

## Strategy for developing da'wah broadcast programs on television in the millennial era

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Strategy, television, da'wah broadcasts, millennial era.

### Abstract

**Purpose** - This study aims to determine the planning and production of religious broadcast programs and to find strategies for developing Da'wah broadcast programs so that millennials are interested.

**Method** - This study uses a qualitative method. Data collection techniques use the methods of observation, interviews, and documentation.

**Result** - The contribution of this research is about the importance of the strategy of developing da'wah through television in order to present popular, and competent sources without any hidden agenda, and have different backgrounds. In addition, cadre presenters from the millennial generation, generation Z, empowered presenters who are eye-catching, fashionable, smart, communicative, capable of public speaking, smart in their way of thinking, and influencers who have lots of followers.

**Implication** - The contribution of this research is about the importance of the strategy of developing da'wah through television in order to present popular and competent sources without any hidden agenda, and have different backgrounds. In addition, cadre presenters from the millennial generation, generation Z, empowered presenters who are eye-catching, fashionable, smart, communicative, capable of public speaking, smart in their way of thinking, and influencers who have lots of followers.

**Originality** - This study focuses on the development of da'wah through television so that it continues to exist in this millennial era.

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**Kata kunci:**

Strategi, televisi, siaran dakwah, era milenial.

**Abstrak**

**Tujuan** - Penelitian ini bertujuan untuk mengetahui perencanaan dan produksi program siaran religi serta menemukan strategi pengembangan program siaran dakwah agar diminati generasi milenial.

**Metode** – Penelitian ini menggunakan metode kualitatif. Teknik pengumpulan data menggunakan metode observasi, wawancara, dan dokumentasi.

**Hasil** - Kontribusi penelitian ini adalah tentang pentingnya strategi pengembangan dakwah melalui televisi agar menghadirkan narasumber yang populer, kompeten, tanpa agenda tersembunyi, dan memiliki latar belakang yang berbeda. Selain itu, kader presenter dari generasi milenial, generasi Z, presenter berdaya yang eye-catching, fashionable, smart, komunikatif, mampu public speaking, cerdas cara berpikirnya, dan influencer yang memiliki banyak followers.

**Implikasi** - Kontribusi penelitian ini adalah tentang pentingnya strategi pengembangan dakwah melalui televisi untuk menghadirkan narasumber yang populer dan kompeten tanpa agenda tersembunyi, serta memiliki latar belakang yang berbeda. Selain itu, kader presenter dari generasi milenial, generasi Z, presenter berdaya yang eye-catching, fashionable, smart, komunikatif, mampu public speaking, cerdas cara berpikirnya, dan influencer yang memiliki banyak followers.

**Orisinalitas** - Kajian ini berfokus pada perkembangan dakwah melalui televisi agar tetap eksis di era milenial ini.

## Introduction

The purpose of da'wah in general is to invite and call on humanity to the straight path and be pleased by Allah so that they live happily, peacefully, and prosperously in this world and the hereafter. The purpose of da'wah at the individual level is to internalize the message of Islamic teachings into the lives of Muslims so that it becomes an inner resilience that can encourage a person to apply Islamic teachings in his life within their society. While in group and community level, the goal of da'wah is to increase *ukhuwwah* (brotherhood) and unity within the scope of fellow Muslims, between Muslims and non-Muslims, increasing bonds of mutual respect and harmonization among the members of society and groups (Basit, 2013). To convey the values of Islamic teachings aimed at mad'u (dakwah partners), you can use various kinds of media, both printed media such as magazines, newspapers, books, pamphlets, and others or electronic media such as radio, television, films, etc.

Television is one of the electronic media that can be used to broadcast various information including da'wah values (Ibrahim & Iriantara, 2017). Television enters Indonesia in 1962 and was inaugurated by President Soekarno in Jakarta on August 24, 1962. TVRI was the first television broadcast in Indonesia with broadcast hours of 30 to 60 minutes each day. In Indonesia, the development of television has progressed since the deregulation of television on August 24, 1990. Private television stations began to appear, such as RCTI, SCTV, ANTV, TPI, followed by Indosiar in 1994. The development of private television was even more widespread after the ban on monopolies in 1999 (Taufik, 2012). The number of television stations in Indonesia, both in the capital city of Jakarta and in various regions, is growing rapidly, plus cable television networks that broadcast worldwide with a variety of programs. All of these are signs that the media and communications industry in the country is increasingly advanced (Cangara, 2012).

Television of the Republic of Indonesia (TVRI) is an institution that carries the name of the State which means that the name TVRI broadcasts for the interests of the State. Since TVRI was founded, TVRI has carried out the functions and duties of carrying out national identity through broadcasting events that have an international scale, motivating the growth of people's lives and strengthening social life (Unde, 2015).

Rosmawati as quoted by Tamburaka, explained that geographically, television has been able to reach remote areas, it also greets public spaces to very private rooms owned by individuals (Tamburaka, 2013). Television has the advantage that it has the capacity to reach a very wide area. Therefore, da'wah can utilize television which is patterned with various methods, both in the form of plays, lectures, plays, and fragments. Even, these days, many live broadcast programs are used for the benefit of da'wah broadcast programs (Amin, 2009).

Among the television stations located in Indonesia is TVRI Daerah Istimewa Yogyakarta, hereinafter abbreviated as TVRI DI Yogyakarta. It has the vision to broadcast culture, education, and democracy programs. Based on the data obtained, among TVRI DI Yogyakarta's religious broadcast programs was "Sentuhan Qolbu" which later changed its name to "Ngaji Sebaya" which was broadcast on Fridays with a duration of 30 minutes, and "Gema Ramadan" which is broadcast in the month of Ramadan. This program aims to provide enlightenment for audiences in Yogyakarta and the surrounding areas.

The study of da'wah through television has been studied by academics. Some of them are Dulwahab's research (Dulwahab, 2016) which confirms that da'wah activities through the media must be rebranded *immediately*. Da'wah materials are not only focused on the elements of faith, morality, and worship but are also related to actual phenomena in society. Badruddin continued his research by discussing da'wah communication on community television. Badruddin (2017) suggests that the an-Nur Palembang television strategy made a work meeting plan for one year discussing marketing targets, financial arrangements, and activity programs, as well as preparing and implementing an *on-air* and *off-air* program.

Arif, Samsinas, Mangasing (Arif et al., 2017) explained that television is very effective in conveying da'wah content with competent sources and appropriate programs. In this case, the Television of the Republic of Indonesia (TVRI) Central Sulawesi aired the *Lentera Hati* program. This is an Islamic da'wah program that broadcasts every Thursday at 20.00 WIB. Judge Research (Judge, 2018) mentioned that the world community including Muslims today can enjoy various television shows. The challenge of preaching in the information age is very complex, therefore, it requires the expertise of da'wah in conveying his da'wah for the success of the da'wah.

While Firousyurahman (Firousyurahman, 2018) explained that preachers are required to have the ability and creativity to amaze audiences with their messages, as Ustad IL and AL did when preaching. Both have physical attractiveness, strength in the style of language, style of voice, gestures, and style of dress, and all of these can influence and attract the interest of the audience. Meanwhile, according to Nurliana (Nurliana, 2020), television is one of the modern media that can be used for preaching today. Dais who want to utilize television media is required to understand the proper da'wah methods and techniques so that they will not waste energy and money.

The research that has been presented has differences from the studies that will be discussed. Research in this study is focused on the broadcast programs "Ngaji Sebaya" and "Gema Ramadan" broadcast by TVRI DI Yogyakarta. The findings of this study are to strengthen the development of da'wah through television so that it exists in order to present popular, and competent sources without any *hidden agenda* and have different backgrounds. In addition, cadre presenters from the millennial generation, generation Z, empower presenters who are *eye-catching*, fashionable, smart, communicative, capable of *public speaking*, smart in their way of thinking, and influencers who have lots of followers.

## **Research Methods**

This study uses qualitative methods. The focus of the research is on planning da'wah broadcast programs and their development strategies at TVRI DI Yogyakarta in the millennial era. Data collection techniques utilize observation, interview, and documentation methods (Bungin, 2013). Observation techniques are used to obtain data about the development of da'wah broadcast programs in terms of planning, organizing, implementing, monitoring, and evaluating broadcast programs that have been running so far. Sources for interviews were obtained from TVRI DI Yogyakarta crews, while documentation came from photographs, books, journals, and reports that support the study. Data analysis techniques in this research use data reduction, data presentation, and conclusion/verification (Sugiyono, 2005).

## Results and Discussion

### *Broadcast Program Strategy*

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Program strategy according to Morissan (Morissan, 2013) includes program design, production, program purchasing, program implementation, supervision, and program evaluation. *First*, program planning at television stations is aimed at producing programs to be produced, programs selected for acquisition, and broadcast program scheduling to attract as many audiences as possible at a predetermined time. *Second*, production and programming are ideas or notions. Ideas or notions are then realized through production. They can come from anyone, anywhere, and can come from mass media, for example from newspapers, radio broadcasts, and others.

*Third*, program product includes program broadcasting activities that are adjusted to the program design that has been scheduled. The program manager must coordinate with the *traffic division* in making broadcast schedules and discuss with the promotion manager in preparing promos for planned program events. While *fourth*, monitoring and evaluation activities determine the extent to which a plan can be realized or achieved by broadcasting stations, departments and employees. If the plan is not suitable, then innovative steps are required.

In general, television stations in Indonesia produce their own broadcast programs. Maybe from an economic perspective, this method is more economical or cheaper than self-production. The only event that production houses cannot produce is news production (Oramahi, 2015). Nevertheless, at least, the sources of television stations' programs come from their own production (*in-house production*), purchased programs, and network television. *Self-production* is a program produced by a station and then aired on the station itself, using the television station's facilities, crew, ideas, and funds. The advantage of producing your own program is that it is easier to control. The material delivered to the audience can be adjusted according to the station. Purchased programs are obtained by purchasing programs from within or outside the country. Programs or films that are purchased are usually the ones that are *booming*, liked, or popular in the country of origin of the program. Purchases can be made with a contract system within a certain time (Latief & Utud, 2017).

### *Television and Characteristics of Da'wah in the Millennial Era*

Today television is one of the most popular mass media in society so its existence is in almost every public place such as hotels, offices, cafes, houses, and even in private bedrooms. Therefore, the information conveyed through television media will be very easy for the public to enjoy, including *da'wah* messages. On the other hand, *da'wah* activities in Indonesia are currently characterized by their interesting growth and development, with the emergence of *da'wah* broadcasts on various television stations. Many television stations, both state-owned and private, at the central and regional levels, now have regular *da'wah* programs. Religious events are increasing in its intensity during the month of Ramadan when each television station is competing to package its *da'wah* broadcasts in more creative, interesting, and varied ways. This is because a large part of the Muslim community uses television quite a lot as a source of religious knowledge and information for them rather than using books, magazines, sermons, or recitations.

Television has characteristics and uniqueness, namely as one of the mass media that broadcasts in one direction or linearly. Contents containing the nuances of information, news, entertainment,

and education which are always dense, concise, clear, and polite audio-visual are only broadcast in one direction. Thanks to advances in technology, there have been telephone interaction programs with television stations when programs are being broadcasted, but this is specific to selected programs only (Oramahi, 2015). Television is the most influential mass communication medium. From the perspective of its utilization for the past half-century, it is very easy to see so many children, men, and women on this earth who have been affected by the presence of television (Ibrahim & Iriantara, 2017). One example is the series of *Si Unyil* produced by PPFNI. The character was created by Pak Raden and was quite popular among children at that time. In terms of the characters shown, for example, the clothes worn by *Si Unyil doll*, the setting and the story presented really show Indonesianness, indirectly instilling it in the minds of children. (Tamburaka, 2013). Currently, there are Upin and Ipin series which are popular and liked by children. The content in this film is educational so many lessons can be learned from the series.

Da'wah in the current millennial era is faced with complex social problems related to the development of information, knowledge, and modern lifestyles. In the current information age, missionaries, preachers, and Muslims are burdened with the obligation of carrying out da'wah *bil al-lisan bil al-hal in a syar'i way*, and da'wah *bil al-qalam*. Preachers can use various media to package da'wah information (Amin, 2009). Television as a mass media is an effective medium for disseminating information, including spreading Islamic values. Some of the advantages of television as a means of preaching: *First*, the characteristics raised by television, especially those related to our daily lives. *Second*, as a listening medium, television has a very high persuasion power. *Third*, *The coverage* (reach) owned by television is very broad to be utilized in disseminating messages quickly (Arifin, 2011). Da'wah for the current and future millennial generation requires patterns and models for conveying Islamic values that do not only require the presence of the community directly at the site. Information technology media used by preachers as a means of preaching will always greet *mad'u* who are resting at their respective residences without having to reduce family gatherings after dinner (Muhtadi, 2012).

According to Madiistriyatno and Hadiwijaya, the millennial generation is those who were born roughly between 1980 and 2000 (Madiistriyatno & Hadiwijaya, 2020). In terms of education, the millennial generation has superior quality and expertise. They are the generation who have an interest in continuing their studies to a higher level. This generation realizes that education is a top priority. Seeing this situation, Indonesia must be optimistic about the various potentials of the millennial generation. Free, critical, open, and courageous models and mindsets are very valuable assets. Equipped with their expertise in technology, it will certainly bring up opportunities to innovate (Budiati et al., 2018).

The millennial generation in terms of mindset has a different character from the previous generation. This generation was born and raised when economic, social, and political turmoil hit Indonesia. Reform events can have a profound influence on the millennial generation. The millennial generation has grown to become individuals who are *open-minded*, critical, courageous, and uphold freedom. This is also supported by the current government conditions which are more *open-minded* and conducive (Budiati et al., 2018). Based on the understanding of the millennial generation and its characteristics, *da'wah* activities for the millennial generation must understand the ins and outs of their lifestyle.

*TVRI Yogyakarta Da'wah Broadcast Program Planning*

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Planning relates to organizational goals, strategies for obtaining goals to be achieved, developing activity plans, and integrating and coordinating work programs (Robbins & Coulter, 2010). Concerning broadcast media, in this case, television, planning includes setting goals and preparing plans and strategies that will be used to achieve these goals. Good planning is planning that can be realized through consideration of future conditions (Morissan, 2013). Television program planning has been prepared by TVRI Yogyakarta as emphasized by SR (SR, 2021) which states that the program production division has designed and planned broadcast programs well before broadcasting them to the public, especially for broadcasting religious programs.

SS (SS, 2021) emphasized that the religious broadcast program "Ngaji Sebaya" which is broadcast every Friday, and "Gema Ramadan" which is broadcast in the month of Ramadan had been planned in advance. The producer has planned the program, from determining the theme, selecting speakers according to their competence, and scheduling it structurally. This plan was prepared as an effort to minimize unwanted events as in the previous time. After the theme, speakers and *hosts* have been assigned, the process of recording, *editing*, and then broadcasting to the public is continued.

The activities of planning, producing, *editing*, and broadcasting this program are in accordance with Morissan's view which states that the broadcast production process has three core parts, namely: *first, pre-production, second, production* and third, *post-production* (Morissan, 2013). Religious broadcast programs have been designed to run accordingly so that they receive positive responses from the audience, both in terms of the broadcast program and the material presented by the speakers. Especially during the month of Ramadan the enthusiasm of viewers to watch religious broadcasts. In addition, enthusiasm was seen when *majlis taklim* registered to attend religious broadcasts.

A similar view was conveyed by SR (SR, 2021) who stated that the audience's response was very good towards religious broadcasts, and enthusiasm was seen during the month of Ramadan. This is because people need religious knowledge that can be accessed in the media without having to bother coming to events. The production department is responsible for the broadcast programs presented. In line with SR, SS (SS, 2021) also explained that the enthusiasm of television viewers is seen in their participation in religious broadcast programs that have been designed by the producers. During this time, in 2018 and 2019, the *taklim majlis* presented at the studio. There were at least 200 *majlis taklim* who registered themselves to take part in the event from both Yogyakarta and Central Java. Usually, before a broadcast or recording, the producer circulates the schedule of which *majlis taklim* to appear at the show. For the Gema Ramadan event in 2019 which was opened to the public, it took less than a week for the schedule to fill 31 days. One day, two *malis taklim* can participate. From 2020 to 2021, due to the pandemic, the *majlis taklim* could not come to the studio, even though they were actually very enthusiastic about participating in this event.

It is commonly known that television viewers are scattered, some are at home, in hotels, cafes, and everywhere else. Heterogeneous, from age, social status, economic status, geographical area, psychological conditions, and motivations vary from one another. Some just watch to pass the time, some make television broadcasts a part of their life and some make television as a mentor in all their behavior (Latief & Utud, 2017). Regarding television as a guide in behavior, presenting useful

religious broadcast programs is a necessity, such as the broadcasts of "Ngaji Sebaya" and "Gema Ramadan".

Broadcast program management is managed by a producer. The producer must ensure that the speakers, presenters, and themes are carried out according to the procedure. Basically, managing broadcast media equals managing people. The success of broadcast media should be supported by the creative and innovative process of an individual who is in charge of the three main elements that must be owned by every broadcast media, namely technique, program, and marketing. These three are very vital functions (Morissan, 2013).

Producers have the authority to manage speakers, presenters, and the themes that will be conveyed. However, the speakers are also given the flexibility to convey the material. The religious material presented was light and simple enough that it could be accepted by young people. Quoting verses of the Koran are only a few verses and are described in depth. This is practiced by one of the speakers with a gentle, funny, and humorous style, giving light *touches*, so that in the end the presenters and millennial audience can accept and feel happy. Because, if the millennial generation is spoken to, they will stay away, so they need to be touched in another way, namely by talking about their daily lives (SS, 2021). The success of broadcast media depends on the quality of the personnel in charge of their respective fields. The expertise possessed by humans is not enough if it is not accompanied by the quality of the leaders of the broadcast media concerned in managing their human resources (HR). This is the reason why proper management of broadcast programs is absolutely necessary for broadcast media (Morissan, 2013).

The choice of the broadcast time for broadcast programs, including religious broadcasts, has the right influence on television viewers to watch their favorite programs. Apart from that, the right broadcast format also affects the interest of television viewers to watch it. Likewise, the broadcast formats "Ngaji Sebaya" and "Gema Ramadan" as stated by SS (SS, 2021) are in the form of a *variety show*, in which speakers and audience are presented in the studio so that interactive interactions occur between the two. The broadcast program "Ngaji Sebaya" is broadcasted once a week every Friday at 14.30 WIB 51 or 49 times a year, while "Gema Ramadan" is broadcasted 31 times. The target audience for the broadcast of "Ngaji Sebaya" five years ago (around 2016) was mostly parents. Because the audience was parents, the style of delivery tends to be a monologue.

In addition, to choose the right broadcast time to attract television viewers, the concept of the program is made as attractive as possible. For example, the concept of the event "Gema Ramadan" is made in an *intimate way*, family setting with friends, using a *pantry* to *chat*, *dry kitchen set property*, cooking preparation table, dining table, and *single seater sofa*, *wall seater sofa*, and *property*. The concept of the "Gema Ramadan" event is made concise and minimalist. The *pantry room* is used for *chatting* about healthy food and nutrition, the dining table can be used for *displays* and hijab tutorials, and so on, and talents can be located in all *properties*. During the Covid-19 pandemic, speakers and presenters who came to the studio had to take GeNose test beforehand to confirm negative for Covid-19 (SS, 2021).

### *Yogyakarta Dakwah Program Development Strategy*

The use of term strategy was originally used in a military environment to describe a way to win a war. Strategy is an art that is used for battles to win wars (Badruddin, 2014). If the concept is



applied in television broadcasting institutions, the strategy is a method that is prepared and taken to be able to set broadcast programs so that they can be successful under the plans and targets that have been scheduled.

The strategy that has been carried out by TVRI DI Yogyakarta to develop religious broadcasts is carried out through evaluating each program that has been broadcast in order to create a better broadcast program in the next episode (SR, 2021). The process of monitoring and evaluating activities serves to determine the extent to which an activity plan and objectives have been realized. Supervision must be carried out based on measurable performance results so that the supervisory function can be carried out effectively. For example, the number and composition of the audience watching the television broadcast program in question can be identified and measured through a report on the results of *rating research*. If the number of audiences who are interested in and enjoy the program of the broadcasting station in question is less than what has been targeted, monitoring actions are focused on the problems faced (Morissan, 2013).

To capture the existing opportunities, including targeting the millennial generation, changes and updates must be made. This is one of the benefits of planning in a company or organization, namely to help predict future opportunities. With predictive opportunities for companies or organizations, it is necessary to take steps in an effort to minimize risk (Effendi, 2014). Likewise, TVRI DI Yogyakarta is always adaptive in developing new concepts to suit the changing and evolving needs of the times.

The religious broadcast strategy for the millennial generation refers to the evaluation results of broadcast programs that have been broadcasted so far and look at the characteristics of their generation, so it can be seen from various sides. The first side is the religious broadcast format. The broadcast concept gradually develops and changes, especially the target of the *da'wah*. The development of broadcast formats does not fully use the conventional style but adopts a dialog model. There is a breakthrough to accommodate the millennial generation. For example, through a *Zoom Meeting* or the audience may send questions that are videoed and sent to the event producer to then make adjustments so that it looks more lively. The questions sent by the audience were then asked to the *ustaz* or *ustazah* who was *taping* in the studio. This strategy seems successful because a large audience has asked to take part in the event either via *zoom* or by sending videos (SS, 2021).

The second change is in terms of theme, if in the past the theme or material was handed over to each speaker so that there was a repetition of the discussion, then for the last three years, in 2018 to be precise, the broadcast model uses the *direct system*, while the theme or topic to be discussed has been prepared to be given to the speakers (SS, 2021). Developments and changes to broadcast formats that have been planned are not a problem because it is a necessity in order to keep up with the latest developments. Planning is used to anticipate the impact of change and give consideration to the effects of change (Effendi, 2014). Changes in religious broadcast programs are a necessity to answer the challenges of the times in order to continue to exist amid increasingly competitive broadcast programs.

This is also what producers of religious broadcasts do. The 2019 theme for the next 52 weeks is neatly laid out. In December, the producers prepared the theme carefully, then the theme was presented to around 50 *ustazahs* from various backgrounds. The speakers were asked to choose a theme according to their competence, after which it was structured in accordance with the order of

the themes to be discussed so that there was a diversity of material, not all of which discussed *aqidah* or not all studied *muamalah*. Unlike in the previous years, the selection of material was left to speakers so that there was overlapping discussion, at the beginning the theme was discussed at a later date, and the same theme emerged. (SS, 2021).

The design of the theme is endeavored as much as possible to be implemented so that a sequence of understanding the theme is achieved globally and can be understood comprehensively, not jumping here and there. In addition, a rationale is also prepared which is used as a guide to review the material in depth from the themes offered to the speakers. While the content and breadth of the discussion of the theme is the right and responsibility of the speakers to develop it by taking into account the applicable rules (SS, 2021).

Third, in terms of sources, the speakers presented should have good competence and popularity. The way to do this is through *word of mouth*, for example asking for opinions from the congregation of the *majlis taklim* by submitting the data from the prepared sources, who are experts and of course, the sources have a diverse scientific base. There are competent resource persons in the fields of women, education, sharia economics, and others. What is most important for producers are speakers who do not have a *hidden agenda*, for example, political or economic interests, and are not concerned only with their group. Producers do not want to be trapped again like in the previous incident (SS, 2021).

The criteria for the *ustadz* presented in the "Sentuhan Qolbu" or "Gema Ramadan" program are actually not easy to determine. There are many young *ustadz* who are competent and qualified, there are also *ustadz* who are just popular (from being very active on social media), as well as senior *ustadz*. This creates confusion among young people because they have a desire not just to be *patron-client* (non-equal relations) or just to follow *Ustadz A* or *Ustadz B*, but what they want is dialogue or discussion. After these criteria are met, the background of the informant becomes a concern. The speakers presented at the religious event came from various backgrounds. The resource persons are given the freedom to develop themes that have been designed by the producer so that they are not *immutable*. This is the basic concept for broadcasting "Ngaji Sebaya" and is applied in the broadcast program "Gema Ramadan" (SS, 2021).

Next, the fourth from the presenter's side. The role of presenters from the millennial generation is a strategic and urgent step to guide the event, as well as involve *influencers* (SS, 2021). The millennial generation, which has advantages in mastery and adaptability to technology, must be faced with a positive perspective. Likewise, when producing religious broadcasts aimed at the millennial generation, they are required to have creative and innovative strategies that can engage them to participate in enlivening religious broadcasts. This is done to capture opportunities for the changing times that are running so fast.

From the presenter's point of view, in order to attract television viewers' attention to the programs "Sentuhan Qolbu" and "Gema Ramadan", first, look for presenters who are attractive and fashionable. An *eye-catching* and *fashionable* presenter will make the color of the television screen attractive so that viewers will be enticed to watch it. The second strategy is a *smart* presenter. Namely, presenters who are communicative, have good *public speaking* and are smart in their way of thinking. The third strategy, looking for *influencers*. Influencers who have a lot of *followers*, whether on Instagram or other social media, will have a positive *impact*. One of the plus points is

when it will be aired or *on air*, *flyers* will be made and *captioned* and then *shared* on its social media. In this way, it is expected that it will influence its *followers* to also watch (SS, 2021).

Based on the study of broadcast program planning and development strategies that must be pursued, the implications or contributions of this research are in regard to the importance of the da'wah development strategy through television in order to continue to exist amid the emergence of *new media* and the many religious broadcasts produced by other television stations. There must be innovative and creative changes in order to maintain the existence of religious broadcast programs. There are at least four elements that must be fulfilled when da'wah is conveyed via television, namely the format of da'wah broadcasts keeps up with the times, themes should be arranged systematically so that the same material does not repeat, choose competent sources in their fields and prepare the best presenters.

## Conclusion

Based on the discussion that has been presented, it can be concluded that the program producer has designed and planned the broadcast program well before broadcasting it to the public, especially for broadcasting religious programs. The planning carried out includes determining the theme, selecting speakers according to their competence and scheduling it structurally. Religious broadcast programs that have been designed run according to the expectations so that they receive positive responses from listeners, both in terms of the broadcast program and the material presented by the speakers.

Currently, the strategy for developing the TVRI Yogyakarta dakwah broadcast program in the millennial era is carried out by following the times. Some of the things that have been done are changing the conventional broadcast format to a broadcast format that is in the form of dialogue, in terms of themes or topics to be discussed the producers determine in advance for the following year. From the point of view of the producer, presenting speakers who have a good popularity and are competent in their fields is crucial. While the presenters present from millennials and generation Z or generations who have advantages in various ways. Thus, in order for religious broadcast programs via television to continue to exist, planning must be prepared carefully, and presenting competent sources and presenters who are truly qualified are also crucial.

The results of this study need to be further developed so that religious broadcast programs on TVRI can still exist and be in demand by various groups including the millennial generation, generation Z, and future generations so that they are able to provide enlightenment and educate their viewers. In addition, this research was conducted in the period of July-December 2021 amid the Covid-19 pandemic, so there are limitations in gathering data comprehensively, therefore, further studies are required to complete it. Several things can be added, for example comparing TVRI broadcasts from one region to another, especially in regard to religious broadcasts which can be developed according to the conditions of each region.

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