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The Role of Fremantle Indonesia in the X Factor Indonesia Program during the COVID Era

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ABSTRACT

This study examines the role of Fremantle Indonesia as a television production company in running the X Factor Indonesia program during the COVID-19 pandemic era (2019–2022). Using a qualitative method through personal experience as a Season 3 contestant and interviews with one of Fremantle's music coordinators, this study describes the changes in Fremantle's production system during the pandemic. The results show that Fremantle successfully adapted its production system by shifting auditions from offline to online, implementing strict health protocols, and utilizing digital platforms to maximize revenue. Despite several challenges such as discrepancies in contestants' vocal quality between online audition videos and live performances, as well as contestant disqualifications due to illness, Fremantle's streaming views actually reached their highest point during 2020–2022. This study concludes that the COVID-19 pandemic, while presenting obstacles, also drove creative innovation that continues to be applied in Fremantle's productions to this day.

Keywords: Fremantle Indonesia; X Factor Indonesia; COVID-19

ABSTRAK

Penelitian ini mengkaji peran Fremantle Indonesia sebagai perusahaan produksi televisi dalam menjalankan program X Factor Indonesia selama masa pandemi COVID-19 (2019–2022). Dengan menggunakan metode kualitatif yang melibatkan pengalaman pribadi sebagai peserta Musim ke-3 serta wawancara dengan salah satu koordinator musik Fremantle, penelitian ini memaparkan perubahan pada sistem produksi Fremantle selama pandemi. Hasil penelitian menunjukkan bahwa Fremantle berhasil menyesuaikan sistem produksinya dengan mengalihkan audisi dari format luring ke daring, menerapkan protokol kesehatan yang ketat, serta memanfaatkan platform digital untuk memaksimalkan pendapatan. Meskipun menghadapi berbagai tantangan—seperti ketidaksesuaian kualitas vokal peserta antara video audisi daring dan penampilan langsung, serta diskualifikasi peserta akibat sakit—jumlah penayangan streaming Fremantle justru mencapai angka tertinggi pada periode 2020–2022. Penelitian ini menyimpulkan bahwa pandemi COVID-19, di samping menghadirkan hambatan, juga mendorong inovasi kreatif yang terus diterapkan dalam produksi Fremantle hingga saat ini.

Kata kunci: Fremantle Indonesia; Faktor X Indonesia; COVID-19



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1. Introduction

The television industry is one of the most dynamic sectors within the global creative economy. Television programs not only serve as a medium of entertainment but also function as platforms for cultural expression, public communication, and commercial activities. In recent decades, the rapid development of digital technology and the increasing demand for diverse entertainment content have significantly transformed television production worldwide. Reality television, in particular, has become one of the most popular genres because it combines authentic human experiences with competitive formats that encourage audience participation. Programs such as *Idol*, *Got Talent*, *The X Factor*, and *MasterChef* have achieved international success by adapting standardized production formats to local cultural contexts while maintaining their global appeal.

Indonesia has experienced remarkable growth in its entertainment industry over the last two decades. The expansion of private television networks, digital streaming platforms, and social media has created a highly competitive media environment in which production companies continuously seek innovative strategies to attract audiences. Television production companies are required not only to produce high-quality content but also to respond quickly to technological developments and changing audience preferences. As a result, production management has become increasingly dependent on digital communication, audience engagement, and multimedia integration. Competition among television networks has further encouraged production companies to adopt international program formats that have proven successful in various countries [1].

Among the leading production companies operating in Indonesia is Fremantle Indonesia, a subsidiary of the global Fremantle network. Operating under PT Dunia Visitama Produksi, Fremantle Indonesia has collaborated extensively with MNC Group in producing internationally recognized reality television programs, including Indonesian Idol, X Factor Indonesia, MasterChef Indonesia, Family 100, The Bachelor Indonesia, and several other entertainment programs. As part of a multinational production company operating in more than twenty countries, Fremantle applies international production standards while adapting its programs to Indonesian cultural values and audience expectations [2]. The company's ability to localize global entertainment formats has contributed significantly to the popularity of reality television in Indonesia.

Among Fremantle Indonesia's flagship productions, X Factor Indonesia occupies a distinctive position as a music talent competition emphasizing vocal ability, artistic identity, stage performance, and mentorship. Unlike conventional singing competitions, X Factor Indonesia seeks contestants who possess not only technical vocal excellence but also unique personalities and strong stage charisma. Since its debut in Indonesia, the program has successfully introduced numerous talented singers to the national music industry while maintaining high audience ratings and extensive public engagement through television broadcasts and digital platforms. The combination of professional judges, audience voting systems, and emotionally engaging storytelling has made the program one of Indonesia's most successful music competitions [3].

However, the emergence of Coronavirus Disease 2019 (COVID-19) fundamentally altered the operational landscape of the global entertainment industry. First identified in late 2019 and declared a global pandemic by the World Health Organization in March 2020, COVID-19 rapidly disrupted social, economic, educational, and cultural activities worldwide. Governments implemented various public health measures, including travel restrictions, social distancing policies, lockdowns, and limitations on public gatherings. These regulations significantly affected industries that depended on face-to-face interaction, including television production, live performances, concerts, and film production. Television companies around the world faced unprecedented challenges in maintaining production schedules while protecting the health and safety of employees, contestants, judges, and audiences [4].

Indonesia experienced similar challenges following the confirmation of its first COVID-19 cases in early 2020. Government regulations regarding Large-Scale Social Restrictions (Pembatasan Sosial Berskala Besar or PSBB) and later Community Activity Restrictions (Pemberlakuan Pembatasan Kegiatan Masyarakat or PPKM) forced many television production companies to postpone, modify, or even cancel their productions. Studio audiences were eliminated, travel became increasingly restricted, health screening procedures became mandatory, and production crews had to work under strict health protocols. These conditions required television production companies to redesign nearly every aspect of their production systems while ensuring that program quality remained competitive and commercially viable [5].

For Fremantle Indonesia, the pandemic represented both a significant challenge and an opportunity for innovation. The production of X Factor Indonesia, which traditionally relied on large-scale face-to-face auditions, direct interaction between contestants and judges, and extensive production crews, required comprehensive restructuring. One of the most significant changes involved transforming the audition process from conventional offline auditions conducted in multiple Indonesian cities into fully online auditions using digital submission platforms. This transition enabled thousands of participants from different regions to submit audition videos without traveling to audition venues, thereby minimizing health risks while maintaining nationwide participation [6].

The adoption of digital technologies extended beyond the audition process. Production meetings, contestant coordination, music rehearsals, promotional activities, and audience engagement increasingly relied on online communication platforms. At the same time, strict health protocols—including regular COVID-19 testing, physical distancing, limited crew sizes, personal protective equipment, and isolation procedures for infected individuals—became integral components of daily production operations. These adjustments

required substantial organizational flexibility, additional financial investment, and continuous coordination among production departments [7].

Despite these adaptations, the production process encountered several practical challenges. Online audition videos often differed substantially from contestants' actual vocal performances during live auditions due to variations in recording quality, audio editing, microphone equipment, and internet connectivity. Consequently, some contestants who appeared outstanding in submitted videos performed differently during subsequent stages of the competition. Furthermore, several contestants and production personnel experienced health-related disruptions, including COVID-19 infections that affected production schedules and occasionally resulted in participant disqualification. These circumstances demanded rapid decision-making and contingency planning from Fremantle Indonesia's production management [8].

Interestingly, while traditional television production faced numerous operational obstacles, audience consumption of digital entertainment increased dramatically during the pandemic. Stay-at-home policies encouraged greater use of television, streaming services, YouTube, and social media platforms. Fremantle Indonesia successfully capitalized on this shift by strengthening its digital distribution strategies, expanding online promotional activities, and maximizing audience engagement across multiple digital platforms. As a result, several of its programs, including X Factor Indonesia, experienced substantial increases in online viewership, demonstrating that digital transformation could compensate for limitations in conventional television production [9].

Although numerous studies have examined the impact of COVID-19 on the entertainment industry, relatively few have explored how television production companies in Indonesia adapted their operational systems during the pandemic, particularly from the perspective of internal production management. Existing research generally focuses on audience behavior, digital media consumption, or economic impacts, leaving limited discussion regarding practical production adjustments undertaken by television production companies. Moreover, studies incorporating firsthand experiences from contestants alongside insights from production personnel remain scarce. Such perspectives provide valuable understanding of how organizational decisions directly influenced production practices during an unprecedented global crisis [10].

Therefore, this study aims to examine the role of Fremantle Indonesia in managing the production of X Factor Indonesia during the COVID-19 era between 2019 and 2022. Using a qualitative approach based on the author's experience as a Season 3 contestant and an interview with a music coordinator from Fremantle Indonesia, this research explores the company's production strategies, organizational adaptations, challenges encountered, and innovative solutions implemented throughout the pandemic. By documenting these experiences, this study contributes to the growing literature on television production management, crisis adaptation, and digital transformation within Indonesia's creative industries. Furthermore, the findings provide practical insights for media practitioners and production companies in preparing more resilient and adaptive production systems capable of responding effectively to future crises [11].

2. Literature Review

Television Production Companies and the Entertainment Industry

The entertainment industry plays a significant role in contemporary society by producing cultural products that provide information, education, and recreation. Television remains one of the most influential sectors within this industry because it reaches broad audiences through audiovisual storytelling, talent competitions, reality shows, news, and drama programs. Television production companies function as the creative and operational backbone of these programs, coordinating every stage of production from concept development to post-production. According to media production theory, successful television production depends on effective collaboration among producers, directors, technical crews, creative teams, marketing divisions, and broadcasting partners. The integration of these elements determines the quality and commercial success of television programs [12].

Production companies also serve as intermediaries between global entertainment formats and local audiences. Many internationally successful television franchises are adapted into local versions through licensing agreements. These adaptations require production companies to maintain the original program's identity while incorporating local culture, language, and audience preferences. Consequently, television production companies are not merely technical organizations but also cultural institutions that influence public taste, media consumption, and creative industries [13].

Within Indonesia, television production companies have increasingly collaborated with international media corporations to produce globally recognized reality television programs. These collaborations introduce international production standards while simultaneously encouraging local innovation. As audience preferences continue to evolve alongside technological development, production companies must constantly adjust their production strategies to remain competitive in an increasingly digital media environment.

Fremantle Indonesia as a Global Television Production Company

Fremantle is one of the world's leading television production and content distribution companies, producing entertainment programs in more than twenty countries. The company owns and distributes internationally successful television formats such as *Got Talent*, *Idol*, *The X Factor*, *Family Feud*, and *MasterChef*. Fremantle Indonesia operates under PT Dunia Visitama Produksi and collaborates closely with MNC Group to adapt these international formats for Indonesian audiences.

The adaptation process requires maintaining the essential characteristics of the original format while adjusting production elements to local cultural values, language, audience expectations, and broadcasting regulations. This localization process demonstrates the concept of "glocalization," whereby global media products are modified to suit local contexts without losing their international identity [14].

Fremantle Indonesia is recognized for implementing standardized production management that emphasizes professional coordination among executive producers, production managers, music directors, creative teams, technical crews, judges, contestants, and broadcasting partners. Reality television competitions, particularly music talent shows, involve complex production processes including contestant recruitment, auditions, mentoring sessions, rehearsals, live broadcasts, voting systems, and promotional activities across multiple media platforms. Therefore, effective organizational management is essential for ensuring production quality and audience engagement [15].

Reality Television and Talent Competition Programs

Reality television has become one of the most popular television genres worldwide due to its ability to combine entertainment with authentic human experiences. Unlike scripted television programs, reality shows present participants competing in various challenges while allowing audiences to emotionally connect with contestants' personal journeys. Talent competition programs such as *The X Factor*, *Idol*, and *The Voice* focus on discovering talented individuals while providing narratives of personal growth, perseverance, and achievement [16].

Academic studies argue that audience engagement in talent competitions is influenced not only by contestants' abilities but also by production quality, storytelling techniques, judges' interactions, audience participation, and multimedia promotion. The integration of social media platforms further enhances viewer engagement by enabling audiences to participate through online voting, discussions, and content sharing.

X Factor Indonesia represents one example of a globally licensed television format successfully adapted to Indonesian culture. Besides evaluating contestants' vocal abilities, the program highlights emotional storytelling, mentorship, stage performance, and audience interaction. Consequently, the production process requires extensive planning and coordination to ensure fairness, entertainment value, and technical excellence throughout each competition stage [17].

COVID-19 and Its Impact on Television Production

The COVID-19 pandemic created unprecedented challenges for the global entertainment industry. Government regulations concerning physical distancing, travel restrictions, and limitations on public gatherings significantly disrupted television production activities worldwide. Many television programs experienced production delays, temporary cancellations, or major modifications to their operational procedures.

Media scholars argue that the pandemic accelerated digital transformation within the television industry. Production companies adopted remote communication technologies, virtual meetings, cloud-based editing systems, online collaboration platforms, and digital content distribution to maintain production continuity. Health protocols also became an integral component of production management, requiring regular health screening, reduced production crews, quarantine procedures, and strict sanitation measures [18].

Reality television productions faced unique challenges because they traditionally depend on direct interaction among contestants, judges, audiences, and production teams. Consequently, production companies needed to redesign competition formats without reducing entertainment value. These adjustments

included online auditions, virtual mentoring sessions, limited studio audiences, remote judging, and increased reliance on digital communication technologies.

The pandemic therefore demonstrated the importance of organizational flexibility, crisis management, and technological innovation in sustaining media production under uncertain conditions.

Digital Transformation in Television Broadcasting

Digital transformation refers to the integration of digital technologies into organizational processes to improve efficiency, communication, and audience engagement. Within the television industry, digital transformation extends beyond production techniques to include content distribution, audience interaction, marketing strategies, and revenue generation.

Streaming platforms, YouTube, social media, and video-on-demand services have become increasingly important complements to conventional television broadcasting. Rather than relying exclusively on television ratings, production companies now evaluate audience engagement through digital metrics such as streaming views, online interactions, subscriptions, and social media engagement. These platforms also create additional opportunities for advertising, sponsorship, branded content, and audience participation.



Picture 1. A beverage brand that collaborated with Fremantle

During the COVID-19 pandemic, audiences spent significantly more time consuming digital media while remaining at home. Consequently, television production companies expanded their online presence through exclusive digital content, behind-the-scenes videos, contestant interviews, podcasts, and live streaming. This convergence between traditional broadcasting and digital media enabled companies to maintain audience engagement despite restrictions on physical production activities.

Qualitative Research in Media Production Studies

Qualitative research is widely employed in communication and media studies because it enables researchers to explore complex social processes, organizational practices, and individual experiences in depth. Rather than measuring variables quantitatively, qualitative research seeks to understand meanings, behaviors, perceptions, and interactions within their natural contexts [19].

Methods commonly used in qualitative media research include interviews, participant observation, document analysis, and case studies. Participant observation is particularly valuable when researchers possess direct experience within the production environment, allowing them to observe organizational culture, decision-making processes, and production workflows from an insider perspective. Combining participant observation with semi-structured interviews enhances data credibility through triangulation, enabling researchers to compare personal experiences with professional perspectives from industry practitioners.

In the context of this study, the combination of the researcher's experience as an X Factor Indonesia Season 3 contestant and interviews with a Fremantle Indonesia music coordinator provides rich qualitative data for understanding how production systems adapted during the COVID-19 pandemic. This approach offers practical insights into organizational innovation, production management, and crisis adaptation within Indonesia's television industry [20].

3. Method

This study employed a qualitative research design to explore the role of Fremantle Indonesia in producing X Factor Indonesia during the COVID-19 pandemic (2019–2022). A qualitative approach was considered appropriate because the study aimed to understand production practices, organizational adaptation, and the experiences of individuals involved in television production during an unprecedented public health crisis. Qualitative research seeks to interpret social phenomena in their natural contexts by emphasizing participants' experiences, meanings, and perspectives rather than numerical measurement [21]. This approach enabled the researcher to examine how Fremantle Indonesia adjusted its production system, managed operational challenges, and maintained program quality throughout the pandemic.

The primary data for this study were obtained through two main sources. The first source was the researcher's personal experience as a contestant in Season 3 of X Factor Indonesia in 2021. This insider perspective provided firsthand observations of the audition process, rehearsal schedules, health protocols, production management, and communication between contestants and the production team. Participant experience offered valuable contextual information regarding the practical implementation of production policies during the pandemic, allowing the researcher to document aspects that might not be visible through external observation alone.

The second source of data consisted of a semi-structured interview with Ari Kurniawan Hide Yuki, a Music Coordinator at Fremantle Indonesia. Having worked at the company since 2018, the informant has extensive experience coordinating music production for major television programs, including Indonesian Idol Seasons 10–13, X Factor Indonesia Seasons 3–4, and Indonesia's Got Talent Season 4. The interview explored several topics, including production planning during the pandemic, the transition from conventional to online auditions, the implementation of health and safety regulations, coordination among production departments, technological innovations, and the challenges encountered throughout the production process. The semi-structured interview format allowed the researcher to ask predetermined questions while providing flexibility to explore emerging issues in greater depth.

In addition to interviews and participant experience, supporting data were collected from secondary sources, including official publications, television broadcasts, news articles, and publicly available information related to Fremantle Indonesia, X Factor Indonesia, and the impact of COVID-19 on the television industry. These documents were used to strengthen the contextual understanding of the production environment and to support the interpretation of primary data.

The collected data were analyzed using qualitative descriptive analysis. The analysis began with data organization and transcription, followed by data reduction to identify information relevant to the research objectives [22]. The researcher then categorized the data into several themes, including production adaptation, digital transformation, health protocol implementation, production challenges, and business sustainability. Finally, the findings from participant observation, interviews, and documentary sources were compared through data triangulation to enhance the credibility and trustworthiness of the study. The triangulation process ensured that conclusions were supported by multiple sources of evidence rather than relying solely on a single perspective. Through this analytical process, the study provides a comprehensive understanding of how Fremantle Indonesia successfully adapted its production system and sustained the success of X Factor Indonesia during the COVID-19 pandemic.

4. Result and Discussion

The findings of this study demonstrate that Fremantle Indonesia successfully maintained the production of X Factor Indonesia during the COVID-19 pandemic by implementing significant changes in production management, contestant recruitment, health protocols, and digital content distribution. Based on the author's experience as a contestant in Season 3 (2021) and an interview with Ari Kurniawan Hide Yuki, a music coordinator at Fremantle Indonesia, the company was able to transform the challenges created by the pandemic into opportunities for innovation.

One of the most significant changes occurred during the audition process. Before the COVID-19 pandemic, auditions for X Factor Indonesia were conducted face-to-face in several major Indonesian cities. Thousands of participants gathered in one location to perform before the production team. This conventional method allowed producers and judges to evaluate contestants' vocal ability, stage presence, personality, and confidence directly. However, government restrictions on public gatherings during the pandemic made this approach impossible.

As a result, Fremantle Indonesia shifted its audition process to an online submission system. Contestants were required to upload performance videos through digital platforms within a specified registration period. According to the interview, this change enabled the production team to continue talent scouting while minimizing health risks for contestants and staff. The online audition system also expanded participation because applicants from remote areas no longer needed to travel to audition venues. Consequently, geographical limitations became less significant, allowing more diverse talent to participate.

Nevertheless, the online audition system also introduced new challenges. One of the major issues identified by the music coordinator was the inconsistency between contestants' audition videos and their actual live performances. Many contestants used professional recording equipment, microphones, studio-quality audio editing, or multiple recording attempts before submitting their audition videos. As a result, some contestants appeared to possess stronger vocal abilities online than during live performances in the competition. This discrepancy required Fremantle's production team and judges to conduct additional evaluations during later selection stages to ensure fairness and maintain the program's quality [23].



Picture 2. Photo of the author during her participation in X Factor Indonesia

The author's personal experience supports this finding. During the online audition stage, contestants had sufficient time to prepare their recordings carefully, select the best performance, and edit audio and video quality if necessary. However, once contestants entered the bootcamp and live stages, performances were delivered without such technical assistance, making vocal consistency and stage performance more critical evaluation criteria.



Picture 3. Music Coordinator FM



Picture 4. The author with Music Coordinator FM

Another important adaptation involved the implementation of strict health protocols throughout the production process. According to the interview, every contestant, judge, crew member, musician, and supporting staff underwent regular COVID-19 testing before entering production facilities. Health screening,

body temperature checks, mandatory mask usage outside the performance stage, physical distancing, and sanitization procedures became routine practices throughout production.

Production schedules also became considerably more complicated than before the pandemic. Previously, rehearsals could be conducted more flexibly with larger groups of participants. During the pandemic, rehearsal schedules were divided into smaller sessions to reduce crowd density. Contestants were assigned specific rehearsal times, while unnecessary physical interaction among participants was minimized. These operational adjustments required closer coordination among production departments, including stage management, music coordination, wardrobe, makeup, and technical crews.

The interview also revealed that COVID-19 infections among contestants occasionally disrupted production schedules. Several contestants who tested positive were temporarily unable to continue rehearsals or performances. In certain cases, contestants had to withdraw from the competition due to health concerns or quarantine requirements. Such situations forced Fremantle Indonesia to make rapid production decisions while maintaining competition fairness and complying with national health regulations.

Despite these operational difficulties, Fremantle Indonesia successfully maintained high production quality. This achievement reflects the company's organizational flexibility and effective crisis management. Rather than suspending production indefinitely, Fremantle continuously adjusted its workflows according to changing government regulations and public health conditions. This adaptive management strategy became one of the key factors supporting the continuity of X Factor Indonesia during the pandemic.

The pandemic also accelerated Fremantle Indonesia's digital transformation. According to the interview, digital platforms became increasingly important not only for auditions but also for audience engagement and business sustainability. During periods when people spent more time at home due to mobility restrictions, television audiences increasingly consumed entertainment through online streaming platforms and social media.

The production company actively distributed performance clips, contestant interviews, behind-the-scenes content, promotional materials, and exclusive digital videos across YouTube, Instagram, TikTok, and other social media platforms. This strategy successfully increased audience interaction beyond traditional television broadcasting. Viewers were able to comment, share performances, and participate in online discussions, creating stronger engagement with contestants and the program.

Interestingly, despite the difficulties experienced during production, Fremantle Indonesia recorded its highest streaming viewership during the 2020–2022 period. According to the interview, the increased consumption of digital entertainment during lockdowns significantly contributed to higher online traffic. The audience's dependence on home entertainment created new opportunities for television production companies to expand their digital presence and generate additional revenue from online advertising, sponsorship, and digital content monetization.



Picture 5. Participants can be seen wearing masks during the in-person briefing

These findings suggest that the COVID-19 pandemic did not merely create obstacles but also accelerated innovation in media production. The adoption of digital technology enabled Fremantle Indonesia to reach broader audiences than conventional television broadcasting alone. Even after pandemic restrictions were

gradually lifted, several digital production strategies continued to be implemented because they proved effective in increasing audience engagement and operational efficiency.

The findings of this study are consistent with broader discussions on crisis management within the creative industries. Organizations capable of adapting quickly to environmental changes generally demonstrate higher resilience during periods of uncertainty. Fremantle Indonesia illustrates how organizational flexibility, technological adoption, and effective human resource coordination can support business continuity under extraordinary circumstances.

Furthermore, the study highlights the importance of balancing technological innovation with production quality. Although online auditions increased accessibility and reduced operational costs, they also introduced challenges regarding authenticity and accurate talent assessment. Consequently, digital recruitment should be complemented by additional live evaluations to ensure that selected contestants possess genuine performance abilities rather than relying solely on technological enhancement.

From the perspective of television production management, the pandemic served as a catalyst for long-term organizational change. Many production practices introduced during COVID-19—including online registration systems, digital content promotion, remote coordination meetings, and integrated social media marketing—have remained valuable even after pandemic restrictions ended. These innovations have become part of Fremantle Indonesia's standard production practices because they improve efficiency while expanding audience reach.

Overall, this study demonstrates that Fremantle Indonesia successfully transformed the unprecedented challenges of the COVID-19 pandemic into opportunities for innovation. Through adaptive production management, comprehensive health protocols, digital transformation, and effective organizational coordination, the company maintained the successful production of X Factor Indonesia while achieving increased digital audience engagement. These findings indicate that resilience, flexibility, and technological innovation are essential factors for sustaining television production in times of crisis and may serve as useful references for other media production companies facing similar disruptions in the future.

5. Conclusion

The COVID-19 pandemic fundamentally transformed television production practices in Indonesia, requiring production companies to rapidly adjust to unprecedented challenges. This study demonstrates that Fremantle Indonesia successfully adapted its production system while maintaining the quality and continuity of X Factor Indonesia during the pandemic period. Through qualitative findings based on the researcher's personal experience as a Season 3 contestant and an interview with a senior music coordinator, the study reveals that Fremantle implemented several strategic innovations, including the transition from conventional face-to-face auditions to online auditions, the enforcement of comprehensive health protocols throughout the production process, and the expansion of digital distribution through streaming platforms and social media.

Although these adjustments introduced new challenges, such as inconsistencies between contestants' online audition performances and their live-stage abilities, as well as disruptions caused by COVID-19 infections among contestants and production staff, Fremantle effectively minimized these obstacles through flexible management and continuous production planning. Rather than reducing audience engagement, the pandemic period became an opportunity to strengthen the company's digital presence, resulting in a significant increase in online viewership and audience interaction.

The findings indicate that Fremantle Indonesia's ability to combine technological innovation, organizational adaptability, and creative production strategies enabled the company to sustain one of Indonesia's leading television talent competitions during a global crisis. Furthermore, several production innovations introduced during the pandemic have remained valuable components of Fremantle's operational practices in the post-pandemic era. This study contributes to understanding how media production companies can build resilience through innovation and digital transformation, offering practical insights for the television industry in responding to future disruptions and crises.

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