

**ANALYSIS OF COMMUNICATION LOGIC OF SOLO RADIO
ANNOUNCER IN THE MIDDLE OF THE COVID-19 PANDEMIC**



**Submitted as a Partial Fulfilment of the Requirements for Getting Bachelor Degree in
Communication Science Department Faculty of Communication and Informatics**

By:
VANKA DEAN AZ-ZAHRA
L 100 174 065

**DEPARTMENT OF COMMUNICATION SCIENCE
CULTY OF COMMUNICATION AND INFORMATIC
MUHAMMADIYAH UNIVERSITY OF SURAKARTA
2023**

APPROVAL

**ANALYSIS OF COMMUNICATION LOGIC OF SOLO RADIO ANNOUNCER IN
THE MIDDLE OF THE COVID-19 PANDEMIC**

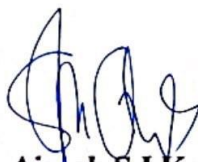
PUBLICATION ARTICLE

By:

VANKA DEAN AZ-ZAHRA

L100174065

Has been reviewed and approved to be tested by:



Vinisa N. Aisyah S.I Kom., M.I.Kom.

NIK. 1779

VALIDATION PAGE

**ANALYSIS OF COMMUNICATION LOGIC OF SOLO RADIO ANNOUNCER IN
THE MIDDLE OF THE COVID-19 PANDEMIC**

BY

VANKA DEAN AZ-ZAHRA

L100174065

**Has been defended in front of examiners
Faculty of Communication and Informatics
Muhammadiyah University of Surakarta**

On²⁶.....^{Jan}..... 2023

and declared eligible

Examiner's Board:

1. **Vinisa Nurul Aisyah, S.I Kom., M.I.Kom**
(Head of The Examiner's Board)
2. **Budi Santoso, S.Sos., M.Si**
(Member I of The Examiner's Board)
3. **Nieldya Nofandrilla, S.E., M.A**
(Member II of The Examiner's Board)

(.....)
(.....)
(.....)



Dean,

Nurgiyatna, ST., M.Sc., Ph.D.

NIK. 881

STATEMENT

With this I declare that in this publication article there is no work that has been submitted for a bachelor's degree at a tertiary institution and to my knowledge there is also no work or opinion that has been written or published by another person, except in writing references to the text that mentioned in the bibliography

If in the future it is proven that there is untruth in my statement above, I will fully responsible.

Surakarta, 18 January 2023

Writer



VANKA DEAN AZ-ZAHRA

L100174065

ANALYSIS OF COMMUNICATION LOGIC OF SOLO RADIO ANNOUNCER IN THE MIDDLE OF THE COVID-19 PANDEMIC

Abstrak

Pada masa pandemic Covid-19 kita semua memiliki keterbatasan termasuk dalam hal berkomunikasi, radio sebagai media *broadcast* memiliki peran dalam masyarakat terutama penyiar yang bersinggungan langsung dengan audiens maka dari itu tujuan peneliti melakukan penelitian ini adalah untuk mengetahui logika komunikasi yang digunakan oleh penyiar Solo Radio menggunakan teori logika desain pesan milik Barbara O'keefe yang membagi proses penyusunan pesan memiliki tiga jenis logika yaitu logika ekspresif, logika konvensional, dan logika retorika. Penelitian ini adalah penelitian kualitatif dengan Teknik *purpose sampling* dan lima orang narasumber yaitu penyiar Solo Radio. Teknik pengumpulan data dilakukan dengan wawancara dan observasi secara langsung. Validitas data dilakukan dengan triangulasi data. Hasil penelitian menunjukkan penyiar radio di Solo Radio menggunakan logika desain pesan jenis logika retorika dalam siarannya di tengah masa pandemic karena proses komunikasi yang terjadi antar penyiar dan pendengar berisi negosiasi dan terpusat pada lawan bicara, pada juga menggunakan. Hasil penelitian juga menunjukkan gaya *The Equalitarian Style* juga digunakan penyiar Solo Radio dimana komunikasi terjadi secara terbuka dan dua arah.

Kata Kunci: Penyiar radio, Pandemi Covid-19, Logika Desain Pesan, Barbara O'Keefe

Abstract

During the Covid-19 pandemic we all had limitations including in terms of communication, radio as a broadcast media has a role in society, especially radio announcer who have direct contact with the audience, therefore the purpose of the researchers conducting this research is to find out the communication logic used by Solo Radio broadcasters using theory Barbara O'Keefe's message design logic which divides the process of composing messages into three types of logics which are expressive logic, conventional logic, and rhetorical logic. This is qualitative research with purposive sampling technique and five informants of Solo Radio's announcers. Data collection techniques were carried out by interviews and direct observation. Data validity is done by data triangulation. The results of the study shows that radio announcer on Solo Radio use message design logic of rhetorical logic, in their broadcasts during a pandemic because the communication process that occurs between broadcasters and listeners contains negotiations and centred on the audience. The results of the study also show that The Equalitarian Style is also used by Solo Radio broadcasters where communication occurs in an open and two-way manner.

Keywords: Announcer, Covid-19 Pandemic, Message Design Logic, Barbara O'Keefe

1. INTRODUCTION

1.1. Background of Study

As of 28 June 2020, confirmed cases of COVID-19 were reported to WHO close to 10 million, including 500,000 deaths. Within regions and countries, the denser the population, the poorer the areas most affected (World Health Organization, 2020). The virus, which is a positive single-strain RNA virus, infects the respiratory tract. Diagnosis starts from general symptoms such as fever, cough and difficulty breathing to close contact with infected countries. Taking throat and airway swabs is the basis for establishing a diagnosis of coronavirus disease. Management in the form of isolation must be carried out to prevent further spread (Otálora, 2020) and to overcome this, social distancing and physical distancing are implemented where all people are encouraged to carry out activities from home only and minimize physical contact from crowds.

Covid-19 has also affected public trust in the media during the pandemic. The media has an important role in providing clear and correct news because it can influence public awareness regarding public health during a pandemic (Mackay et al., 2021). Research by (Zhao et al., 2020) says in their research results that the preventive actions taken by the public are influenced by the media they trust. This increasingly demands the media to convey actual and factual news.

Mental health conditions are also affected due to the pandemic, for example, such as concern for their health condition, excessive stress, difficulty sleeping which affects sleep cycles, and increased use of alcohol and smoking which result in chronic health conditions (Kaligis et al., 2020).

The media is a major source of information and an ever-increasing need for life (Sampurno et al., 2020) and the main reasons for listening to radio are because it is convenient, offers interesting entertainment, provides information, and relaxes (Armstrong & Rubin, 1989). Nielsen Radio Audience Measurement data for the third quarter of 2016 shows the opposite Time to listen to the radio per week, apparently growing from year to year. If in 2014 radio listeners only spent 16 hours per week listening to the radio, this result continued to increase in 2015 (16 hours 14 minutes per week) and 2016 (16 hours 18 minutes)(Nielsen, 2016).

Solo Radio is one of the radio stations in the city of Solo that has a youth segmentation which still survives today, Solo Radio is ranked 3 out of 22 radio stations in Solo. In 2018, Solo Radio won an award as the Best Private Broadcasting Institution by KPID (Ahmad, 2015) which broadcasts for 18 hours from 06.00 – 24.00 WIB with 14 broadcasters. This research

focuses on the role of radio broadcasters as the spearhead of radio stations. Radio broadcasters are direct messengers to the public, so broadcasters must also be responsible for conveying news, especially during the Covid-19 pandemic.

The radio announcer profession is a profession that requires broadcasting skills. In previous research (Febriyanty & Oktavini, 2021), it was mentioned that the ability of announcing skills, operating skills, and musical touch is the basic abilities of a broadcaster.

Communication style is defined as the soul of a program. Previous research has shown that a J Radio broadcaster with the right communication style can attract the attention of the audience (Catherine, Wahid Abdul, 2020).

In the perspective of communication science, communication styles can be analysed through message design theory. Message design theory is a theory that focuses on communicator and message elements. According to (Hullman, 2004), this theory is an interpretive theory that can explain the process of composing messages by communicators to examine the relationship between motives and goals in interpersonal communication in determining whether message structure (with message design logic) can influence the perception of competence of Solo Radio announcers. Everyone has different communication patterns even though they are in the same case. The structure in the message can affect the perception of communicator competence, low competence can complicate the process of sending messages in communicating.

The process of communicating involves the communicant and the communicator, Barbara O'Keefe explains that there are 3 logics in composing messages to explain the thought processes behind the messages created (O'Keefe, 1988) the 3 logics are (a) expressive logic, (b) logical conventional, and (c) rhetorical logic.

Expressive logic is the basis for the message production process, communication is an activity to convey messages and feelings verbally to express what we feel or think and then we express it to others. In expressive logic, the communicator only focuses on the message and ignores the message or reaction from the communicant.

Conventional logic says that communication is a cooperative game with conventional rules and procedures. In conventional logic, communication is considered successful if communication can be carried out to achieve one's goals when he can carry out conventionally defined communicative actions to fulfil his goals if he has the right.

Logic Rhetoric message function is fundamentally for negotiation, the ins and outs of verbal behaviour such as language style, character, and attitude are also used to provide in-depth interpretation of the message received. With the logic of rhetorical messages, the

communicant can negotiate continuously because it is the communicant who creates the situation and produces the message. The 6 types of communication styles that are used as a reference in research from Ruliana (2014), are as follows:

a. *The Controlling Style*

This communication style is controlling with coercive and closed aims and objectives and usually this style is carried out in one-way communication.

b. *The Equalitarian Style*

In contrast to the controlling style, the equalitarian style is open and two-way.

c. *The Structuring Style*

The communicant (sender) communicates in order to give structured orders that must be carried out in a scheduled and according to procedure.

d. *The Dynamic Style*

Aggressive and *persuasive*, which is usually done by campaigners or supervisors to their employees.

e. *The Relinquishing Style*

Communication can be open for suggestions, even though the communicant (sender) has the right to carry out closed communication, this style can be done when working with other people who have broader insights.

f. *The Withdrawal Style*

The consequence that can arise if this style is applied is the weakening of the act of communication, because the communicant (sender) withdraws from being involved in the problem.

Message design logic theory has been used as a means of analysing the communication style of radio broadcasters in research (Ferira, n.d.) entitled "*Pola Komunikasi Penyiar Radio Harmony FM dalam Menjalin Komunikasi dengan Pendengar*" stated that broadcasters use patterns of service forms with expressive logic.

Other research that is the reference for this research is research conducted by (Amaliyyah, 2021) entitled "*Gaya Komunikasi Penyiar Motion Radio Breakfast 97.2 FM Studi Komparatif Program Motion Breakfast dengan 3 Hours Commercial Free*" in this research the communication styles used are equalitarian style, controlling style, rhetorical logic, expressive logic, and conventional logic. Meanwhile, the 3 Hours Commercial Free program uses a controlling style and expressive logic in broadcasting. This interested me to know what kind of logic was used by Solo Radio announcers during the Covid-19 pandemic crisis using message design logic theory which is mostly used to research organizational communication.

Based on this background explanation, the formulation of the problem in this study is:
What is the communication logic of Solo Radio announcers during a pandemic?

2. METHOD

This research is qualitative which has several distinctive characteristics, namely the emphasis on a scientific environment, inductive, flexible, direct experience, depth, the process of capturing meaning, wholeness, active participation of participants and interpretation (Raco, 2018).

By using a case study approach (Creswell, 2012) which the researcher explores a finite system case or several finite system cases over time by collecting detailed and in-depth data involving multiple sources of information (e.g., observations, interviews, audio visual materials, and report documents), or report case descriptions and themes case based. In this research, a case study will be carried out using purposive sampling or judgment sampling, namely the selection of sources with predetermined characteristics (Setiawan, 2017) to primary data sources, Solo Radio announcers with a broadcast period of 3-7 years with age range 25-30 years, men and women, by interviewing all announcers about their communication style based on message logic theory according to Barbara O'Keefe which has been divided into 3 logics (expressive, conventional, and rhetorical) especially during the Covid-19 pandemic and also researchers will carry out field observations.

Data collection uses an in-depth interview technique which is flexible and open, general observations will also be made on matters relating to the formulation of the problem (Nugrahani, 2014).

And the secondary data that supports this research comes from journals and books that can be accessed through libraries or e-libraries. Data triangulation will also be carried out to support the accuracy of research results by conducting data validity in the form of triangulation of sources by comparing the results of observation data with the results of interview data as well as comparing the results of interviews with issues related to documents (Nugrahani, 2014).

3. RESULTS AND DISCUSSION

3.1 Research Result

Solo Radio is a radio with a youth concept, with an age range between 15 to 30 years. With the tagline "Famous, Fit, and Fashionable Station in The City". The music played is the best hits for teenager to young-adult. With a composition of 50% western music and 50% Indonesian

music, the song format is Top 40, RnB, Creative Pop, Indie, Slow Rock, Jazz. Solo Radio has 11 programs including: *Sriwedari, Click n Play, Indo Banget, Manahan, Kongkow Kongkow, Lek-Lekan, Nam to Nine, Top40, Indosakodi, Ada Cerita di Udara, Classic Spin*. In 2020 when the covid-19 pandemic occurred, Solo Radio had reduced its programs from 7 programs per day to only 3 programs, this was done because the number of broadcasters had decreased drastically due to the lockdown which has restriction to stay at home.

This sub-chapter will explain the results of informant interviews regarding questions related to "Communication Styles During the Covid-19 Pandemic on Solo Radio Announcers" using Barbara O'Keefe's message design logic theory which has 3 logical theories in the process of delivering messages including: expressive logic, conventional logic, rhetorical logic. Which research was conducted aims to find out which logic is used by Solo Radio broadcasters in communicating during radio broadcasts during the Covid-19 pandemic

Table 1. List of Research Informants

Informants/Gender	Name	Broadcast Period
1/ Male	Restu Bagus (RB)	2019-now
2/ Male	Abbas Rozaq (AR)	2011-now
3/ Male	Rizkia Ahmed (RA)	2018-now
4/ Male	Raisa (R)	2019-now
5/ Female	Ecca Sekar (ES)	2017-now

Source: Researcher, 2023

3.1.1 Expressive Logic

The concept of communication based on expressive logic is to convey thoughts and feelings clearly, openly, and honestly (Caughlin, 2015). Based on interviews that have been conducted with 5 informants who are Solo Radio 2 broadcasters, some of them admit that they are very open to feedback and fully interact with listeners. This is as expressed in the following interview excerpts.:

"Sekarang aku terbuka banget untuk feedback" (Informant AR, 2022)

In his broadcast, announcer AR admitted that he was very open to feedback from listeners on the program he starred in, for example *Lek-lekan* and *Pagi-Pagi Abbas Adis*, in those program there were open request segments and especially in the *Pagi-Pagi Abbas Adis* program there was a segment named *Ikhlās (Info Kemacetan dan Lalu Lintas)* which only existed during the

pandemic, in the *Ikhlas* segment announcers called online motorcycle drivers to find out traffic info of that day in Solo, this was expressed in an interview:

“Kayak driver ojek online kita telfon mereka tanya jalanan mana yang ditutup jadi kita cari info dari mereka para audiens” (Informan AR, 2022)

This is done so that the relationship between announcers and listeners is closer and more open, informant AR also revealed that he prefers to interact with listeners during broadcasts in order to be able to exchange stories or information and by interacting announcers able to present listeners better. The RA informant also expressed something similar, such as the following statement:

“Full interaksi dari awal sampe akhir” (Informan RA, 2022)

Interactions between broadcasters and listeners were carried out by RA informants in the *Sriwedari (Solo Radio di Pagi Hari)* program, starting from song playlists to content being thrown to listeners from 06.00-09.00, 06.00-07.00 there is a *Morning Wish* segment, this is a segment where announcers open request and throwing segments the topic about listeners's wishes on that day, then at 07.00-08.00 there is a *Kamar Tidur (Kami Ramal tapi Di Awur)* segment which contains random question content to listeners whose answers will be forecast content from the announcer, then ends the program at 08.00-09.00 there is the *Sarapunk (Sangat Rekomendasi Unpredictable)* segment which contains recommendations on the problems of everyday life from a comedic perspective with a fun and relaxed attitude presentation.

This shows that when broadcasters interact with listeners, they are very open to feedback and interactive. In the communication process that uses expressive logic, the communicator often ignores their mental state (O’Keefe & McCornack, 1987) and this is found in the following interview excerpts:

“Penyiar itu apapun keadaan nya harus terlihat fun harus terlihat nyaman dengan pekerjaan nya” (Informan AR, 2022)

In carrying out the broadcast, the announcer must look and sound cheerful to the listeners because the atmosphere that the announcer wants to create is created by the listeners themselves. This is one of the professionalism of the announcers in doing their job, which informant AR also stated in the interview:

“Iya karena menjaga diri saat siaran adalah salah satu profesionalitas” (Informan AR,

2022)

When broadcasting, announcers must take care of themselves in the sense of putting aside their emotions because the atmosphere created is relaxed, cheerful, and fun. Listeners don't need to know the mood or problems being faced by the announcers, this also happened on Harmony FM radio, in the research results (Ferira, n.d.) in the title *“Pola Komunikasi Penyiar Radio Harmony FM dalam Menjalin Komunikasi dengan Pendengar”* which states that broadcasters must create Theater of Mind (creation of an imagination) for listeners through the preparation of sentences and language, this is supported by informant R's statement in the interview as following

“Harus ceria no matter what karena pendengar nggak peduli kamu lagi kenapa Taunya kamu siaran mereka nggak perlu tau” (Informan R, 2022)

Informant RA also stated that broadcasters must put aside their ego during broadcasts, the ego referred to their actual mood of announcers, even when they feel sad or upset they must still appear cheerful to listeners, as stated by informant RA in the interview as follows:

“Jadi penyiar harus bisa nahan ego” (Informan RA, 2022)

And in its application during broadcasts, announcers often express their emotions before broadcasting on air, this was stated by informants RB and ES when asked about their experiences of crying or getting angry during broadcasts and the following are the results of the interviews:

“Sering HAHHAHA, tapi kalo lagi on air gak pernah, tapi cerita di belakang on air kaya makanan sehari-hari ya.” (Informan RB, 2022)

“Kalo aku pas siaran harus happy tapi pas off mic aku harus meluapkan emosi dulu tapi pas on mic harus jadi Ecce yang cheerfull, happy” (Informan ES, 2022)

However, during a pandemic many listeners poured out their sadness because of the pandemic to the announcer when asked in their interview, informants RA and AR admitted that this was used by the broadcaster as a moment to show concern and this was expressed by the informant in the following interview excerpts:

“Pernah, dan itu aku memanfaatkan biar moodnya dapet karena emosi dari pendengar bisa jadi konten juga biar vibes nya ngena kan bisa jadi konten juga” (Informan RA, 2022)

“Untuk respon mereka jadi kebanyakan curhat dan mengeluhkan tentang pandemic” (Informan AR, 2022)

When listeners confide in and complain about the pandemic, the announcers also show their sadness and concern for listeners.

3.1.2. Conventional Logic

In contrast to expressive logic, conventional logic prioritizes existing rules and norms that apply to the message delivery process (Caughlin, 2015). Solo Radio has rules and guidelines that apply in broadcasts, this is supported by the informant's answers:

“Kita punya kode etik P3SPS dan undang-undang dari KPID” (Informan RB, 2022)

P3SPS (*Guidelines for Broadcasting Actors and Broadcast Program Standards*) is a guideline for broadcasters both TV and radio, and made by KPI (*Indonesian Broadcasting Commission*) informants ES and RB admitted that on Solo Radio it was not permissible for SARA (*Suku, Ras, dan Agama*), this was supported by the statements of the following informants:

“Gaboleh SARA (Suku, Ras, dan Agama) dan iklan juga harus ati-ati” (Informan ES, 2022)

“Yang pertama nggak boleh SARA (Suku, Ras, dan Agama) yang kedua nggak boleh menyinggung orang” (Informan RB, 2022)

Regulations regarding SARA are written in P3SPS CHAPTER IV regarding respect for ethnic, religious, racial and intergroup values, Article 6-Article 8 which prohibits broadcasting SARA matters, let alone demeaning a party and obliging broadcasting institutions to respect each other. (Lembaran & Republik, 2016)

In CHAPTER XX concerning language, flags, national symbols, and national anthem, Article 53 paragraph 1 regulates the use of foreign languages, namely at most 30% of the total broadcast time per day (Lembaran & Republik, 2016). Conventional logic views communication as a game with rules in force (Caughlin, 2015) but this rule is recognized by announcers as a limitation but cannot limit their style of broadcasting, this statement is supported by the following interview results:

“Peraturan dipakai untuk batasan walaupun bukan berarti membatasi” (Informan RA, 2022)

“Waktu di lapangan kita siaran kan nggak selalu kita terpatok sama itu yang penting kita tau harus apa dan peraturan nya” (Informan RB, 2022)

In the use of language on Solo Radio, each broadcaster has freedom of expression according

to their individual characteristics, so the use of foreign languages (English and Javanese) cannot be limited, as shown in the following interview excerpt.:

“Setiap penyiar punya karakternya masing-masing bahasa nya juga tidak dibatasi karena itulah nilai lebih dari Solo Radio tidak ada Batasan di bahasa tapi tetap sesuai norma untuk semua penyiar.” (Informan RA, 2022)

“Per penyiar punya gaya bahasa masing-masing tergantung karakter mereka.” (Informan R, 2022)

Informant AR as an announcer also Program Director of Solo Radio who supervise the announcers and programs also confirmed in his interview regarding language usage in Solo Radio adjusted by personal characteristic on each announcer, this statement is supported by the following interview results:

“Di pedoman ada tata bahasa yang diatur tapi semua kan menyesuaikan sama karakteristik radio.” (Informan AR, 2022)

Solo Radio has a listener segmentation, which teenagers and has a cheerful character, young people, up to date, so the announcers must also follow the style of language as well as the characters used by their target segment. Therefore, Solo Radio broadcasters do not adhere to existing guidelines.

In the Broadcasting Law No. 32 of 2002, Chapter III Broadcasting, Article 8 Paragraph 3, KPI has the duty and obligation to ensure that the public gets accurate information based on human rights, therefore radio as a broadcast media is also responsible for providing information regarding the Covid-19 pandemic that occurred Broadcasters are also tasked with providing actual and information related to Covid-19 to listeners, this was stated by several informants as follows:

“Jadi penyiar bertugas untuk memberi info dan nemenin pendengar dan membuat audiens tetap aware dengan covid tapi tidak panik dan tetap menghibur selama di masa pandemic” (Informan AR, 2022)

“Penyiar penting banget buat bawain informasi tapi tanpa nakut-nakutin jadi info nya tetep seru dan fun” (Informan ES, 2022)

“Kita sebagai media, pemberi informasi panjang lidah dari pemerintah ke masyarakat” (Informan RB, 2022)

Especially on Solo Radio, announcers continue to give advice to listeners such as social distancing, maintaining cleanliness, and to stay at home during *PPKM (Pemberlakuan Pembatasan Kegiatan Masyarakat)* like the interview above, but in a relaxed and cheerful way so that listeners are not bored and stressed because sad news during a pandemic is everywhere. Solo Radio announcers still want to raise listener's awareness about the Covid-19 pandemic but also entertain, this was conveyed in the following interview:

“Ada Namanya Kabar Baik Dari Solo, sesuai tagline Solo Radio “Keep Solo Comfort” jadi kita nggak akan menginfokan berita-berita buruk kayak berapa jumlah pasien covid itu sudah dilakukan media lain kita nggak mau kita lakukan sebaliknya gimana informasi biar tetap nyaman.” (Informan AR, 2022)

“Dulu kita dikasih press release terbaru dari kemenkes (Kementrian Kesehatan) tentang update kondisi Indonesia di era pandemic itu nanti kita yang mengolah untuk disampaikan ke sololovers, tetep netral tetep informatif tetep membantu tapi menghibur juga” (Informan RB, 2022)

“Kita lebih terfokus dimana pembahasan nya adalah gimana caranya pendengar nyaman di rumah” (Informan RA, 2022)

3.1.3. Rhetoric Logic

In this type of message design logic, rhetorical logic views communication as the result of social negotiation (O'Neill et al., 2016) although the announcer has a producer to prepare materials to be delivered according to the results of interviews with several informants, during broadcasts the announcer often asks listeners to request songs and throw questions about content as expressed in the following interview excerpts:

“Di programku ada segmen ngajak ngobrol pendengar, misalnya kamu lagi sedih biasanya kamu makan apa sih buat naikin mood?” (Informan RB, 2022)

“Sering challenge-challenge berhadiah” (Informan RB, 2022)

The RB informant starred in the *MANAHAN (Makin Asik Makin Nggak Nahan)* program on Solo Radio which running 3 hours from 15.00-18.00 at 15.00-16.00 contain the Double Shot segment where listeners allowed to request 2 songs which in other programs listeners only allowed to request 1 song then at 16.00-17.00 there is *TELUR (Tebakan Lucu dan Ngawur)* segment where the announcer throws guesses at the listeners to be answered in a funny and inconsequential way also in this segment the broadcaster often holds prizes for

listeners who answer the funniest and most accurate, and in the last hour, NGOBRAS (Ngobrol Asik Sore-Sore) segment, usually during this segment the announcer throws light topics to discuss with listeners. The negotiation process also occurs between broadcasters and listeners, one of which is the program *MANAHAN (Makin Asik Makin Nggak Nahan)* starred by informant RB, in 2021 the announcers asks for opinions from listeners to choose a segment for 16.00-17.00 between *TELUR (Tebakan Lucu dan Ngawur)* or *Fill the Blank* segment which contain filling in blank sentences, listeners can give their opinion by voting on Instagram @solo_radio, this was stated by the RB informant in the following interview excerpt:

“Pernah kayak ada konten Namanya fill the blank kayak minta sololovers ngisi kalimat kasong, terus minta sololovers buat voting enakunya nerusin segmen tebak-tebakan atau lanjut fill the blank” (Informan RB, 2022)

Several other announcers also did the same thing, such as asking listeners to comment on a phenomenon, but when interviewed, informants admitted that they often gave their point of view in advance regarding the material they were presenting to lure listeners to join in. This was supported by the statements in the following interview excerpts:

“Biasanya aku lempar pertanyaan ke sololovers tapi sebelum aku bacain jawaban nya aku masih kasih jawabanku dulu dari point of view ku itu agar memancing mereka untuk ikutan.” (Informan AR, 2022)

During the broadcast during the Covid-19 pandemic, apart from aiming for content and accompanying listeners, the broadcaster also invites listeners to do something so they can inspire one another and listeners can send their feedback via Solo Radio's social media such as WhatsApp and Instagram, this has been done before. RA informants such as the following interview excerpts:

“Aku minta pendengar kirim foto atau video kegiatan yang tidak lazim dilakukan orang di dalam rumah dan mereka beneran banyak yang ngirim. Buat apasih? Untuk menginspirasi orang lain kalo di rumah banyak bisa dilakuin jadi penghubung antara pendengar satu dan yang lain.” (Informan RA, 2022)

During the Covid-19 pandemic Solo Radio also had a special pandemic insert, in radio broadcasts the insert is a form of news that was recorded and then played between broadcasts, there is also an *ILM (Iklan Layanan Masyarakat)* which contains appeals from Solo Radio announcers regarding Covid-19 which can be played when the broadcaster is on air, this is in accordance with the informant's statement in the following interview excerpt:

“Pas pandemi kita sengaja bikin insert untuk mendukung gerakan pemerintah buat nggak usah kemana-mana dulu, dengerin Solo Radio aja bisa dimanapun kok akhirnya itu juga dilakukan oleh mereka ya selain karena memang seharusnya stay at home tapi insert-insert tersebut secara tidak langsung menginfluence. (Informan AR, 2022)

As for some of the thing that announcers do to create an atmosphere, namely playing songs requested by listeners that they send via Solo Radio’s WhatsApp, this is followed by the following statement:

“Muterin request lagu dari mereka dan dibacain juga sama nyocokin vibes lagu” (Informan ES, 2022)

“Kalo aku sendiri playlist semua nurut pendengar jadi pasti mereka nanti pada gabung buat request lagu sesuai mood mereka” (Informan RA, 2022)

From the point of view of rhetorical logic, the way of conveying the message is important because it can change the meaning of the message and the context of the message (Caughlin, 2015). Listener’s feedback can be influenced by the way announcers convey messages and this is evidenced by informants in the interview excerpts below:

“Membahas apa yang aku suka biar orang lain ikutan, membahas sesuatu yang kita tidak terlalu paham akan beda sama membawakan sesuatu yang kita paham banget pasti ada excitement disitu dan otomatis menular.” (Informan AR, 2022)

3.2 Discussion

This sub-chapter will analyse the communication style of Solo Radio broadcasters during the Covid-19 pandemic using Barbara O’Keefe’s message design logic theory. Through the results of interviews with 5 Solo Radio announcers it was found that the five announcers used the same message design logic theory, rhetorical logic and with The Equalitarian Style of communication where two-way communication occurs.

Solo Radio broadcasts from 06.00-00.00 in the morning with 6 programs every day, in each program there must be an interactive segment between announcers and listeners.

The segments on the program always involve listeners' feedback, especially during the Covid-19 pandemic where listeners were asked to be more involved in the segments so that the relationship between broadcasters and listeners is more intimate. During the Covid-19 pandemic, broadcasters created an atmosphere that entertained listeners with more interactive content. The interaction was carried out by listeners through Solo Radio’s social media such as

WhatsApp and Instagram. From the results of interviews and observations of the three types of message design logic, Solo Radio's announcers use rhetorical logic in their broadcast style, especially during the Covid-19 pandemic where listeners need a companion and information even more and announcers focus their communication process on listeners.

Barbara O'Keefe has a theory that every individual has 3 types of logic in composing their messages, the first is expressive logic this logic says that language is a medium for expressing thoughts and feelings openly and the purpose of communication carried out with expressive logic is only for expression and ignoring the thoughts or feelings of the communicant, in the results of the interviews that were conducted with 5 Solo Radio announcers they broadcast expressively and they also admitted to communicating openly with listeners but they were not honest in their expressions because as radio announcers they had to look cheerful and exciting even though those are not their original thoughts and feelings, especially during a pandemic where everyone grieves including the Solo Radio announcers, but when they are on air they must continue to entertain and show the same expression of feeling towards listeners who often complain about the Covid-19 pandemic. Solo Radio announcers also do broadcast it interactively which is contrary to the principle of expressive logic.

Radio during a pandemic, function as a medium between the government and the public and radio can be accessed anywhere at any time. Radio broadcasters are also broadcasters who are responsible for conveying actual and factual news, this has been written in Broadcasting Law No. 32 of 2002, Chapter III Broadcasting, Article 8 Paragraph 3 apart from that the broadcast guidelines that apply to Solo Radio are also contained in P3SPS (Guidelines for Broadcasting Performers and Broadcast Program Standards) regarding the use of language which the informants acknowledged that the existence of these rules do not limit their style in broadcasting because each broadcaster has their own character but they are free to express themselves but still within reasonable limits even though they are not bound by existing regulations.

From the research that has been done, Solo Radio broadcasters have freedom of expression according to their respective characters but still broadcast interactively, Barbara O'Keefe categorizes message design logic that expressive logic is logic that is more self-centred than person-centred, so this logic results in less effective communication, and rhetorical logic as the logic that produces the most effective communication (O'Keefe & McCornack, 1987). In expressive logic the communicator ignores the message in the communicant, this is

contrary to the results of research where broadcasters negotiate more with listeners because Solo Radio broadcasters depend on their audience in the broadcast atmosphere they will create, this is in line with the assumptions in rhetorical logic, namely changing the form of messages in order to fulfil the purpose of communication, in view of the logic of rhetoric the communication process involves coordination and negotiation where it is the meaning of the message that creates social reality (O’Keefe, 1988).

With the existing guidelines and regulations, Solo Radio announcers continue to carry out their broadcasts adhering to the existing norms, but researchers found that with the guidelines and regulations that apply, Solo Radio broadcasters are not fixated on the rules in broadcasting. The five announcers who were interviewed all answered that Solo Radio is unique in that each broadcaster has a different character and they are free to express themselves according to their character. From the results of the study, the communication style of Solo Radio broadcasters does not use conventional logic where in this logic the messages are arranged based on the rules of the social context (Caughlin, 2015).

Solo Radio announcers carry out verbal communication with listeners intensely in every program they star in, and researchers find that communication that occurs between broadcasters and listeners is more intimate and intense during Covid-19 which really supports Solo Radio’s characteristics, namely being familiar with listeners. When the Covid-19 pandemic occurred, the audience needed a storyteller and then they listened to the radio to feel accompanied because radio could be accessed easily. This is what attracted researchers to examine how the communication style of Solo Radio broadcasters had its own characteristics during the Covid-19 pandemic because when individuals convey their messages in different styles, they will also get different communication results (O’Keefe, 1988).

Examining the communication style of radio announcers with Barbara O’Keefe’s message design logic theory has also been carried out on a radio in Jakarta, Motion FM on their radio program *Motion Breakfast* where the announcers use rhetorical logic because there is an interaction between the announcer and the listener that is centred on the other person. However, a different logic also occurs for different announcer and program, Motion FM broadcasters in the *3hours Commercial Free* program was found that the logic used is expressive logic where the broadcaster only gives information without interacting with listeners (Amaliyyah, 2021).

Radio has an important role as a broadcast medium, especially during a pandemic where information from the government must be disseminated massively through various media, one

of which is radio. In previous research it was also said that radio has a crucial role during a pandemic in the field of education (Okeke et al., 2020).

4. CLOSING

Based on research that has been carried out using message design logic theory on Solo Radio, the broadcaster's communication style during the Covid-19 pandemic is to use rhetorical logic and the style of The Equalitarian Style. This is supported by informants' statements which reveal that the atmosphere created in the program depends on listeners and announcers prioritizing audience feedback and often negotiating with listeners to run a program or segment on broadcast. Solo Radio announcers do not prioritize their desires in conveying messages, therefore expressive logic is not used in their broadcast style, as well as conventional logic which views that communication is carried out in accordance with applicable regulations.

There is limitation in the research on the audience or listeners, therefore this could be further research to focus on Solo Radio listeners. So that researcher able to find out other communication logic and style.

ACKNOWLEDGMENTS

The deepest gratitude for researcher goes to Allah SWT who always provides guidance, and patience so that I can (finally) complete this research. I would also like to thank to my parents who always trust in me and wait patiently for this research to complete by awlays gave me their full support to finish my study at Muhammadiyah University of Surakarta. Many thanks to my supervisor Mrs. Vinisa Nurul Aisyah S.I. Kom., M.I. Kom who has given direction and guiding during the process of writing this publication article. Last but not least I want to thank my colleagues at Solo Radio which also as an informant in this research for the courage and support.

BIBLIOGRAPHY

Ahmad, N. (2015). Radio Sebagai Sarana Media Massa. *AT-TABSYIR: Jurnal Komunikasi Penyiaran Islam*, 3(2), 233–254.

Amaliyyah, R. (2021). *GAYA KOMUNIKASI PENYIAR DI MOTION RADIO 97.5 FM*. 175.

Armstrong, C. B., & Rubin, A. M. (1989). Talk Radio as Interpersonal Communication. *Journal of Communication*, 39(2), 84–94. <https://doi.org/10.1111/j.1460-2466.1989.tb01031.x>

- Catherine, Wahid Abdul, H. A. (2020). *STRATEGI PENYIAR DALAM MENARIK PERHATIAN PARA PENDENGAR J RADIO Catherine 1, Abdul Wahid 2 ,Agus Humaidi 3. 7.*
- Caughlin, J. P. (2015). Message Design Logics. *The International Encyclopedia of Interpersonal Communication*, 1–5. <https://doi.org/10.1002/9781118540190.wbeic026>
- Creswell, J. (2012). Second Edition QUALITATIVE INQUIRY& RESEARCH DESIGN Choosing Among Five Approaches. In *Design: Choosing Among Five Approaches* (Vol. 3, Issue June).
- Febriyanty, F. R., & Oktavini, F. (2021). Gaya Komunikasi Penyiar Dalam Mempertahankan Eksistensi Radio. *Jurnal Ilmu Komunikasi UHO: Jurnal Penelitian Kajian Ilmu Komunikasi Dan Informasi*, 6(1), 98. <https://doi.org/10.52423/jikuho.v6i1.12734>
- Ferira, P. (n.d.). *Pola Komunikasi Penyiar Radio Harmony FM dalam Menjalin Komunikasi dengan Pendengar.*
- Hullman, G. A. (2004). Interpersonal communication motives and message design logic: Exploring their interaction on perceptions of competence. *Communication Monographs*, 71(2), 208–225. <https://doi.org/10.1080/0363775042000250411>
- Kaligis, F., Indraswari, M. T., & Ismail, R. I. (2020). Stress during COVID-19 pandemic: Mental health condition in Indonesia. *Medical Journal of Indonesia*, 29(4), 436–441. <https://doi.org/10.13181/mji.bc.204640>
- Lembaran, T., & Republik, N. (2016). *Pedoman Perilaku Penyiaran (P3) dan Standar Program Siaran.*
- Mackay, M., Colangeli, T., Gillis, D., McWhirter, J., & Papadopoulos, A. (2021). Examining social media crisis communication during early covid-19 from public health and news media for quality, content and corresponding public sentiment. *International Journal of Environmental Research and Public Health*, 18(15). <https://doi.org/10.3390/ijerph18157986>
- Nielsen. (2016). *RADIO MASIH MEMILIKI TEMPAT DI HATI PENDENGARNYA.* <https://www.nielsen.com/id/en/press-releases/2016/radio-masih-memiliki-tempat-di-hati-pendengarnya/>
- Nugrahani, F. (2014). *METODE PENELITIAN KUALITATIF dalam Penelitian Pendidikan Bahasa.* <https://doi.org/10.1088/1751-8113/44/8/085201>
- O’keefe, B. J. (1988). The logic of message design: Individual differences in reasoning about communication. *Communication Monographs*, 55(1), 80–103. <https://doi.org/10.1080/03637758809376159>
- O’Keefe, B. J., & McCornack, S. A. (1987). Message Design Logic and Message Goal Structure. *Human Communication Research*, 14(1), 68–92.
- Okeke, A. O., Nwosu, J. C., & Ono, G. N. (2020). Use of Radio As a Tool of Learning in Crisis Period. *Nnamdi Azikiwe University Journal of Communication and Media Studies*, 1(2), 1–11. <https://doi.org/10.47851/naujocommed.v1i2.95>

- O'Neill, K. S., Hynes, G. E., & Barrett, M. A. (2016). Message Design Logics Theory: Testing The Effectiveness of Rhetorical Message. *Federation of Business Disciplines Journal*, 4, 31–45.
- Otálora, M. M. C. (2020). Yuliana. *Parque de Los Afectos. Jóvenes Que Cuentan*, 2(February), 124–137. <https://doi.org/10.2307/j.ctvzxxb18.12>
- Raco, J. (2018). *Metode penelitian kualitatif: jenis, karakteristik dan keunggulannya*. <https://doi.org/10.31219/osf.io/mfzuj>
- Sampurno, M. B. T., Kusumandyoko, T. C., & Islam, M. A. (2020). Budaya Media Sosial, Edukasi Masyarakat, dan Pandemi COVID-19. *SALAM: Jurnal Sosial Dan Budaya Syar-i*, 7(5). <https://doi.org/10.15408/sjsbs.v7i5.15210>
- Setiawan, N. (2017). Diklat Metodologi Penelitian Sosial. *Inspektorat Jenderal Departemen Pendidikan Nasional Daftar*, 25–28.
- World Health Organization. (2020). *WHO COVID-19 preparedness and response progress report. 30 June 2020*, 26.
- Zhao, E., Wu, Q., Crimmins, E. M., & Ailshire, J. A. (2020). Media trust and infection mitigating behaviours during the COVID-19 pandemic in the USA. *BMJ Global Health*, 5(10), 1–10. <https://doi.org/10.1136/bmjgh-2020-003323>