

Performing Arts Research in Digital Era: Applying PRISMA Systematic Literature Review of Comedy Management

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Abstract

Comedy is one of the traditional arts that is important to study from the perspective of performing arts management. This study was conducted to provide a systematic review of articles published in journals by researchers in art management, especially comedy arts management. Using the Preferred Reporting Items for Systematic Review and Meta-Analyses (PRISMA) method, this study reviews how comedy art management studies have been conducted. This literature review aims to determine the article's characteristics, the type of measurement, the methodology used, and the research results on comedy art management. The method used is a systematic literature review. Article searches are conducted online using the keywords “Comedy” and/or “comedy management” and/or “comedy production” and/or “Marketing comedy” and/or “Comedian.” The data used for this literature review amounted to 115 articles taken from the database of the journal Scopus, Ebscohost, Proquest, and Portal Garuda in the period 2012-2022. This research produces an overview of the proportion of comedy research based on the object of observation, managerial themes, types of comedy, the number of comedy research, and the mapping of various themes of comedy management research.

***Keywords:** comedy, management, arts management, literature review*

INTRODUCTION

Comedy is one of the traditional arts that is important to study from the perspective of performing arts management. Comedy has taken root and has grown into a part of Indonesian people's life. Javanese society has recognized the comedian profession since the IX century AD. This opinion is based on the contents of the Kuti inscription (written July 18, 840), which mentions the existence of a profession of 'banol interpreter.' The word "abanol" means to joke or joke. The joke at that time was included in the group of 'sang mangilala drbya haji', namely palace officials who received salaries from the palace (Haryono, 2008).

The modern attempt to make comedy a 'serious' object of study emerged in 1914. The research was initiated by Francis Macdonald Cornford, an Ancient Greek scholar who produced the work *The Origin of Attic Comedy* (Stott, 2005). Research that uses comedy as a formal object has grown and continues to be carried out in various places, including Indonesia.

Research on comedy in Indonesia is carried out from several perspectives in the field of science. Linguistics and literature are the fields of science that talk a lot about comedy. Comedy in the scientific view of language and literature is carried out to examine the use of acronyms in comedy shows (Susdamita et al., 2015), the use of non-conventional implicatures in the Indonesia Lawak Klub (Habrani, Hendrawan Ardiansyah; Isani Kulup, 2017), the principle of cooperation in comedy shows (Arvianto, 2019), the function of pornography associations in humor discourse (Yuniawan, 2007), and humor discourse schemes in Indonesia (Fitri et al., 2019). Although many studies on comedy have been carried out in national and international contexts, systematic literature studies on comedy management are still rarely carried out. This study was conducted to fill the lack of a systematic literature review on comedy research. The method used in conducting a systematic literature review in this research is PRISMA.

Several researchers have carried out a systematic literature review using the PRISMA method. In the Asian context, a systematic literature review introduces the PRISMA method's application in tourism (Pahlevan Sharif et al., 2019). A systematic review of periodic review articles in the tourism sector (Pahlevan-Sharif et al., 2019). Indonesia's systematic literature review method is for parenting reviewers in the digital era (Wahyuningrum et al., 2020). Although many systematic literature reviews have used the PRISMA method, studies discussing comedy management have not been widely disseminated. Based on the literature review that has been carried out, it is concluded that this research is feasible and essential.

MATERIALS AND METHOD

The method used in this research is Preferred Reporting Items for Systematic Reviews and Meta-Analyses (PRISMA). This research was conducted using the PRISMA method through 5 (five) stages of the process, namely: 1) defining the eligibility criteria; 2) defining the source of information; 3) literature selection; 4) data collection; 5) selection of data items. Research using the PRISMA method was carried out by following the protocol for implementing a systematic review of

articles published in 2009 (Liberati et al., 2009). The Prisma method was then refined with PRISMA 2020, including new reporting guidelines, identification methods, article selection, assessing, and synthesizing studies (Page et al., 2021).

The articles used in this literature review were taken from the journal databases of Scopus, Ebscohost, Proquest, and the Garuda portal from 2012-2022. Article searches are conducted online using the keywords “Comedy” and/or “comedy management” and/or “comedy production” and/or “Marketing comedy” and/or “Comedian.” To maintain the reliability of the study, a literature review protocol was developed to guide the literature search. The protocol contains information about search terms, databases, and filtering criteria. Articles to be used must meet three primary standards. First, the piece is published in an art or management journal. The second criterion is that the article must be researched and published in English. The last bar is that the papers used must be based on the theory and concept of performing art.

Based on an initial search with the keywords “Comedy” and/or “comedy management” and/or “comedy production” and/or “Marketing comedy” and/or “Comedian” in the Scopus journal database, 48 matching documents were found. Searching with similar keywords in the Ebscohost database found 35 articles, the Proquest database 95 articles, and the Garuda portal 70 articles. The initial search stage found 248 papers. This initial search result article was then re-selected to eliminate 11 duplicate articles and two articles that did not meet the requirements. Two hundred thirty-five selected papers were then analyzed. Based on data analysis, it was found that 117 papers did not fit the art management theme, and three other articles did not meet the completeness requirements. The final result of the selection contained 115 articles containing studies on comedy management which could be analyzed further. The flow of the section of this research article can be seen in figure 1.

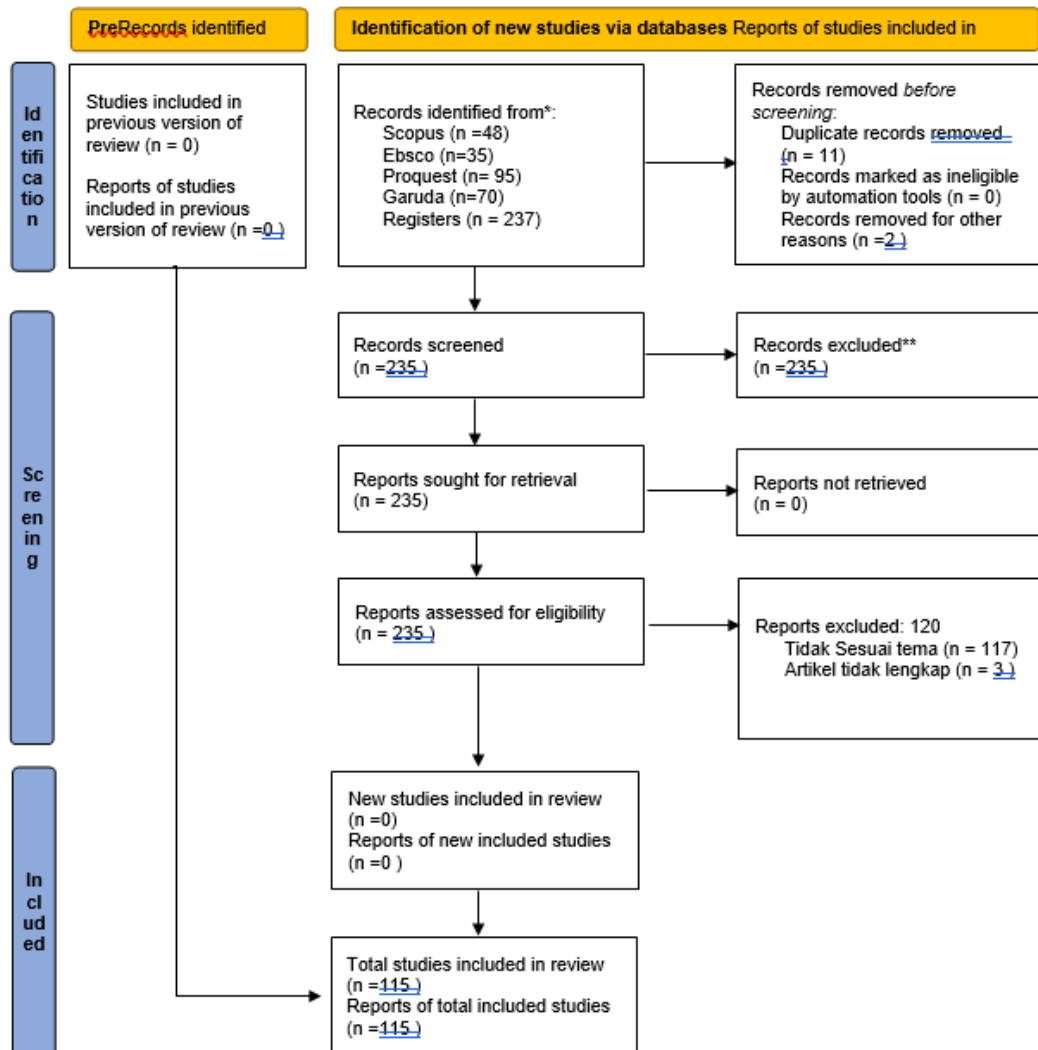


Figure 1. PRISMA 2020 flow diagram

Systematic literature review with the PRISMA method is carried out through checklists that must be met. The list consists of 27 questions to guide the review process and ensure the research process runs smoothly and openly. Details of the list can be seen in figure 2.

Table 1 PRISMA 2020 item checklist			Location where item is reported
Section and topic	Item #	Checklist item	
Title			
Title	1	Identify the report as a systematic review.	
Abstract			
Abstract	2	See the PRISMA 2020 for Abstracts checklist (table 2).	
Introduction			
Rationale	3	Describe the rationale for the review in the context of existing knowledge.	
Objectives	4	Provide an explicit statement of the objective(s) or question(s) the review addresses.	
Methods			
Eligibility criteria	5	Specify the inclusion and exclusion criteria for the review and how studies were grouped for the syntheses.	
Information sources	6	Specify all databases, registers, websites, organisations, reference lists and other sources searched or consulted to identify studies. Specify the date when each source was last searched or consulted.	
Search strategy	7	Present the full search strategies for all databases, registers and websites, including any filters and limits used.	
Selection process	8	Specify the methods used to decide whether a study met the inclusion criteria of the review, including how many reviewers screened each record and each report retrieved, whether they worked independently, and if applicable, details of automation tools used in the process.	
Data collection processes	9	Specify the methods used to collect data from reports, including how many reviewers collected data from each report, whether they worked independently, any processes for obtaining or confirming data from study investigators, and if applicable, details of automation tools used in the process.	
Data items	10a	List and define all outcomes for which data were sought. Specify whether all results that were compatible with each outcome domain in each study were sought (e.g. for all measures, time points, analyses), and if not, the methods used to decide which results to collect.	
	10b	List and define all other variables for which data were sought (e.g. participant and intervention characteristics, funding sources). Describe any assumptions made about any missing or unclear information.	
Study risk of bias assessment	11	Specify the methods used to assess risk of bias in the included studies, including details of the tool(s) used, how many reviewers assessed each study and whether they worked independently, and if applicable, details of automation tools used in the process.	
Effect measures	12	Specify for each outcome the effect measure(s) (e.g. risk ratio, mean difference) used in the synthesis or presentation of results.	
Synthesis methods	13a	Describe the processes used to decide which studies were eligible for each synthesis (e.g. tabulating the study intervention characteristics and comparing against the planned groups for each synthesis (item # 5)).	
	13b	Describe any methods required to prepare the data for presentation or synthesis, such as handling of missing summary statistics, or data conversions.	
	13c	Describe any methods used to tabulate or visually display results of individual studies and syntheses.	
	13d	Describe any methods used to synthesise results and provide a rationale for the choice(s). If meta-analysis was performed, describe the model(s), method(s) to identify the presence and extent of statistical heterogeneity, and software package(s) used.	
	13e	Describe any methods used to explore possible causes of heterogeneity among study results (e.g. subgroup analysis, meta-regression).	
	13f	Describe any sensitivity analyses conducted to assess robustness of the synthesised results.	
Reporting bias assessment	14	Describe any methods used to assess risk of bias due to missing results in a synthesis (arising from reporting biases).	
Certainty assessment	15	Describe any methods used to assess certainty (or confidence) in the body of evidence for an outcome.	
Results			
Study selection	16a	Describe the results of the search and selection process, from the number of records identified in the search to the number of studies included in the review, ideally using a flow diagram (see fig 1).	
	16b	Cite studies that might appear to meet the inclusion criteria, but which were excluded, and explain why they were excluded.	
Study characteristics	17	Cite each included study and present its characteristics.	
Risk of bias in studies	18	Present assessments of risk of bias for each included study.	
Results of individual studies	19	For all outcomes, present, for each study: (a) summary statistics for each group (where appropriate) and (b) an effect estimate and its precision (e.g. confidence/credible interval), ideally using structured tables or plots.	
Results of syntheses	20a	For each synthesis, briefly summarise the characteristics and risk of bias among contributing studies.	
	20b	Present results of all statistical syntheses conducted. If meta-analysis was done, present for each the summary estimate and its precision (e.g. confidence/credible interval) and measures of statistical heterogeneity. If comparing groups, describe the direction of the effect.	
	20c	Present results of all investigations of possible causes of heterogeneity among study results.	
	20d	Present results of all sensitivity analyses conducted to assess the robustness of the synthesised results.	
Reporting biases	21	Present assessments of risk of bias due to missing results (arising from reporting biases) for each synthesis assessed.	
Certainty of evidence	22	Present assessments of certainty (or confidence) in the body of evidence for each outcome assessed.	
Discussion			
Discussion	23a	Provide a general interpretation of the results in the context of other evidence.	
	23b	Discuss any limitations of the evidence included in the review.	
	23c	Discuss any limitations of the review processes used.	
	23d	Discuss implications of the results for practice, policy, and future research.	
Other information			
Registration and protocol	24a	Provide registration information for the review, including register name and registration number, or state that the review was not registered.	
	24b	Indicate where the review protocol can be accessed, or state that a protocol was not prepared.	
	24c	Describe and explain any amendments to information provided at registration or in the protocol.	
Support	25	Describe sources of financial or non-financial support for the review, and the role of the funders or sponsors in the review.	
Competing interests	26	Declare any competing interests of review authors.	
Availability of data, code, and other materials	27	Report which of the following are publicly available and where they can be found: template data collection forms; data extracted from included studies; data used for all analyses; analytic code; any other materials used in the review.	

Figure 2. PRISMA 2020 item checklist

FINDINGS/RESULTS

The primary data of this study were 237 articles selected from journals in the Scopus, Proquest, Ebsco, and Garuda portal databases. Selected articles were then analyzed in Microsoft Excel format. The data analysis process was carried out by assessing the suitability of the paper with the theme of comedy art management and the suitability of the research time limit between 2012-202. The results of data analysis found a total of 115 articles with theme suitability with comedy art management and were carried out from 2012-2022. The format of the article data processing regarding comedy art management can be seen in Figure 3 below.

#	B	C	P	T	U	V	W	X
1	Authors	Title	Abstract	Kesimpulan	Fungsi Manajemen	objek amatan	Tema	jenis komedi
1	Kenley ME	Il Mattaccino: Music and dance of the matakchin and its role in Italian comedy	Il Mattaccino takes his name from the Italian word matto, meaning 'mad' or 'crazy'. Choreographies called Il Mattaccino and La Mattaccinata, named after this performer, have been called the dances par excellence of the professional improvised comedy that came to be known as the commedia dell'arte. Called 'matakchins' in English, these masked dancers performed acrobatic feats and moreisque dances with high leaps, wearing bells on their legs to accentuate their rhythmic motions. Mattaccini did not originate in the comedy they antedate the commedia. Their grotesque gestures were similar to street entertainers and saltimbanques, and their moreisque choreography had been part of mascherate		1 produksi	Acara komedi	musik dan tarian dalam komedi Italia	komedi
2	Greengross G, Martin RA, Miller G	Personality traits, intelligence, humor styles, and humor production ability of professional stand-up comedians compared to college students	Individual differences in humor production ability are understudied, especially among experts. This is the first quantitative study of personality traits, humor production ability, humor styles, and intelligence among stand-up comedians. It analyzes data from 31 comedians and 400 college students with regard to the Big Five personality traits (NEO-FFI-R), the Humor Styles Questionnaire (HSQ), a humor production task, verbal intelligence, and, for the comedians, a measure of humor production ability.		1 produksi	komedian	perbandingan gaya penulisan materi komedi	standup
3	Greengross G, Martin RA, Miller G	Childhood experiences of professional comedians: Peer and parent relationships and humor use	This study examines a commonly held belief, left over from psychoanalytic theories of humor as a coping mechanism, that relationships with parents strongly influence comedians' temperaments and career choices. Thirty one professional stand-up comedians and 400 students completed the Parental Bonding Instrument (PBI), which concerns recollected parental care and protectiveness, and a new self-report questionnaire that measures popularity and humor use among peers during adolescence. Results show that comedians' parents did not differ from students' parents in care or protectiveness, and comedians did not differ from students in adolescent popularity, but comedians did use more humor among adolescent peers (were more likely to be class clowns, make fun of others, laugh at themselves, and be the butt of jokes). The		1 sumber daya manusia	Komika	pengaruh latar belakang orang tua dan standup komedian	standup

Figure 3. The format of Article Data Processing

A. Managerial aspects of Comedy Research

The field of management science is closely related to the study of comedy. From the 115 articles studied, four major groups of managerial research were obtained, namely production management 69%, consumption/appreciation 23%, human resource management 3%, and distribution of work 5%, as shown in Figure 4 below:

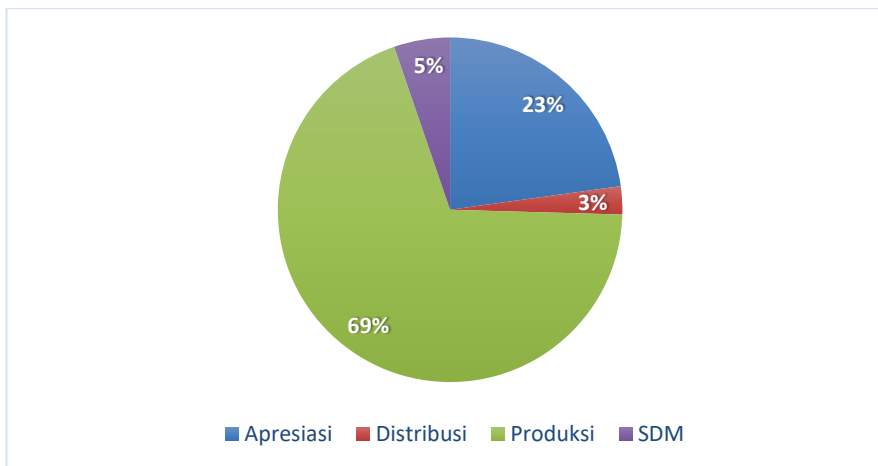


Figure 4. Managerial Aspects of Comedy Research

Research in comedy production is the most researched managerial area, with 69% of the total article population. Studies in this area, among others, discuss research on comedy shows (Kenley, 2012), research on the ability of standup comedians to produce comedy material (Greengross et al., 2012), directing comedy dramas (Raheem, 2018), and several other themes which will be explained in next sub-chapter. Comedy production management research has become the dominant study considering the phenomena in the field that are easy to see and observe.

Distribution management is quite widely studied, with a proportion of 23%. Comedy distribution management research discusses various comedy strategies presented to the audience. Some of the themes that exist in this field of study are comedy performances at funerals (Pype, 2015), comedy performances in the contemporary art space (Williams, 2017), and comedy in the digital realm (Dalila, 2020).

Research on comedy human resource management (HR) ranks third with a proportion of 5%. Research on HR management, among others, discusses the background of a standup comedian (Greengross et al., 2012), comedy as a permanent or part-time job (Double, 2015), and comedian talent search (Friedman, 2014).

B. Comedy Research Object

Comedy research was conducted on 115 articles, and grouping the observed objects showed seven main groups of observed objects. The things observed in comedy research include: comedy shows at 8%, general comedians at 11%, comics at 33%, comedy films at 8%, documents at 19%, comedy TV programs at 17%, and several other objects observed at 4%. This grouping effort shows that studies on comedy are mostly done on standup comedy art and comedy TV programs in the academic world.

The majority of research on comedy is conducted on comics, with a standup comedy research context of 33% of the article population. Komika (stand-up comedians) have become the object of research because articles entered and published in electronic journal databases come from the Americas and Europe, where the standup comedy tradition is very advanced. This study also separates comedy in general from standup comedy. This separation is based on the significant character differences between the production and distribution of standup comedy and comedy. The object of observation that became the second largest comedy research material was documented by as much as 19% of the population. Documents studied

in comedy research can be in the form of library sources (Anwar, 2019), documentary films (Speed, 2020), comedy scripts (Booker, 2020), and recordings of comedy shows (Adekunle, 2020). The distribution of comedy research objects studied in 2012-2022 can be seen in figure 5.

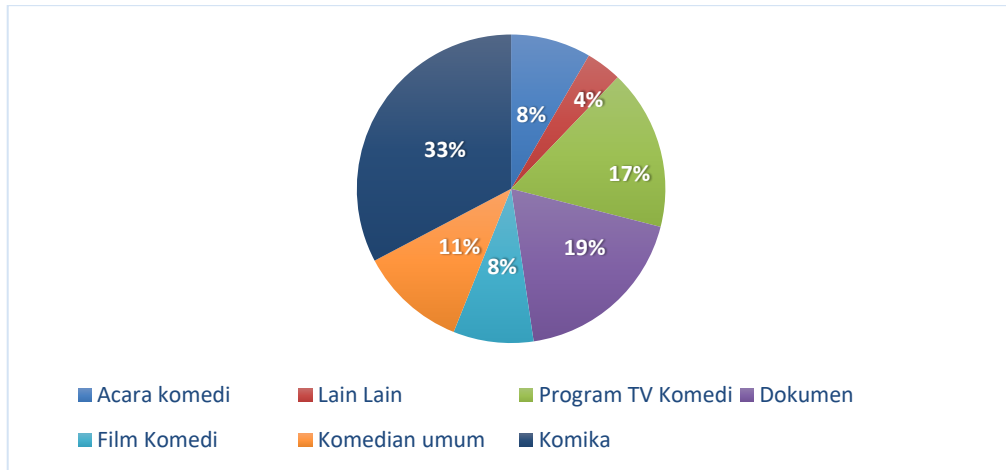


Figure 5. Comedy Research Object

C. Types of Comedies Researched

Research on comedy management is grouped into three main classifications of the type of comedy studied. The classification is research on comedy films 6%, comedy research in general 39%, and research on standup comedy 55%. The art of solo comedy/standup comedy attracts the attention of most researchers. Standup has been so popular worldwide in the last ten years so much research on standup comedy has been done. The distribution of comedy types studied in 2012-2022 can be seen in figure 6.

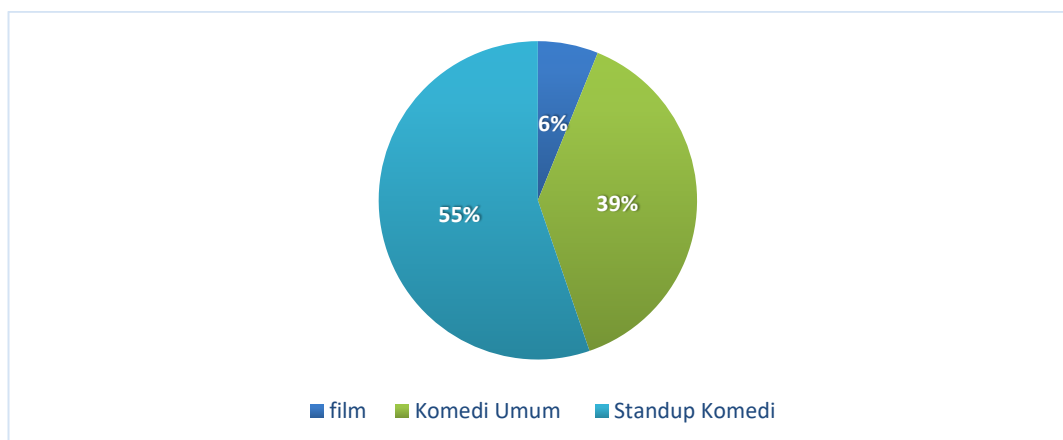


Figure 6. Types of Comedies Researched

D. Distribution of the Number of Comedy Research

Research on comedy management has continued to increase since 2012 until reaching its peak in 2018. The number of comedy research decreased in 2019, probably due to the Covid-19 pandemic. Since 2019, research on comedy management has continued to decline. However, the number of studies in 2022 is uncertain. Data collection in this study was carried out in August 2022, so additional new research articles may be published until December 31, 2022. The distribution of the number of comedy arts management research between 2012-2022 can be seen in figure 7.

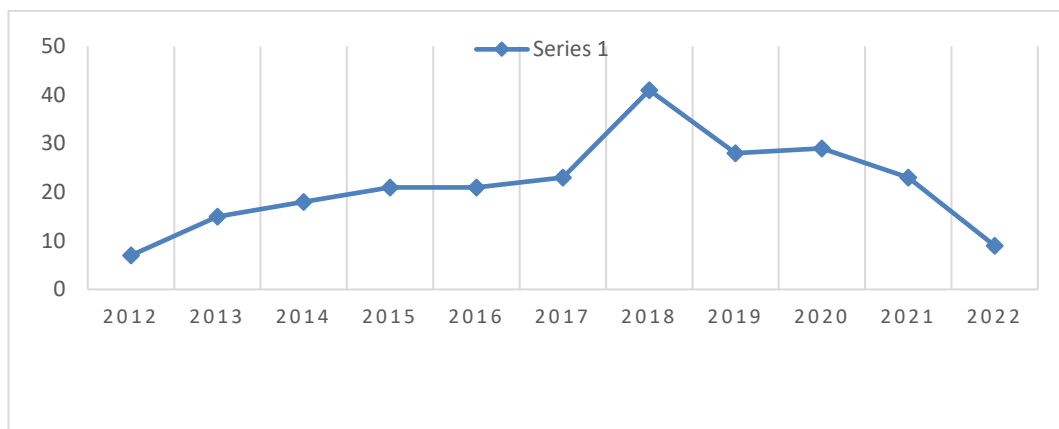


Figure 7. Distribution of the Number of Comedy Research
(The year 2012-2022)

E. Comedy Management Research Theme

Based on data analysis conducted on 115 articles, the main topics of comedy management can be classified into four main categories, namely:

- 1) Production management
- 2) Distribution management
- 3) Human resource management
- 4) Consumption and appreciation of works

The distribution of various comedy art management studies themes is broad, engaging, and can be studied from multiple perspectives. This finding is in line with the opinion of Evard and Colbert. They state that art management science can be called a new field of science for its contribution, which makes it different from general management science (Evard & Colbert, 2000). This finding confirms as well as shows that although comedy arts management research has been carried out

in various fields, art management research still has characteristics that distinguish it from management studies in general.

Based on the proportion of the number of articles collected, it can be seen that the most studied art management research theme is art production management, followed by art consumption/appreciation, human resource management, and art distribution management. This finding indicates that the distribution of comedy art management studies topic is not evenly distributed, and many areas still need to be explored.

Details of the distribution of the main areas of art management research can be seen in figure 8. Each of the main areas of art management has a variety of exciting topics. These topics are essential to explore to show the distribution of research themes in arts management.



Figure 8. Main Topics of Comedy Management Research

Each comedy arts management theme has sub-themes and detailed information that will help understand the variety of comedy research. The various clear pieces of comedy art management can be seen in Figure 9.

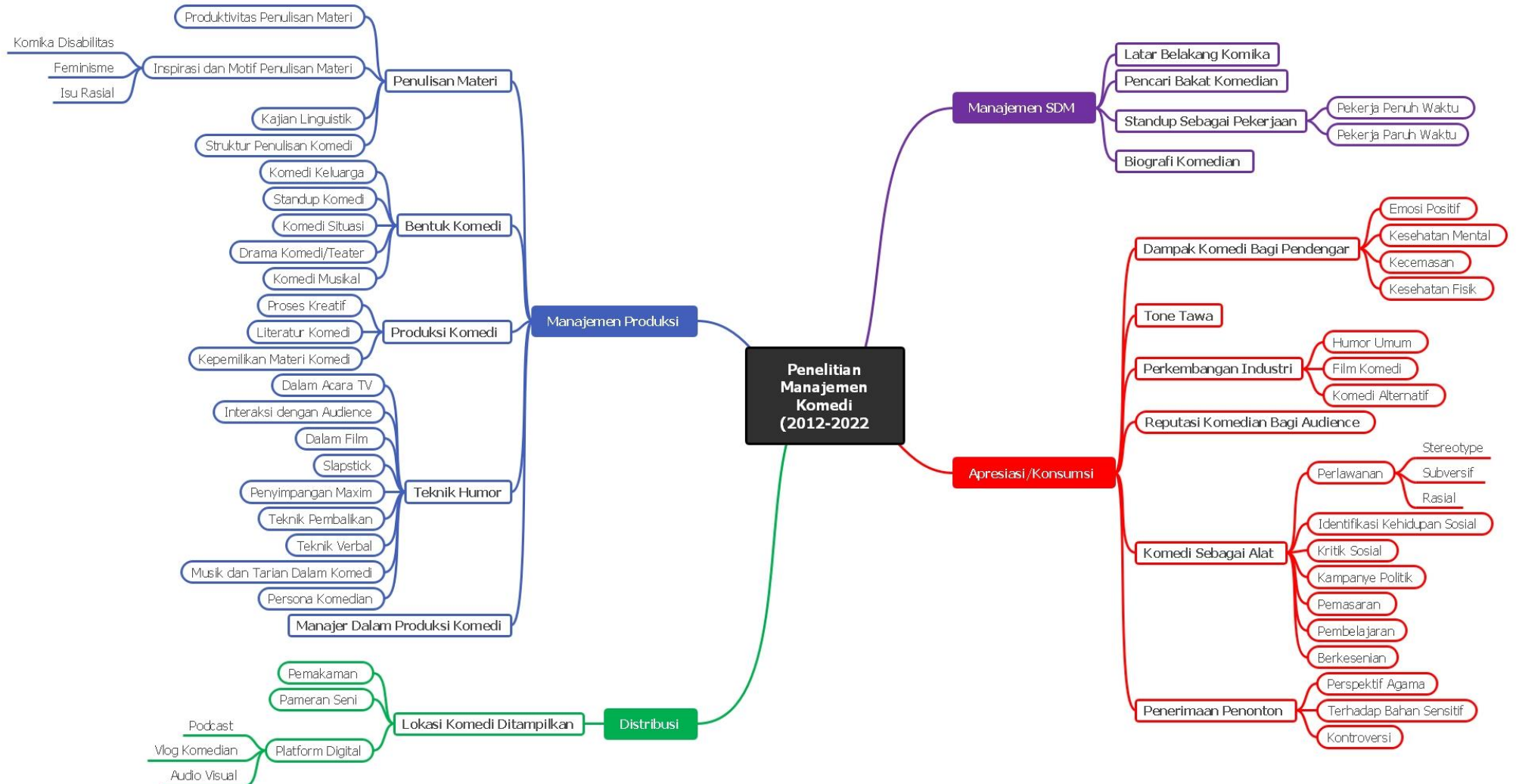


Figure 9. Comedy Management Research

1. Production management

Research in comedy production management is divided into five main topics: writing comedy material, comedy forms, comedy production, humor techniques, and managers in comedy art production. Each mapped case has a subtopic which is a detailed explanation of the study theme. The comedy technique theme is the most explored research with nine sub-themes. Most miniature research piece has excellent development opportunities in research on the role of managers in comedy art production. Details of the topic of the study of art production management can be seen in Figure 10.

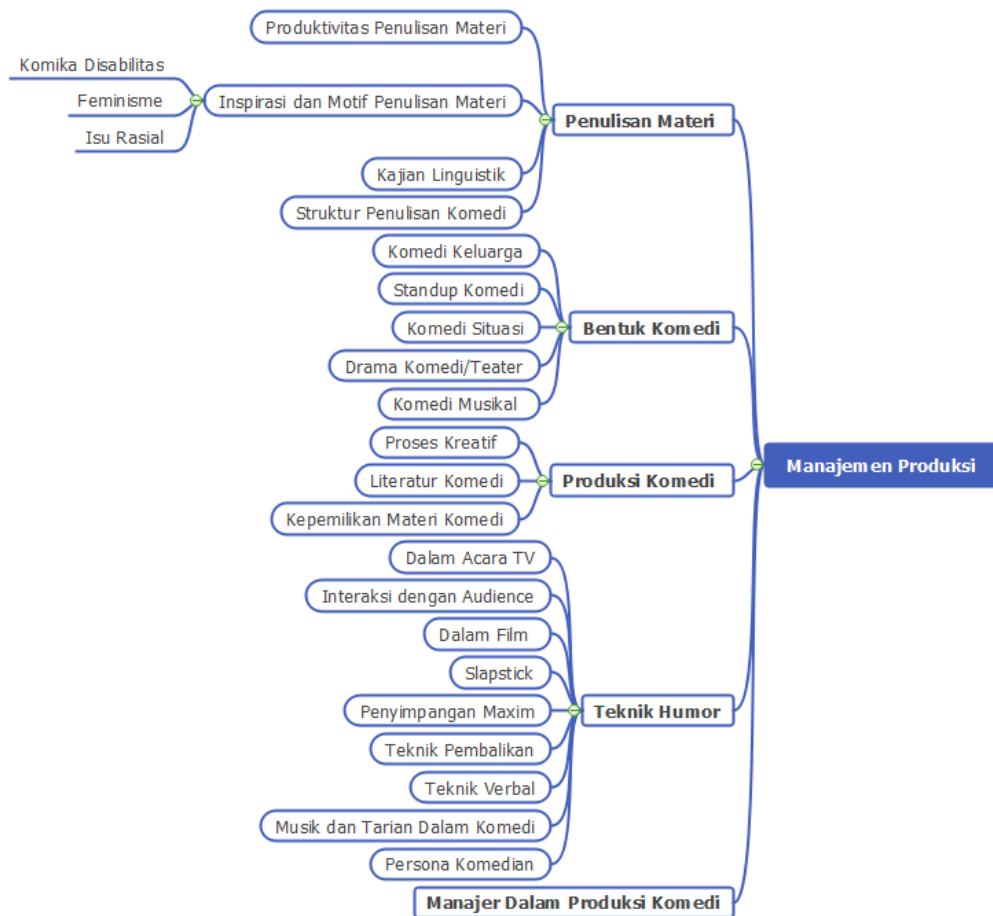


Figure 10. Production Management

In general, art management means cross-art management research or overshadowing all fields of art. The production aspect discussed in the management article, in general, shows the discussion of art production management in general, which is further than the discussion on the production of works. This finding thinks that three main networks are operating in art production. These are conceptual, production, and distribution networks (Wickham et al., 2020). This finding

becomes a vital input that underlies the development of research in the field of art management carried out in comedy art studies.

2. Distribution management

Distribution management is closely related to the marketing concept. Research on art marketing management concerns a set of processes for creating, communicating, and delivering value to consumers and maintaining relationships with consumers for the benefit of the organization or stakeholders (Peter & Donnelly, 2011). Comedy art distribution management research studies how comedy is presented and where the art can be consumed. Several studies discuss how comedy is shown in the context of funerals (Pype, 2015), at contemporary art exhibitions (Williams, 2017), and the distribution of humor works through digital platforms. Comedy distribution through digital media is divided into several specific studies, namely: 1) Comedy distribution through podcasts (Dalila, 2020), vlogs(Hirzalla et al., 2013), and audio-visual recordings (Ardelia, 2018). A map of the variety of comedy work distribution management research can be seen in Figure 11.

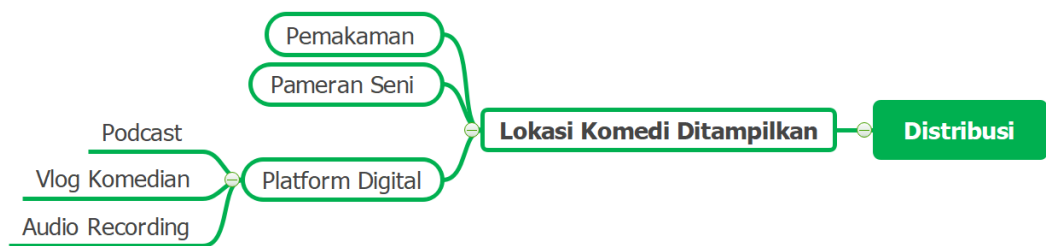


Figure 11. Distribution Management

3. Human resource management

Boxall & Purcell (in Hanson, 1982) stated that human resource management is all activities related to managing work relations in the company. The term 'employee relations' will be used as equivalent to the term 'labor management' (Hanson, 1982). Various human resource management research in comedy is closely related to how comedians are produced. This theme is still rarely researched and has excellent development potential. The map of various comedy arts management research in HR management can be seen in figure 12 below.



Figure 12. Human Resource Management

4. Consumption and appreciation of works

The study that is quite a lot conducted in comedy management research is about appreciating comedy art. Comedy is examined to see its contribution and impact that can be caused in society. Humor has a direct and indirect effects. The immediate impact of comedy consumption is physical changes in the form of decreased blood pressure (Fauziningtyas, 2019), reduced anxiety (Mahajudin, 2019), mental health (Jarvie et al., 2013), and the emergence of positive emotions (Zuchrufia, 2013). The indirect impact of comedy is how comedy can provide contributions to social situations in society.

Comedy is also widely studied as a tool to achieve goals. Humor is used to fight stereotypes (Bower, 2014), as social criticism (Tonder, 2014), as a tool to identify social life (Smith, 2015), and even as a means to make subversive efforts (Quirk, 2016). Details of information on the various mapping themes of appreciation/comedy research can be seen in figure 13.

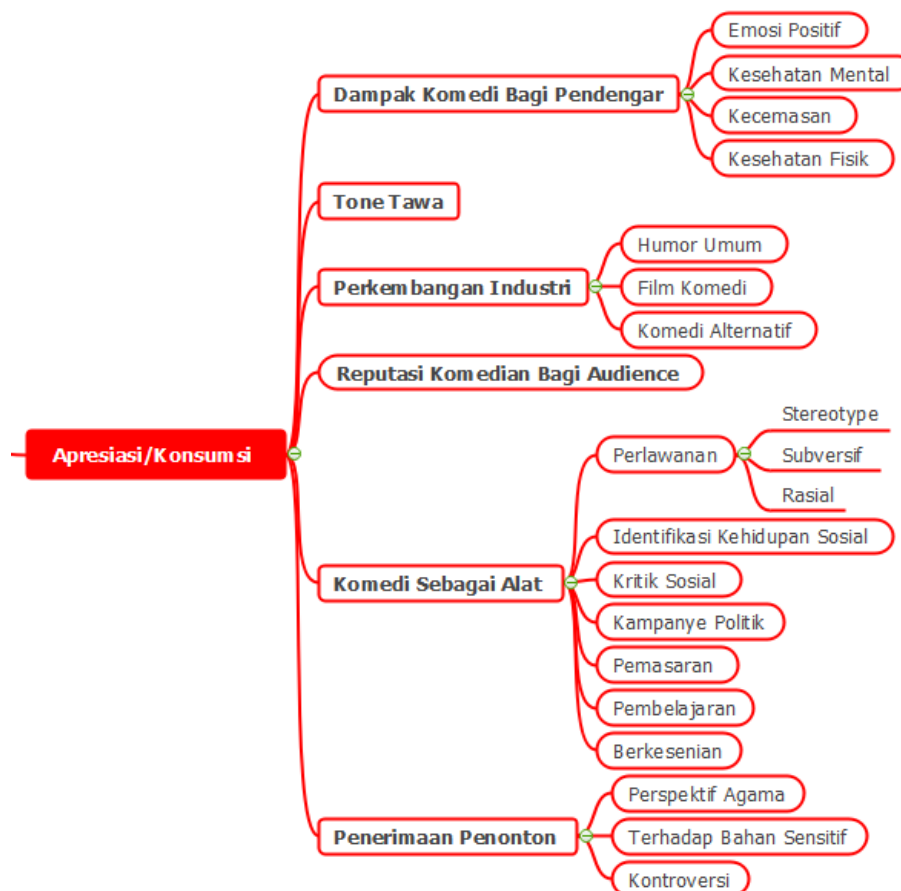


Figure 13. Consumption and Appreciation of Works

DISCUSSION

The research concludes that the topic and subtopic research on the management of comedy art is extensive. The topics and subtopics must be mapped to see the extent to which the study has been carried out and the potential for developing the field of comedy management in the future. The theme that is still rarely examined and studied in the context of humor research outside of comedy standups and discussing the manager of comedy artists.

Although it has been able to provide a general picture of the distribution of research themes in the field of art management, this research has limited sources of journal articles that are only taken from 4 research database managers. Therefore, this research has not yet correctly re -prescribed how great the diversity of the fields of comedy art management is in the world and Indonesia in particular. The development of mapping various research topics in the field of comedy art management needs to be done with a broader source of the article.

CONCLUSION

This study shows that the study of comedy management, especially comedy management outside the context of comedy standups, still needs to be done. A study still needs to be developed about comedian managers, the education process of prospective comedians, and the marketing of comedian services.

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