

PT FWD Insurance Indonesia's Creative Team's Strategy in Conducting *In-House Production* on Vodcast Blak blakan Content on Youtube

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Abstract

This study discusses the in-house production strategy implemented by the creative team of PT FWD Insurance Indonesia in the production of Vodcast Blak Blakan content on YouTube. The research uses a descriptive qualitative approach with data collection methods through in-depth interviews and active participation. Active participation is carried out by being directly involved in every stage of the production process, starting from content planning (pre-production), the process of shooting (production), to the process of editing and distributing content (post-production). The object of this research is the creative team of PT FWD Insurance Indonesia, especially those involved in the implementation of in-house production strategies. The results of the study provide a detailed overview of the in-house production strategies implemented, ranging from content planning, recording process, editing, to content distribution. The findings of this study show how each stage of production is carried out internally by the creative team so as to result in an integrated and efficient work process. In addition, this study also presents a SWOT analysis as a tool to map the strengths, weaknesses, opportunities, and threats of the in-house production strategy that has been implemented by PT FWD Insurance Indonesia.

Keywords

Brand ; Marketing; Video Production ; Youtube

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1. INTRODUCTION

Content production is currently one of the efforts that many companies use in developing their business. Content is no longer just a complement, but serves as a key support tool in building communication, strengthening a positive image, and reaching a wider audience (Yumna & Diana, 2023). Generally, the majority of companies have realized that content needs to be produced consistently and disseminated through various media channels in order to be able to have an optimal impact on business growth (Salma & Albab, 2023). Moreover, in the era of *Big Data* Now digital content has an important value in providing a significant role for a company or *fire* (Santoso *et al.*, 2022)



When compared to several previous periods, the production of good content and according to general standards is carried out for the needs of mass media, such as television programs. Along with the development of digital media, every company has a need to produce mature content to support digital campaigns, either through social media, websites, or *Platform* Other digital (Erfiati & Helfi, 2023). Moving from this, the term *In-house production* appear. *In-house production* is a term related to the entire series of content creation in the form of audio visual that is carried out independently by the company. Almost similar to the production process on television media, the production process will involve various elements that are well organized, from the planning stage to distribution (Salim *et.al*, 2024).

Remembering activities *In-house production* Requiring a long process, this activity is generally carried out by a special team that has competence in the creative and technical fields (Tammy *et al.*, 2023). This team is required to have the capability to design concepts, carry out production processes using equipment that meets standards, to the post-production stage. Some of the common tasks carried out include concept planning, shooting (*Shooting*), visual processing, and content editing to suit the company's communication goals (Khanifaturohmah *et al.*, 2022).

The division of creative teams as separate units is also implemented by PT FWD Insurance Indonesia, a company engaged in life and health insurance. The company focuses on providing financial protection services with an innovative and digital-based approach. PT FWD Insurance Indonesia's business field, which is briefly related to the process of buying and selling products, makes this company also require a promotion process in it (Sukmana *et al.*, 2023). In line with the main points that the company wants to show, which is innovative and digital-based, this company also needs human resources who have skills in the digital world.

The presence of the creative team as one of the departments in PT FWD Insurance Indonesia is an important part of supporting the company's communication strategy, especially in the content production process. One of the main abilities that must be possessed by the creative team at PT FWD Insurance Indonesia is the ability to produce content independently or *In-house*. Production *In-house* allowing companies to have full control over the creative process, maintain visual identity consistency, and increase efficiency in terms of time and cost. Process *In-house production* which has been carried out for a certain period of time has also developed into an internal operational standard in producing content, one of which is the Blak Vodcast content on PT FWD Insurance Indonesia's Youtube. Blak Vodcast content is one of the routine content aired on PT FWD Insurance Indonesia's Youtube as one of the efforts to activate a digital campaign based on educational content about the world of insurance, *Lifestyle*, and other similar trends. The completeness of the existing formats in the

content (visual and audio-visual) can also provide more effectiveness in terms of content acceptance by the audience (Alkatiri) *et al.*, 2024).

Awareness of the importance of such content makes companies pay special attention to the content production process that is carried out internally or *In-house production* (Ardani & Harahap, 2024). Through this approach, companies can manage the entire production process in a more targeted manner, from concept planning, idea development, the shooting process, to the content editing and distribution stages (Pasaribu *et al.*, 2024). The process of creating content for similar formats requires a consistent strategy that is somewhat aligned and supportive of each other (Sec. 100) *et al.*, 2025). By producing content independently, companies have greater control over the message they want to convey, so that every content produced can be adjusted to the company's values, vision, and communication strategy (Sigh) *et al.*, 2023).

This study aims to analyze the strategy of the creative team of PT FWD Insurance Indonesia in conducting *in-house production* on Blak Blak content on Youtube. This is interesting to study because the Blak Vodcast content on PT FWD Insurance Indonesia's Youtube has been running for quite a long time, but it does not have consistency in terms of viewership. The number of spectators can sometimes jump high and also suddenly low. The Blak Blakan Vodcast content on PT FWD Insurance Indonesia's Youtube also has more than one derivative, namely *clipper/bitesize* content which is used to lure viewers from other PT FWD Insurance Indonesia social media. This is one of the efforts to highlight every Blak Vodcast session that is carried out.

2. METHODS

This study uses a descriptive qualitative approach. The qualitative approach was chosen because this research focuses on an in-depth understanding of the processes, strategies, and work dynamics that take place within the organization, especially in the creative team of PT FWD Insurance Indonesia. The qualitative approach is also able to unearth hidden meanings providing a richer understanding (Muid *et al.*, 2025). Through this method, researchers not only collect data in the form of numbers, but also explore meanings, perceptions, experiences, and strategic considerations that underlie every decision in the content production process. The method used is by interview. Interviews are an important element in qualitative research to provide in-depth data. Not only that, active participation is also carried out as part of data collection in the field. The informants used in this study were 2 creative teams and 1 digital marketing team of PT FWD Insurance Indonesia. The selection of informants is based on a purposive basis to adjust the role and data obtained.

This study aims to comprehensively analyze and describe the strategy of PT FWD Insurance Indonesia's creative team in implementing an in-house production system on Vodcast content

published through the YouTube platform. The focus of analysis includes content planning, recording, editing, and distribution. With this approach, the research seeks to provide a clear picture of how creative strategies are applied in the context of self-production.

This research also outlines SWOT analysis (Strengths, Weaknesses, Opportunities, Threats) in the *in-house production* process carried out by the creative team. The SWOT analysis is used as a framework to identify the company's internal strengths and weaknesses, as well as external opportunities and challenges that affect the sustainability and effectiveness of Vodcast Blak content production. Through this analysis, it can be seen how the company maximizes its internal potential while anticipating various risks that may arise in the production process.

The data needed in this study are primary data and secondary data. Primary data is data obtained directly from the source which is the main basis of research (Balaka, 2022). In this study, primary data was obtained directly from the creative department at PT FWD Insurance Indonesia through interviews and active participation in it. Meanwhile, secondary data is data obtained indirectly or obtained from the results of literature studies or briefly existing data (Sulung and Muspawi 2024). The data used was obtained from the company's website which generally strengthens the introduction of the company PT FWD Insurance Indonesia. The instruments used are in the form of a list of questions, tools such as laptops and gadgets, and other supporting applications. These tools are used as support in the process of collecting data during interviews.

The analysis process is the process of discussing and analyzing in depth (Qomaruddin & Sa'diyah, 2024). The data analysis process is carried out to provide a clear picture of the process carried out in the research. This aims to provide clarity when data is taken and processed later. The analysis process consists of the following stages:

1. Data Collection

The data in this study was obtained through in-depth interviews with the creative team, relevant literature studies, and other supporting sources such as official information available on the PT FWD Insurance Indonesia website. Interviews were conducted to explore primary data related to strategies, work processes, and internal considerations in the implementation of in-house production, while literature studies were used to strengthen the theoretical foundation and analysis of the research. Supporting sources such as the company's website are used to understand the profile, vision and mission, company values, and the form of implementation of the production strategy carried out.

2. Data Grouping

The data that has been obtained is then grouped based on the theory used, namely the production of videocast content. This grouping provides a way to determine the answers of the informants that are adjusted to the theory used.

3. Presentation and Verification

The final step is to present the data. This process is carried out by providing a narrative based on previous groupings. If the data has been presented in a narrative manner, verification can be taken by drawing conclusions about the research results obtained from the research on production strategies at PT FWD Insurance Indonesia.

In addition to the above data analysis stages, this study also uses a data validity test by triangulating sources. This was chosen to test the validity of the data obtained through the verification process to different sources so that the results of the research obtained were tested to be valid and worthy of being used as a reference for similar future research.

By going through the process of collecting and analyzing this data, the research will refer to the strategic steps that have been carried out by the creative team of PT FWD Insurance Indonesia in terms of *content production*, especially Vodcast Blak blakan on Youtube. This will provide a complete technical overview carried out by the creative team of PT FWD Insurance Indonesia so that it can create a detailed analysis related to the strategy combined with SWOT mapping in it.

3. RESULTS AND DISCUSSION

PT FWD Insurance Indonesia started its business journey as PT Commonwealth Life before it was finally acquired by PT FWD Life Indonesia on June 4, 2020. After the acquisition, the Company changed its name to PT FWD Insurance Indonesia, as well as marking the beginning of a new phase in the Company's journey by bringing hope and realizing the vision of "Changing the People's Perspective on Insurance". As an insurance company, PT FWD Insurance Indonesia focuses on providing life insurance products, health insurance, and unit-linked products that integrate protection and investment. The insurance sector, which is still related to the financial industry, makes this company will be directly related to the Financial Services Authority (OJK). In practice, all forms of business and activities will always be closely supervised by the OJK as the regulator so that it is an obligation for PT FWD Insurance Indonesia to always obey the provisions and stipulations made by the OJK.

As a company that also upholds the value of digitalization, PT FWD Insurance Indonesia also aligns this with several sales and promotion channels. One of them is of course by managing various social media. Each social media created has its own uses and goals. In general, based on the data

collected in this study, PT FWD Insurance Indonesia has several social media platforms as stated in the table.

Table 1. Data from the official social media platform of PT FWD Insurance Indonesia.

<i>Platform</i>	<i>Powered by E-Mail</i>	<i>Contributions</i>
Posted on Instagram	fwd_id	PT FWD Insurance Indonesia's Instagram social media is one of the main media used as a communication and promotional channel. Broadly speaking, this media displays content aimed at providing information, selling products, and insights related to <i>lifestyle and financial literacy</i> .
Twitter/X	fwd_id	Twitter/X has become a social media that has so far been used as a supporting tool to reach a wider audience. The management that is still being carried out is also adjusted at all times.
TikTok	fwd_id	PT FWD Insurance Indonesia's TikTok is also a social media that generally carries out the process of mirroring content, mainly on content on Instagram and trends are going viral.
LinkedIn	FWD Insurance	In accordance with its characteristics that tend to be more professional, PT FWD Insurance's LinkedIn also mostly displays official content such as achievements, official company activities, and big updates related to the company's run. For the record
Youtube	FWD Insurance Indonesia	PT FWD Insurance Indonesia's Youtube is one of the three main social media. On this platform, the focus of the content displayed is informative while still inserting the promotion of insurance products in it. The packaging of content and segments will also be different compared to other social media.
Posted on Facebook	FWD Insurance Indonesia	Facebook social media is also one of the main social media used as a promotional medium through meta ads. This is due to Facebook's reach and the large audience within Facebook.

Source: Data from research analysis.

One of the content or segments on PT FWD Insurance Indonesia's social media channels is the blatant Vodcast. Vodcast Bluntly is one of the digital content owned by PT FWD Insurance Indonesia, mainly on the Youtube platform as part of a communication and education strategy to the public. The Youtube platform was chosen because it has several advantages, one of which is that YouTube offers very easy use so that all people can easily use it (Suwanto et al. 2021). This adds an opportunity to understand the content of various existing content through an audio-visual format (Prasetya et al., 2024). This content is designed in a podcast video format (vodcast) that presents open, relaxed, and informative discussions, in accordance with the brand's modern character and relevant to the needs of

today's generation. Podcasts can contain a variety of topics such as debates, discussions, monologues, speeches, and lectures (Qura et al., 2022).

The topics raised in **Vodcast** Bluntly focus on various issues related to insurance, financial planning, personal and family protection, to various aspects of lifestyle related to future planning. The discussion on these topics was chosen because they are closely related to the needs of the community in dealing with various life risks. Through this content, the audience is invited to understand the importance of having financial protection from an early age, as well as gain knowledge on how to manage finances more wisely and planned. In addition, the topics raised are also often adapted to the issues that are developing in society, so that the content presented remains relevant to the current conditions and needs of the audience.

Each episode, **Vodcast** Bluntly presents discussions involving speakers with diverse backgrounds, such as industry practitioners, financial experts, and insurance agents who have experience or views related to the topics discussed. The presence of the resource person is expected to provide a broader perspective and enrich the discussion delivered to the audience. With open and interactive dialogue, audiences not only receive information in one direction, but can also gain a more comprehensive understanding of the importance of financial planning and self-protection in daily life.

Through a light but still weighty approach, this content seeks to educate the audience to better understand the importance of financial protection without seeming rigid or too formal. The delivery of information is carried out in a relaxed conversational style, so that topics that are often considered complicated such as insurance and financial planning can be understood more easily by various groups of people. It is hoped that Vodcast Bluntly will be able to bridge the information gap regarding insurance while increasing people's financial literacy. In addition, a communicative and relevant approach to daily life is also expected to attract the interest of the audience to be more open in learning and considering the importance of financial protection as part of future planning.

3.1. In-house production strategy of PT FWD Insurance Indonesia's creative team

The in-house production strategy carried out by the creative team of PT FWD Insurance Indonesia is detailed in several phases or stages. This is in line with the concept of **videocast** production according to Wahyuti (2023), which provides systematic stage mapping. The stages consist of:

a. Content Planning

Content planning is carried out by determining discussion topics that are tailored to PT FWD Insurance Indonesia's digital marketing campaign. The determination of the topic is not done arbitrarily, but refers to the company's annual communication plan that has been

prepared in advance. The annual plan was then lowered into various forms of digital communication activities, one of which was through Blak Blakan's Vodcast content which functions as a supporting medium in delivering the company's campaign message to the audience. Thus, the existence of Vodcast Blak Blakan not only serves as entertainment content, but also as a means of education, branding, and strengthening the company's image in digital media.

In its implementation, the majority of the content planning process is carried out by the digital marketing team in collaboration with various other departments at PT FWD Insurance Indonesia. This collaboration between departments is important because each division has different points of view and communication needs. For example, the marketing department provides direction regarding the objectives of the campaign and the target audience, while the company's communications department ensures that the message conveyed remains in line with the company's identity and values. In addition, other departments such as product and customer service can also provide input on issues that are relevant to be discussed in Vodcast Blak Blakan. Through the process of discussion and exchange of ideas, companies can produce content that is more targeted, informative, and in accordance with the needs of the audience.

The collaboration then produces several outputs that will be used as the main guide in the content production process. These outputs are a reference for all teams involved so that the implementation of production can run in a structured manner and in accordance with the company's communication objectives.

Briefing Book

The briefing book is the main guide that contains detailed information about the Blak Blakan Vodcast program that will be produced. This document covers various important aspects such as the theme of discussion, content objectives, profile of the speaker, target audience, communication style used, and estimated program duration. In addition, the briefing book also contains an overview of the flow of the event and the main message that you want to convey to the audience. The presence of *a briefing book* helps the entire production team to have the same understanding of the content concept so that it can minimize miscommunication during the production process. With these guidelines, each team member can work according to their respective roles more effectively and in a more targeted manner.

Talking Points

Talking points are an important part of the planning stage because they serve as a detailed guide to the discussion points that will be delivered during the Vodcast session. This

document usually contains a list of questions, key issues, supporting data, and child topics that will be discussed by the host with the speaker. The existence of talking points helps keep the flow of the discussion focused and not out of the original goal of content production. In addition, *talking points* also make it easier for *the host* to build more natural but still directed communication so that the information conveyed to the audience becomes clearer and easier to understand. With careful preparation through talking points, the course of Vodcast Blak Blakan can take place in a more structured manner while still feeling communicative and relaxed.

In this process, the creative team takes part by providing support in the form of preparation of various visual assets that will be used before the production process begins. The preparation of these assets is an important element because it is directly related to the visual identity of the Blak Blakan Vodcast program. The assets prepared include title bumpers, lower third speakers, and outros. These three assets serve to strengthen the visual appearance while giving a professional impression to the content production.



Figure 1. Assets of Vodcast Blu

Source: Youtube PT FWD Insurance Indonesia

The title bumper is used as a program opener that displays the identity of Blak Blakan's Vodcast so that the audience can immediately recognize the program that is being watched. In addition to serving as a visual identity, bumpers also help build an attractive impression and improve the aesthetic quality of the content. Furthermore, the lower third of the speaker is used to display information about the name and position of the speaker who is speaking. The use of lower third makes it easier for the audience to recognize the source while providing additional information that supports the credibility of the discussion. Meanwhile, the outro serves as the closing of the program which usually contains a thank you, an invitation to

follow the company's social media, and additional information related to the ongoing campaign.

Broadly speaking, these three assets can be reused periodically for various episodes of Blak Blakan's Vodcast. The creative team only needs to make adjustments to the content of the content, such as changing the name of the source, the theme of the discussion, or certain visual elements that are tailored to the needs of the latest episode. This strategy demonstrates efficiency in the in-house production system because companies don't need to create an entire visual asset from scratch for each content production. Thus, the production process can run faster, more consistently, and still be able to maintain PT FWD Insurance Indonesia's visual identity in every content published.

b. Recording

The recording process was carried out by the creative team of PT FWD Insurance Indonesia independently by utilizing the production equipment and settings that were available in the PT FWD Insurance Indonesia office environment. The implementation of in-house production shows that the company has the ability to manage the content production process internally. In addition to providing efficiency in terms of cost, the use of the company's internal facilities also facilitates the coordination process between team members because all production needs can be prepared more flexibly according to the schedule and needs of ongoing digital campaigns.

At this stage of production, the creative team acts as the main executor responsible for the Blak Blakan Vodcast recording process. Therefore, there are several technical preparations that need to be made before the shooting process begins so that the production can run smoothly and produce optimal audio visual quality. The preparation includes several important aspects, including the following:

Set Up

The *set-up* stage is a very important initial process in Vodcast production because it is directly related to the readiness of the technical equipment that will be used during the recording process. At this stage, the creative team prepares and checks various production equipment such as cameras, microphones (*mic*), audio *mixers*, lighting, and other supporting devices. The camera is prepared to ensure the quality of the images produced is in accordance with the company's visual standards, both in terms of resolution, shooting angle, and lighting. In addition, microphones and audio mixers are also thoroughly inspected to ensure that the quality of the sound produced is clear and does not experience technical glitches during the recording process. Strengthening editing facilities, optimizing production workflows, and

increasing storage capacity and digital asset management are also important factors that must be considered (Vebrynda 2022).

The *set-up* process also includes adjusting the camera position and the placement of audio devices to support the comfort of the speakers and hosts during the Vodcast session. In some conditions, the creative team also conducts a short simulation or technical rehearsal to ensure that all devices can function properly before the shooting process begins. Careful preparation at this stage is important because visual and audio quality are the main factors that affect the audience's comfort in enjoying Blak Blakan's Vodcast content.

Clearance Area

The next preparation is to clear the area, which is to ensure that the area to be used for the shooting process is in a safe, comfortable condition, and free from disturbances that can affect production quality. At this stage, the creative team ensures that the recording location has a minimum noise level so that the voices of the host and speakers can be recorded clearly. Given that the production process is carried out in the office area, potential disturbances such as the sound of employee activities, the sound of electronic devices, and traffic around the location need to be given special attention.

In addition to ensuring that the area is free of *noise*, the area clearance process also includes arranging the shooting location to look neat and in accordance with the pre-planned visual concept. The creative team usually checks the background, room lighting, and security of cables and production equipment so as not to interfere with the recording process. In some situations, the team may also provide signs or notifications to other employees to maintain calm during the shooting process.

This stage is an important part of production because conducive location conditions will help the recording process run more effectively and minimize technical errors that can hinder production. With careful preparation of the area, the creative team can focus more on directing the production so that the results of Blak Blakan's Vodcast still look professional even though they are produced in-house in the company's office environment.

Through these technical preparations, it can be seen that the creative team of PT FWD Insurance Indonesia not only plays a role in the creative aspect, but also has responsibility for the technical quality of content production. The direct involvement of the creative team in the entire recording process shows that there is a strong integration of work in the in-house production system, so that the company is able to produce digital content that is efficient, consistent, and in accordance with PT FWD Insurance Indonesia's communication identity.

Monitoring

During the recording process, the creative team of PT FWD Insurance Indonesia has the responsibility to monitor the entire production of Vodcast Blak Blakan. Monitoring is carried out by ensuring that all production devices such as cameras, microphones, audio mixers, and lighting systems can function properly and are in normal condition during the shooting process. This stage is one of the most important parts of production because it is directly related to the quality of the final content that will be published to the audience.

In the production process of Blak Blakan's Vodcast, the creative team is not only in charge of operating the equipment, but also must be able to supervise the entire production process as a whole. Monitoring is carried out in real time to minimize the possibility of technical interference, such as unsourced sound, unfocused images, lighting changes, and problems with the recording system. Therefore, during the session, the creative team must remain focused on paying attention to every technical detail so that the production process can run smoothly without significant obstacles.

The *monitoring* process is increasingly important because the recording of Blak Blakan's Vodcast is carried out directly (live recording style) without using *the cut to cut method*. This means that the entire session is recorded in its entirety from start to finish without much stopping the recording process. This method was chosen so that the conversation between the host and the interviewee feels more natural, spontaneous, and communicative so that it can provide a more comfortable viewing experience for the audience. However, the use of these methods also demands higher technical readiness from the creative team because small mistakes during the recording process can have a direct impact on the quality of the production.

In these conditions, the creative team has the additional responsibility of making camera transitions during the Vodcast session. Camera transitions are carried out to regulate the movement of visual displays, for example from the host to the speaker, wide shots to close ups, or the capture of certain angles that can support the dynamics of conversations in Vodcast. This camera transition arrangement is important so that the visual display is not monotonous and is able to maintain the audience's attention while watching content.

In addition, the ability to make precise camera transitions also helps strengthen the communication flow in Vodcast. For example, when the interviewee is explaining an important point, the camera can be directed at a close-up shot to emphasize the expression and message conveyed. Conversely, when discussions are more casual between the host and the speaker, the use of wide shots can give a more natural impression of interaction.

Therefore, the creative team must be able to read the conversation situation quickly so that the camera movement looks smooth and still supports the visual comfort of the audience.

Monitoring during the production process also includes monitoring the quality of the audio which is an important element in conversation-based content such as Vodcast. The creative team needs to make sure the voices of the host and resource person are clear, balanced, and free of noise interference. If technical issues are encountered during the process, the team must be able to make decisions quickly without disrupting the conversation. This shows that the technical ability and coordination of the team are important factors in the success of the production of Blak Blakan Vodcast.

c. *Editing*

As explained in the previous point, the *editing* process in the production of Vodcast Blak Blakan does not require too much time and effort because the recording concept used is live recording. This concept allows the entire conversation session to be recorded live from start to finish without much stopping the recording process. With this method, the flow of the conversation between the host and the source can take place more naturally and spontaneously so that the final result of the content feels more communicative and less rigid. In addition, the use of *the concept of live recording* also helps the creative team in streamlining production time because the editing process does not need to be too complex as in video production which uses *multiple takes* and scene transfers.

Nevertheless, the editing process remains an important stage in ensuring the final quality of Blak Blakan's Vodcast before it is published to the audience. The main concern in this process is when during the recording there is a technical glitch or certain conditions that cause the recording to have to undergo several takes. This can occur, for example, when there are information delivery errors, audio interference, changes in camera focus, or other technical obstacles that affect the quality of the recording. In these conditions, the creative team needs to do additional editing to put the separate parts of the footage together to keep them looking neat and cohesive visually and audiologically.

At this stage, the creative team will perform cut-to-cut techniques on certain parts according to production needs and the desired shooting angle (camera angle). The cut to cut process is done to eliminate unnecessary parts while maintaining the continuity of the conversation flow so that it remains comfortable for the audience to watch. The selection of camera angles is also an important concern because it can affect the visual dynamics in Vodcast. Creative teams typically choose the image transfer that is most relevant to the

context of the conversation, such as using close-up shots when the interviewee is making an important point or wide shots when they want to show the interaction between the host and the interviewee as a whole. With this editing process, the final result of Vodcast can still look professional even though the production process is carried out *in-house*.

In addition to basic editing, the creative team is also tasked with adding various pre-prepared visual assets to the recording. The addition of this asset aims to strengthen the visual identity of Vodcast Blak Blakan while improving the aesthetic quality of the content. The assets added include the opening bumper, lower third speakers, subtitles, supporting graphics, and the program's closing outro. The use of these visual assets helps the audience to more easily understand the content of the discussion while providing a more attractive and professional appearance. In addition, the consistency of the use of visual elements is also an important part of maintaining PT FWD Insurance Indonesia's communication identity on various *digital platforms*.

Not only focusing on the production of the main content, in the post-production stage the creative team will also create a *bitesize* or *clipper* version which will later be used as supporting content on social media, especially Instagram. *Bitesize* content is a short video clip that contains interesting parts or important points from the Blak Blakan Vodcast. Typically, the selected section is a discussion quote that is relevant, attention-grabbing, or has the potential to increase audience engagement on social media.



Figure 2. *Bitesize/clipper* Instagram content

Source: Instagram PT FWD Insurance Indonesia @fwd_id

The creation of *bitesize* content is actually also part of the content distribution strategy carried out by PT FWD Insurance Indonesia. By using the same production materials, companies can produce various forms of derivative content (*content repurposing*) that are tailored to the characteristics of each

digital platform. This strategy allows a single Vodcast production to have a wider distribution range without having to create new content as a whole. In addition to being more efficient in terms of production time and cost, this approach also helps increase content exposure to audiences who have different media consumption habits.

d. Distribution

The distribution process is carried out by publishing Vodcast content that has passed the previous three stages of production, namely pre-production, production, and post-production. The distribution stage is an important part of the overall in-house production strategy because it is at this stage that the content that has been produced begins to be delivered to the audience through various digital platforms owned by PT FWD Insurance Indonesia. The success of a content is not only determined by the quality of production, but also by how the distribution strategy is carried out so that the message conveyed can reach the target audience effectively.

In its implementation, the main content of Vodcast Blak Blakan is generally published through the YouTube platform because the platform is considered to be able to support long-form video formats with more optimal visual quality. In addition, YouTube also provides a space for the audience to enjoy a complete and in-depth discussion. The selection of YouTube as the main distribution platform shows that PT FWD Insurance Indonesia utilizes digital media that has a wide reach and a high level of video consumption among the public, especially the younger generation who are one of the company's target audiences.

Even so, Youtube also has its own challenges in terms of its management. This makes managing Youtube not easy (Lestari & Irwansyah, 2021). This fact makes the confirmation and checking process will be carried out. Before the publication process is carried out, the creative team and digital marketing team will usually re-ensure that all content elements are in accordance with the company's communication standards. This includes checking video quality, title suitability, writing descriptions, using thumbnails, and adjusting keywords that can help increase the visibility of content on digital platforms. With this checking process, content distribution can be carried out in a more targeted manner and supports maximum content performance.

In addition to publishing the main content on YouTube, PT FWD Insurance Indonesia also uses *bitesize* or *clipper* content as a support in the process of amplifying content distribution. As previously explained, bitesize is a short video clip that features important or interesting parts of the Blak Blakan Vodcast. This content is then distributed through social

media platforms such as Instagram, TikTok, and YouTube Shorts which have the characteristics of consuming fast and short content.

The use of *bitesize* or *clipper* is an important strategy in supporting the amplification of the main content uploaded on YouTube. Content amplification is carried out with the aim of expanding the reach of the audience while increasing public attention to Blak Blakan's Vodcast. Short and interesting video clips are considered easier to consume by social media users, especially audiences who have a shorter duration of attention to digital content. By displaying engaging discussion snippets, audiences can be encouraged to search for and watch the full version of Vodcast on the main platform.

3.2 SWOT Analysis on the *In-House Production Strategy* of PT FWD Insurance Indonesia's Creative Team

This SWOT analysis is used to map *the in-house production strategy* that has been running at PT FWD Insurance Indonesia so that the company can understand the internal and external conditions that affect the production process of Blak Blakan's Vodcast content. Through this analysis, companies can identify strengths, weaknesses, opportunities, and threats that arise in the implementation of digital content production, so that the results of the mapping can be evaluated as well as a basis for determining the development of more effective content production and distribution strategies in the future. In detail, the SWOT points on the creative team's strategy in production are as follows.

Strength

The main strength of the in-house production strategy implemented by the creative team of PT FWD Insurance Indonesia lies in the effectiveness and efficiency of the use of the production budget because the company does not need to rely entirely on third parties in the content creation process. By utilizing the human resources already owned by the internal creative team, the company can reduce additional costs such as external production service fees, studio rentals, and coordination costs with external vendors. In addition to providing financial savings, this strategy also allows the work process to be more flexible and fast because all stages of production can be carried out directly by an internal team that understands the company's communication needs. The division of tasks within the creative team is also a supporting factor for the success of this strategy, where each member has their own roles and responsibilities, such as technical management of production, camera operation, *editing*, and distribution of digital content. With a clear division of labor, the production process can run more structured and efficient without reducing the quality of the content produced. In addition, because the entire process is carried out by an internal team, coordination and decision-making can take place

faster so that companies can more easily adapt to the needs of digital campaigns and social media trends that continue to evolve. The strategy shows that optimal use of internal resources is not only able to reduce production costs, but also helps maintain the consistency of PT FWD Insurance Indonesia's visual identity and communication message in every content produced.

Weakness

The weakness or weakness of the *in-house production* strategy implemented by the creative team of PT FWD Insurance Indonesia lies in the limited quantity of human resources (HR) owned by the creative team. While this strategy is cost-effective, a limited number of team members is often a challenge in implementing content production on an ongoing basis. This is because creative team members not only focus on the production of Blak Blakan's Vodcast, but also still have to carry out various routine work or *other Business as Usual* (BAU) related to the company's digital communication and marketing needs. This condition causes the workload of the team to be quite high because one individual often has to handle several tasks at the same time. In addition to potentially affecting work effectiveness, limited human resources can also have an impact on the production process that takes longer, especially when the company is running a large number of digital campaigns or has increasing content needs. On the other hand, the division of focus between the main work and the content production process can also affect the optimization of creative ideas and the quality of production if it is not balanced with good time management and division of tasks. Therefore, even though the in-house production strategy provides advantages in terms of budget efficiency and production flexibility, companies still need to consider the capacity of the creative team so that the content production process can run consistently without interfering with the execution of other routine work.

Opportunity

Opportunities that can be developed from PT FWD Insurance Indonesia's in-house production strategy are to involve vendors or third parties in certain production processes, but remain under the strict supervision and control of the internal creative team. This strategy can be a solution to overcome the limited quantity of human resources that creative teams have, especially when the need for content production increases or the company is running multiple digital campaigns simultaneously. With the help of an external vendor, technical production processes such as shooting, provision of additional tools, and basic editing can be done faster, making the workload of the internal team lighter. Nevertheless, PT FWD Insurance Indonesia's creative team still plays a leading role as a director and supervisor so that production results remain in accordance with the company's visual identity, quality standards, and communication goals. Strict supervision, especially in the post-

production stage, is essential to ensure that the message conveyed through content remains consistent with the company's image and branding strategy. Through this collaboration, the company can not only increase the effectiveness of the production process, but also have the opportunity to produce content with more optimal quality without losing control over the communication character of PT FWD Insurance Indonesia.

Threat

The threats faced in the implementation of PT FWD Insurance Indonesia's *in-house production* strategy are challenges in maintaining and maintaining the quality, character, and corridor of the company's *brand* so that they remain consistent and do not deviate in every production of Vodcast Blak Blakan. This is important because even though production is carried out internally, there is a risk of a shift in communication style or inappropriate interpretation of content if it is not controlled with strict brand guidelines. In addition, in the context of digital content that is dynamic and follows trends, there is potential pressure to adjust the delivery style to be more attractive or viral, which if not properly supervised can reduce the conformity with the official identity of PT FWD Insurance Indonesia. Therefore, consistency in maintaining the company's values, message, and image is the main challenge so that Vodcast Blak Blakan remains digitally relevant but remains within the established brand communication corridor.

4. CONCLUSION

Based on the discussion that has been explained, *the in-house production strategy* carried out by the creative team of PT FWD Insurance Indonesia covers the entire series of Vodcast Blak Blakan content production processes, starting from the content planning stage, recording, editing process, to distribution to various digital platforms. In the planning stage, the team determines the topics, concepts, and communication directions that are tailored to the company's digital marketing campaign. Furthermore, at the recording and editing stages, the creative team plays a direct role in ensuring the quality of the audio visual and the consistency of the brand's visual identity. After that, the distribution process is carried out through digital platforms such as YouTube and other social media, with the support of derivative content such as bitesize or clipper to expand the reach of the audience and increase the exposure of the main content.

However, in its implementation there are challenges in the form of inconsistencies in engagement results obtained from each content published. This shows that the effectiveness of distribution is a factor that greatly affects the overall performance of the content. Although the quality of production has been maintained through *an in-house production* system, engagement results are not

always stable because they depend on distribution strategies, publication times, and how content is promoted across various digital channels. Therefore, optimization is needed at the distribution stage so that the content that has been produced can reach a wider audience and generate more consistent interactions.

One of the efforts that can be made to maximize the distribution process is through the effectiveness of using third-party vendors and the use of Meta Ads as a support for digital promotion strategies. The use of third-party vendors can help in expanding distribution capacity, especially in terms of managing content amplification, creating additional promotional materials, and optimizing content across multiple *platforms*. Meanwhile, Meta Ads can be used as a paid means to increase audience reach in a more targeted way based on specific segmentation, such as age, interests, and social media user behavior. This combination of organic and paid strategies provides convenience in increasing content visibility while strengthening the effectiveness of Blak Blakan Vodcast distribution.

These findings can also be used as a guide for future research, especially in measuring the effectiveness of *in-house production* strategies more comprehensively. Further research can be focused on efforts to quantify every element in the production and distribution process, such as the quality of content planning, production efficiency, *editing* performance, and the effectiveness of distribution strategies through organic reach, engagement rate, and the contribution of paid media such as Meta Ads. By transforming these elements into quantitatively measurable indicators, the data obtained will become more accurate, objective, and can be used as a basis for stronger strategic decision-making in the future.

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