner).

The satisfaction with the results of the live streaming from the clients’ point of view was quite high. One client said “overall, I am very satisfied with the live streaming results” (Syarif, Client). Another client stated that such satisfaction was proportional to the quality of service, “you get what you pay for”. (Zaenal Maarif, Client).

The crew said post-production also includes cleaning up and maintaining the equipment. “After the live broadcast is over, our job is to tidy up and clean the equipment,” said the crew, from cameras and computers to cables (Yoga Nugraha, Crew). “If the weather is bad, the cables must be cleaned first before they are stored,” the crew said, to ensure the equipment is in good condition and ready for reuse (Yoga Nugraha, Kru).

These findings reflect a third theme, namely evaluation as continuous improvement, in which post-broadcast routines, such as equipment maintenance, internal debriefing, and openness to client feedback, are treated not merely as administrative closure but as a recurring input into the planning of subsequent productions. This reinforces a cyclical rather than linear production workflow at IDY Group Multimedia Cirebon.

Challenges Faced by IDY Group Multimedia Cirebon in Conducting Live Streams

In the live streaming production, IDY Group Multimedia Cirebon faced various obstacles in each stage of production, namely pre-production, production and post-production. The main problems were technical, especially those related to the stability of the internet connection. Broadcast quality, as the owner of IDY Group Multimedia pointed out, is dependent on the network conditions at the location of the event. "Preparations were made thoroughly, but the network is still the biggest challenge, as signal conditions on-site are not always predictable," he emphasised. (Owner Imam Dwiantoro).

The broadcast also gave clients a first-hand look at network problems. The quality of the visuals and audio were good, however, one client commented that "there were still issues with the network or signal" that sometimes disrupted the smoothness of the live stream (Syarif, Client). Another client also mentioned the same as he stated that the signal interference was often the major obstacle during live broadcasts as he stated "issues often occur with the signal or network" (Zaenal Ma'arif, Klien).

The situation implies that network problems are factors outside the production team's control. Other technical hurdles include network limitations, and the maturity and reliability of manufacturing machinery. Long use of equipment is often associated with problems with battery life and the state of the gear from the crew's point of view. Usually, the main problem with the camera is the battery. Sometimes it runs out. So we have a backup power supply (Yoga Nugraha, Crew). In order to avoid this, IDY Group carries out inspections and on-site surveys before the event day.

The second challenge is about the changing conditions on site. Technical readiness of the production can be affected by changes in weather, space constraints and condition of the event venue. The crew said there are still issues that can come up in post-production, even when the weather isn't cooperating. They said "if it rains, challenges occur during the equipment loading out because the cables become dirty and need to be cleaned first" before being stored away (Yoga Nugraha, Kru).

Problems of coordination also arise from changes in the schedules or the conditions of an event from those originally planned. The owner said that often the owner has to quickly make adjustments so that the production will continue as agreed, especially when there are technical changes and/or additional requests from the client. That means the team has to be on its toes and there is constant communication between crew members throughout the entire process of production.

The problems faced by IDY Group Multimedia Cirebon in conducting the live streaming were mainly technical and situational. The most common problems were internet access ([Azhar et al., 2016](#)), readiness of equipment ([Priyambudi & Pinasthika, 2024](#)), and on location conditions that were not always stable ([Zhang & Liu, 2015](#)). The challenges provided a basis for internal evaluation by the owners and crew to continue to improve technical readiness, team coordination and the quality of production strategies for future live streaming events.

Discussion

IDY Group Multimedia Cirebon's live streaming production strategy is a structured, continuous process in three key stages: pre-production, production and post-production. These three stages are not independent but are interlinked, forming a single production workflow system that can be tailored to client requirements and site conditions ([Hakim et al., n.d.](#)). [The finding implies that the live streaming production strategy at IDY Group is not only](#) technically oriented, but also concerned with human resource management, team communication ([Triani et al., 2025](#)), and client relations.

Research findings suggest that conceptual planning is done flexibly during the pre-production phase by involving the client through two-way communication. The flexibility is one of the main characteristic of production approach IDY Group Multimedia Cirebon, where the event concept is not directly based on the client's wishes, but adapted to the technical capacity of the company, the resources available and the budget. This practice is consistent with the view that ([McQuail, 2010a](#)) which highlights that media production strategies must take into account managerial and economic factors so that the production process is operating effectively and sustainably. IDY Group can balance broadcast quality and production efficiency by matching its concepts with its budget. Another important part of the pre-production strategy is choosing a live-streaming platform. Most of the clients use YouTube and Instagram as these platforms are considered to have a wide audience reach and are easily accessible.

This strategy reveals that IDY Group has an understanding of the features of digital media and audience behaviour as expressed by ([Yushita et al., 2024](#)) Success in live streaming is very dependent on how well the platform meets audience needs and communication goals. The right choice of platform contributes to ensuring that the message transmitted through live streaming is best received by the target audience. Technical preparations by the crew are an important supporting element in pre-production. Before the shoot day, it's important to check equipment, do location surveys and anticipate network problems. These practices resemble the phases of production planning described by ([Anwar Arifin, 1984a](#)) which refers to media production basics: technical preparedness and resource management. The results of a field survey performed the day before the event showed that systematic work had been done to reduce the technical risks that could threaten the live transmission.

Close monitoring and teamwork are needed during the production stage to ensure the live stream runs smoothly. Adaptive production management is evidenced by the owner's supervision by on-site presence or remote surveillance. This kind of supervision is consistent with the view that ([McQuail, 2010a](#)) that emphasises the importance of internal coordination systems in media organisations in order to maintain the quality of their output. Managing the dynamics of on-site production is key and this is done through effective communication among the crew.

This study also found that the implementation of Standard Operational Procedures (SOPs) during the production was also a key finding. SOPs are work guidelines for the crew to ensure that each stage of production goes according to set standards. At the event site, the crew can communicate well in response to dynamic situations through pre-event

briefings and use of internal communication devices such as walkie-talkies or intercoms. This result is consistent with theory ([Anwar Arifin, 1984a](#)) emphasising the value of organisation and control of the media production process to ensure consistent programme quality.

The client's feedback on the execution of the live stream is a rather high level of satisfaction, especially with visual and audio quality. The major problem that occurs regularly during the broadcasts is network issues because live streaming depends on the internet connection stability largely. This scenario shows that external factors are still a challenge for live broadcast production. The prompt and cooperative response of the crew to technical disruptions is a sign of the professionalism of the production team in ensuring the smooth running of the broadcast.

Compared with international studies on live streaming, such as ([Zhang & Liu, 2015](#)) analysis of crowdsourced interactive live streaming on Twitch, the network-related challenges faced by IDY Group Multimedia Cirebon reflect a similar dependency on internet infrastructure, even though the scale, audience size, and technological resources differ considerably between a global platform and a local Indonesian multimedia provider. This comparison suggests that network reliability is a near-universal constraint in live streaming production regardless of organisational scale, while the strategies used to manage that constraint, such as on-site testing and backup power preparation, are shaped by the specific resource limitations of smaller, regionally based production teams. This finding extends McQuail's (2010) emphasis on managerial and economic factors in media production by showing that, at the local level, resourcefulness and adaptive improvisation substitute for the larger infrastructure investment available to major platforms.

Post production assessment is one of the important steps in the production strategy of IDY Group Multimedia Cirebon live streaming. These assessments are regularly carried out by the owner and crew to identify problems and to develop improvements for future productions. This form of evaluation is in line with the idea of evaluation in media production strategies as proposed by ([Anwar Arifin, 1984](#)), which is based on evaluation for the purpose of improving the quality of production and effectiveness of delivery of messages. The openness to criticism and suggestions from clients is a reflection of the service-oriented and partnership-based approaches in the production strategy of IDY Group Multimedia Cirebon. The company considers customer feedback as a learning tool to improve service quality and the professional image of the company. This perspective is in line with the approach ([Yushita et al., 2024](#)) which claims that interaction and feedback in digital media are important in creating trust and long term relationships with audiences and clients.

The production strategy also has a long-term orientation in the use of live-streaming content as a digital archive and company portfolio ([Nuruzzaman et al., 2024](#)). The documentation of broadcasts offers evidence of the execution of the event and material for promotion and internal training. This strategy strengthens the position of IDY Group Multimedia Cirebon as a professional and sustainable live streaming service provider at the local level ([Farhan Tamamala et al., 2026](#)).

The overall live streaming production strategy of IDY Group Multimedia Cirebon implements the key principles of media production strategy theory, from planning, execution to evaluation ([Lestari & Erawat, 2019](#)). Conceptual flexibility, Good team coordination, Implementation of standard operating procedures (SOPs) and constant evaluation are the key factors that support broadcast quality and client satisfaction ([Fajarianto et al., n.d.](#)). The technical difficulties that still occur, in particular with respect to network connectivity and on-site conditions, continue to be challenges and serve as areas for improvement in the development of future production strategies ([Andriany, n.d.](#)).

Conclusion

IDY Group Multimedia Cirebon's live streaming production strategy shows that the workflow is structured and adaptive through the integration of pre-production, production and post-production. The implementation of the strategy is not only focused on the technical aspects of the broadcast but also on the human resource management, on internal communication patterns and on the professional relationships with the clients. These factors show that the success of live streaming relies on the production management's ability to manage all the production elements comprehensively.

Pre-production planning includes the development of a flexible concept based on the technical possibilities and the budget. Client participation in the planning phase guarantees that the event's goals are aligned with the broadcast strategy that gets underway. This planning method helps to reduce technical challenges during execution and to increase the effectiveness of the live stream production.

Good crew coordination, use of standard operating procedures, and adaptive oversight support production operations. The production team's quick response to the on-site dynamics, especially network disruptions and technical issues, is a testament to their professionalism and internal communication efficacy. Live streaming production is seen as a collaborative process which requires synergy between different roles in one workflow rather than a technical activity.

Post-production review is a key part of improving production quality. This process is a continuous learning process through evaluation sessions with the client and production team and being open to the clients' feedback. These evaluations result in technical improvement and also the improvement of the service and the professional image of the company.

Live streaming production strategy IDY Group Multimedia Cirebon can be interpreted as a model of digital media production based on integrated management, conceptual flexibility and interactive communication. The technical challenges encountered, particularly concerning network stability and on-site conditions, are situational and do not affect the efficiency of the production strategy adopted. Results of this study support that good planning, team coordination, and ongoing evaluation are important factors in maintaining broadcast quality and client satisfaction for local live streaming services.

Theoretical Implications

Theoretically, this study extends (McQuail, 2010) media production strategy framework and (Anwar Arifin, 1984b) communication strategy principles from the context of large institutional broadcasters to a small, locally managed multimedia enterprise. The findings show that the core elements of these theories, namely planning, resource management, execution, and evaluation, remain applicable at a micro-organisational scale, but are realised through more informal, flexible, and relationship-based mechanisms rather than formal departmental structures. This suggests that media production strategy theory can be adapted to account for resource-constrained, client-negotiated production contexts that are common among regional live streaming service providers.

Practical Implications

Practically, the findings offer guidance for local live streaming providers and small multimedia enterprises. First, flexible concept negotiation with clients, grounded in a realistic budget, can help balance creative expectations with technical feasibility. Second, the consistent use of standard operating procedures, pre-event briefings, and internal communication tools such as walkie-talkies can be adopted by similar providers to maintain coordination during live broadcasts. Third, routine post-production evaluation involving both crew and clients can be institutionalised as a low-cost mechanism for continuous quality improvement and client retention.

Limitations

This study has several limitations. It relies on a single case study of one local live streaming service provider, which limits the generalisability of the findings to other regions or organisational scales. The qualitative descriptive approach also captures a specific period of observation and may not reflect how the production strategy evolves over time, particularly as technology and audience expectations on platforms such as YouTube, Instagram, and TikTok continue to change.

Future Research Directions

Future research is encouraged to use comparative multi-case designs involving several local live streaming providers across different regions to test the consistency of the thematic patterns identified here. Quantitative or mixed-method approaches that measure audience engagement metrics, broadcast quality indicators, or network reliability data could also complement the qualitative findings of this study and provide a more comprehensive understanding of live streaming production strategy effectiveness at the local level.

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