

Organizational Communication Patterns in the Tira Series Production Process

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ABSTRACT: Communication patterns in short and long distance organizations have a very important role in determining the effectiveness and efficiency of organizational operations. The basic idea of communication patterns, is that individuals in a group create a shared social reality based on communication patterns within the group to share knowledge, acquire skills, provide feedback, solve problems, negotiate roles, and even manage work relationships. In the context of the production of the "Tira" series, organizational communication patterns are very crucial considering that the production process involves many individuals and departments with interrelated roles and responsibilities. This research aims to find out the communication patterns in the production process of the "Tira" series. The approach used in this research is descriptive qualitative. The results of this research reveal that the Tira series production process shows the importance of effective communication patterns in ensuring each stage runs smoothly. From the beginning of story development to the post-production stage, good coordination and cooperation between various departments is essential to produce a satisfying, high-quality series.

KEYWORDS: Organizational Communication Patterns; Production Process; Strategy Communication; Tira Series

I. INTRODUCTION

Organizational communication is a social process that provides contact and exchange of information between departments of organizational units and the organizational environment for the purpose of organizational operations and the achievement of its goals (Alrefai et al., 2022). Organizational communication seeks to show how communication changes in organizations can be achieved and shape human interactions, how information is understood and used (Kleinbaum et al., 2008; Glazer, 2021). Thus, organizational communication is a comprehensive and systematic treatment of measurable communication variables and relationships (Shakira, 2024). Organizations are the lifeblood of contemporary society and communication is the lifeblood of organizations, so communication patterns are important for organizational life for corporate social responsibility, organizational sustainability, identity, branding, organizational culture, socialization, workplace relationships, decision making and collaboration (Koerner & Fitzpatrick, 2006; Marta & Nurlitasari, 2021). Organizational communication patterns are important for the division of labor within the organization, all employees in the organization need to establish close relationships with each other and continue their activities harmoniously (Hasan Dincer, 2021; Apriyanti & Sidharta 2025).

Communication patterns in contemporary organizations play a crucial role in various operational and strategic aspects. From corporate social responsibility to team collaboration, effective communication is the foundation that ensures an organization can successfully achieve its goals. Therefore, investing in developing effective communication patterns is crucial for long-term organizational success. Communication patterns in both short-distance and long-distance organizations have a very important role in determining the effectiveness and efficiency of organizational operations (Yulia, R., & Sidharta, 2023). The basic idea of communication patterns is that individuals in a group create a shared social reality based on the communication patterns within the group to share knowledge, acquire skills, provide feedback, solve problems, negotiate roles, and even manage work relationships (Hasan Dincer, 2021). Several studies have revealed that the importance of communication patterns in the film production process cannot be separated from communication and coordination between sections Implementing open communication between leaders and employees can help overcome vertical communication barriers in organizational activities (Murray & Tookey, 2011). This open communication can also create synergy between divisions, create a conducive organizational atmosphere and can improve performance and productivity (Hülsmann & Pfeffermann, 2011; Servaes, 2020).

Effective and open communication patterns in film production organizations are not only crucial for overcoming vertical communication barriers, but also for creating synergy between divisions, a conducive organizational atmosphere, and improving

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performance and productivity. These studies show that by implementing good communication, organizations can achieve optimal and satisfactory results at every stage of production. Good communication patterns enable the rapid identification and resolution of problems. In the context of the production of the series "Tira," organizational communication patterns are crucial, given that the production process involves numerous individuals and departments with interrelated roles and responsibilities. Effective communication can directly impact the smooth running of production, the quality of output, and the satisfaction of all parties involved.

The series "Tira" is an example of a series production that requires intensive coordination and communication between various production elements. As a work involving many parties, from scriptwriters, directors, producers, actors, to the technical team, good communication patterns are essential to avoid miscommunication that can lead to delays or errors in production. Based on this, this research is important because organizational communication is a vital element that influences various aspects of an organization, from its sustainability to its performance and productivity. This study aims to identify communication patterns in the production process of the "Tira" series. Furthermore, this research will provide insight into how good communication patterns can improve synergy between divisions, create a conducive organizational atmosphere, and resolve problems quickly.

II. RESEARCH METHODS

This study employs a descriptive qualitative approach grounded in a constructivist paradigm. Within qualitative inquiry, the researcher serves as the primary instrument for collecting, interpreting, and giving meaning to data (Lew et al., 2018). The constructivist paradigm is used to explore and construct an understanding of organizational communication patterns within the production process of the "Tira" series. Constructivism emphasizes that reality is not an objective entity but a product of human cognition interacting with lived experiences. Thus, knowledge is continuously constructed through dialogue, interpretation, and the researcher's engagement with informants' perspectives (Creswell, 2018). Knowledge and the knower are inseparable in this worldview. The research was conducted within the production division of the "Tira" series, with the analysis unit consisting of producers, line producers, and production office support staff. These units were selected based on their strategic roles and responsibilities in coordinating creative decisions, managing production workflows, and maintaining communication across departments.

The research site is Jakarta, where most production activities occur, including pre-production coordination and on-set operations. Data were collected through observations, in-depth interviews, and documentation review, following Yin's guidelines (Yin, 2018). For data analysis, this study utilizes the framework proposed by Miles, Huberman, and Saldaña (2018), which includes three simultaneous activities: data reduction, data display, and conclusion drawing/verification (Miles et al., 2018). To enhance analytical rigor, the qualitative software NVivo was employed as a data-management tool. Interview transcripts and field notes were imported into NVivo for open coding, followed by axial coding to connect subcategories into broader themes. NVivo features such as nodes, matrix coding queries, and visualization tools (including word clouds, hierarchy charts, and conceptual models) were used to map communication patterns, identify actor relationships, and trace the flow of information throughout the production process. The use of NVivo supports systematic organization, auditability, and transparency, strengthening the credibility of the research findings.

III. RESEARCH RESULTS AND DISCUSSION

Tira is a character from the Bumilangit Cinematic Universe, acquired by Disney for an eight-episode film series. The Tira series tells the story of a college student named Suci, who dreams of becoming a famous stuntwoman. However, Tira faces significant obstacles due to acrophobia. Suci regularly trains to become a stuntwoman. One day, Suci successfully saves nine children whose lives are threatened by being used as offerings in a mysterious ritual. However, in return, Suci's life is threatened by being trapped by an ancient curse. Ultimately, Suci must live her days in various attempts to free herself, facing numerous challenges that endanger her life. The production process for this series consists of several stages involving complex and well-coordinated activities, prioritizing communication patterns to continuously update information and directions or procedures throughout the production process. With the right communication patterns, the production team can overcome emerging challenges, maintain quality, and achieve the desired creative vision. The production of the Tira series is a clear example of the importance of effective communication patterns in creating high-quality work. According to the informant, Alvin Wijaya, Production Office Support.

"The first strategy is communication. Having a first meeting is crucial to build and establish trust. Introduce the working methods and culture, and agree on the most appropriate method for working together. Maintain constant communication with daily updates and follow-ups regarding the production process."

The first stage in this process is the development phase. During this phase, the screenwriters work diligently to develop the story. They create a storyboard, outline, and script, which takes about a year. This process involves intensive discussions,

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brainstorming ideas, and detailed screenplay writing to ensure a cohesive and engaging storyline. Once the script is complete, production enters the pre-production phase. This phase involves various preparatory activities, which take five months to complete. These include:

- 1) Script breakdown, a detailed analysis of the script to determine production requirements, such as locations, costumes, and props.
- 2) Cast conditioning, the physical and mental preparation of the actors to ensure they are ready to play their roles.
- 3) Choreography workshop, where actors are trained for the fight scenes to be performed.
- 4) Reading and rehearsal, a script reading and rehearsal with the actors to ensure the dialogue and scenes flow smoothly.
- 5) Recce, a location survey to ensure the location is suitable for the production needs.
- 6) Rehearsal, a rehearsal to hone the actors' performances and perfect key scenes. This rehearsal is also used to address potential technical issues that may arise during filming
- 7) Script conference, a meeting between the production team and the screenwriters to ensure all aspects of the story are ready for production.
- 8) Technical blockshoot and testcam, which involves technical setup and camera testing to ensure each shot goes according to plan.
- 9) Testcam, which involves testing to ensure the resulting image quality meets the desired standards and to determine the best camera settings for various scenes.

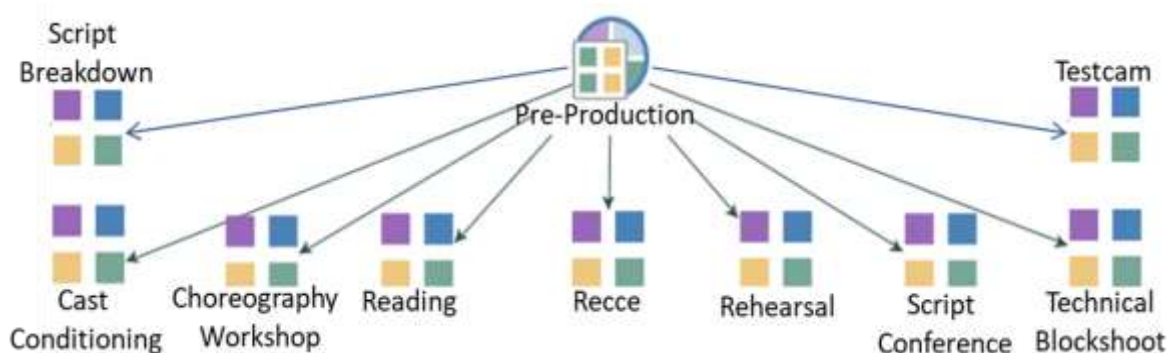


Figure 1. Tira Series Production Process

After the pre-production phase was completed, the Tira series production entered the filming phase (Figure 1), which lasted for 65 days, with production days spread over a period of approximately 3 months. This stage is a crucial phase where all scenes are recorded according to a previously prepared script. During the 65 days of filming, various activities were carried out daily to ensure that the shooting met the desired quality standards. Production took place in various indoor and outdoor locations according to the script's requirements. Each location was carefully selected to support the story and atmosphere intended to be conveyed. With the completion of this filming phase. After the production or filming phase was completed, the Tira series entered the post-production phase, which lasted 15 months. This phase was crucial for refining the filming results and ensuring the series was ready for broadcast at the highest quality. It involved various activities aimed at perfecting the final product. These activities included:

- 1) Editing, which involves editing images and sound to create a cohesive narrative.
- 2) VFX & CGI, which involves adding visual effects and computer graphics to enhance the visual quality.
- 3) Music composition, which involves composing the music that will serve as the background music for the series.
- 4) Sound mixing, which involves arranging and combining sounds to ensure a balanced and clear sound.
- 5) Color grading, which involves adjusting colors to create a visual aesthetic that matches the tone of the story.

This entire process demonstrates the complexity and structure of producing a film series, from story development to post-production. Each stage requires strong coordination and collaboration across multiple departments to ensure a satisfying, high-quality final product. The discussion table 1 below, summarizes the entire Tira Series production process into four major stages: story development, pre-production, production (filming), and post-production.

- 1) Story Development The initial stage, lasting approximately one year, focused on creating the storyboard, outline, and script. The dominant communication pattern was horizontal, occurring among screenwriters, complemented by feedback loops with producers. This pattern ensured the establishment of a shared creative vision and the production of a cohesive and consistent storyline.

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- 2) Pre-Production This phase involved multiple preparatory activities such as script breakdown, actor training (cast conditioning, fight choreography), script readings, location surveys, script conferences, technical blockshoots, and test cameras. Communication patterns were cross-departmental, involving writers, producers, actors, and technical teams. Frequent meetings and routine coordination built trust while minimizing the risk of miscommunication.
- 3) Production (Filming). Filming lasted 65 days over three months, taking place across indoor and outdoor settings in line with the script. Communication was real-time and multi-level, primarily between the director, actors, and crew. Daily updates and adjustments enabled the team to respond to challenges effectively, while communication breakdowns risked delays and inefficiencies.
- 4) Post-Production. This phase, spanning around 15 months, focused on refining the final product through editing, VFX and CGI, music composition, sound mixing, and color grading. Communication patterns were sequential, with specialized teams working in succession while maintaining updates with the director and producers. Effective communication here was critical to avoiding technical or creative mismatches.
- 5) Overall Process. In total, the production of the Tira Series extended over 2.5 years. The communication process was a combination of vertical (producer–crew) and horizontal (inter-team) interactions. Regular updates, feedback cycles, and trust-building practices were essential to achieving the desired balance of creative vision, technical precision, and commercial success.

Table 1. Tira Series Production Process

Stage	Main Activities	Communication Patterns	Implications
Story Development	Storyboard, outline, and script writing (± 1 year). Brainstorming and intensive discussion among screenwriters.	Horizontal communication among writers; feedback loops with producers.	Ensures a cohesive narrative and shared creative vision from the start.
Pre-Production	Script breakdown, cast conditioning, fight choreography, reading & rehearsal, recce (location survey), script conference, technical blockshoot, testcam (± 5 months).	Cross-department communication (writers producers actors technical team). Regular meetings to align expectations.	Builds trust, anticipates potential issues, and reduces risk of miscoordination.
Production (Filming)	Shooting 65 days across 3 months, indoor/outdoor settings, executing planned scenes.	Real-time, multi-level communication between director, actors, and crew. Daily updates and adjustments.	Smooth workflow under tight schedule; communication breakdown risks delays.
Post-Production	Editing, VFX & CGI, music composition, sound mixing, color grading (± 15 months).	Sequential communication across specialized teams (editors, VFX, composers). Continuous updates to director/producers.	Enhances final quality; requires patience and consistency; miscommunication risks technical/creative mismatch.
Overall Process	From story to broadcast, ± 2.5 years of coordinated work.	Combination of vertical (producer–crew) and horizontal (inter-team) communication. Regular updates, trust-building, and feedback cycles.	Effective communication is central to quality output, problem-solving, and achieving the desired creative and commercial goals.

The analysis of the production stages demonstrates that effective organizational communication was the central factor enabling the Tira Series to progress smoothly across all phases. By combining vertical leadership with horizontal collaboration, the production team was able to anticipate problems, solve challenges quickly, and maintain consistent quality. The case of the Tira Series confirms that strong communication patterns are not merely supportive but rather fundamental to achieving a high-quality creative outcome that aligns with both artistic and industrial objectives.

CONCLUSIONS

The heading of the Conclusion section must be numbered

The findings of this study highlight that organizational communication patterns are the backbone of the Tira Series production process, shaping how coordination, creativity, and technical execution come together to achieve the intended results. From the earliest stage of story development to the final phase of post-production, communication has proven to be the determining factor

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in maintaining workflow consistency, minimizing errors, and ensuring that the creative vision can be realized. During the story development stage, horizontal communication among writers and producers established a foundation of trust and shared understanding, resulting in a coherent script. In pre-production, cross-departmental coordination emphasized the importance of open communication to align expectations and anticipate challenges. The production or filming stage relied heavily on real-time, multi-level communication between directors, actors, and technical crews, ensuring that every scene was executed on schedule despite the complexity of settings and timelines.

Meanwhile, the post-production stage demonstrated sequential yet continuous communication across specialized teams editors, visual effects specialists, composers, and sound engineers whose work had to remain synchronized with the director's vision. Overall, the Tira Series production process demonstrates that effective communication patterns are not merely supportive elements, but rather the central mechanism enabling a large-scale, collaborative project to succeed. By fostering openness, consistency, and cross-departmental collaboration, communication becomes the bridge between creativity and technical precision. This study reaffirms that in complex media productions, communication is not only a managerial necessity but also a creative tool that guarantees both the quality and sustainability of the final work.

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