

Adaptation of Multi-platform Broadcasting Management in the Disruption Era: A Case Study of Private Television in Indonesia

Anggi Arifudin Setiadi^a, Subhan Afifi^b, Basuki Agus Suparno^c

^{a,b}Universitas Islam Indonesia

^cUPN Veteran Yogyakarta

Abstract. The disruption era is characterized by massive, rapid and unpatterned changes, causing uncertainty, unclear direction and complex relationships between factors driving the change. This epoch is accelerated by the massive use of digital technology with several main characteristics, such as the increasing importance of artificial intelligence, the internet of things, virtual reality, and three-dimensional printing machines. Such rapid changes require private television managers to adapt broadcasting practices to capture opportunities and anticipate threats. Taking a case study of private television in Indonesia, this article explores how multiplatform broadcast media adjust to such rapid changes. Applying the value chain concept as a theoretical framework, this study investigates five essential aspects of the broadcast production chain: content creation, packaging, scheduling, distribution platform, and user interface. The research method was descriptive qualitative with in-depth interviews, observations, and documentation studies as the primary data collection methods. This study shows that the packaging aspect is a new strategy in multiplatform broadcasting management by determining the target audience of a packaged program. The user interface strategy using multiple platforms allows the interaction with the audience. The broadcasting work management system using Trello enables television workers to work anywhere without coming to the office. Flexibility and time efficiency are applied in broadcasting work management. At the same time, the target market of the millennial generation who rarely watches television but watches YouTube broadcasts is responded by designing programs and channels that are more suited to the millennial character.

Keywords: Multiplatform broadcasting management, disruption era, broadcasting value chain, private television

Article Info

Article History

Received:
28 October 2021

Revised:
20 December 2021

Accepted:
29 December 2021

1. Introduction

Television users in Indonesia experience change every year. Data from Hootsuite shows that in 2016 the duration of watching television in one day was 2 hours 22 minutes, while in 2017, it was 2 hours 23 minutes a day, then in 2018, it became 2 hours 45 minutes, and in 2019 it increased by 2 52 minutes watching television in one day. However, Hootsuite data also shows an increase in internet usage. Internet users in 2016 in one day spent 4 hours 42 minutes surfing in cyberspace, while in 2017 it rose very high for 8 hours 44 minutes, then in 2018 for 8 hours 51 minutes, and in early 2019 internet users became 8 hours 36 minutes.

In a democratic broadcasting system, the content of television broadcasts must be based on the public interest, not solely for personal interests in business or political matters. The increasing number of television stations in Indonesia proves that people need media to provide various information and entertainment. Currently, television programs are generally entertainment, featuring violence, sexuality, criticism, and degrading human dignity.

According to Hidayat (2015), making the broadcast media business is not easy. Managing broadcast media is the same as managing humans. Broadcast media requires creative human resources and works according to the three main pillars of broadcast media, namely engineering, programming, and marketing. The success of broadcast media depends on good management of broadcast media. Broadcasting management has the task of designing, implementing to evaluating, and coordinating with existing resources. However, conditions in the current era of disruption make a person's lifestyle and tendencies change.

The increasing use of digital media assumes that digital media dominates conventional media. However, research by Nielsen for *Consumer Media View* reveals that 97% of Generation Z aged 10-19 still watch television, while 50% access the internet, 33% listen to the radio, 7% watch pay television, and 4% read print media. In the Millennial Generation aged 20-34 years, 96% watch television, and 58% access the internet. Generation X aged 35-49 years watch television as much as 97%, listen to radio 37% but only 33% for internet access, The older a person gets, access to the internet decreases where the *Baby Boomers* (50-60 years old) watch television, % listen to the radio and 9% access the internet (<https://www.nielsen.com/id/en/press-releases/2016/gen-z-konsumen-potensial-masa-future/> accessed on September 14, 2019).

The industrial revolution is also a factor in changing people's habits and lifestyles. Indonesia is starting to transform to survive in this era of disruption. The television industry in Indonesia must also participate in keeping up with the fast-paced changes not to be abandoned by viewers. There are many things that the television industry must prepare for the 4.0 industrial revolution in Indonesia. The development of television in Indonesia from

year to year has undergone changes ranging from acquisitions to the emergence of new private televisions. The era of disruption has also changed the behavior of today's television viewers. The average viewer spends only a short time watching television; the rest watch television via *smartphones* wherever and whenever (Prabowo, 2012).

Competition for private television is also getting tougher with the emergence of NET TV. NET TV Today's Television is an alternative for television entertainment. NET TV comes with different program formats and content from other TV stations. In line with the development of information technology, NET TV was founded with the spirit that entertainment and information content in the future will be more connected, more public, more immersive, more personal, and more accessible. That's why, from the start, NET TV came up with a concept *multiplatform* so that viewers can access unlimited NET TV shows rating anytime and anywhere.

Rating and channel share NET TV seems to have decreased compared to the two televisions that are members of the Indonesian National Television Association (ATVNI), namely Rajawali Televisi and KompasTV. NET TV with a blue line is in the middle of experiencing a decline. Nielsen processes this result based on a recapitulation of audience data from 12 February 2017 to 25 January 2019.

NET TV as a new television, experienced delays in broadcasting transmitters in cities that were the object of Nielsen's survey in Indonesia. The network expansion process carried out by Rajawali Televisi, KompasTV, and NET TV is very different. Rajawali Televisi is a networked television network that reaches 45 cities in Indonesia. KompasTV broadcasts through local television stations by relaying programs from KompasTV. Thirty-three local television stations belong to the KompasTV network. Meanwhile, NET TV reaches 43 transmission stations. The three television stations appeared on the air after being filled with 11 television stations in Indonesia, and of the three established the ATVNI Association.

The NET.TV management strategy can be analyzed using the broadcast management strategy that has been outlined by Lucy Kung on Strategic Management in the Media Television (2008:55). The era of disruption today makes the strategies implemented by each television, especially NET TV, different. Value chain analysis is a tool used to create value for its customers to achieve a competitive advantage. Technological progress is an important aspect but will be detrimental if the right management strategy does not support the use of technology. It is very interesting to study in analyzing NET TV broadcasting management. This research is expected to be a lesson for the development of private television in Indonesia.

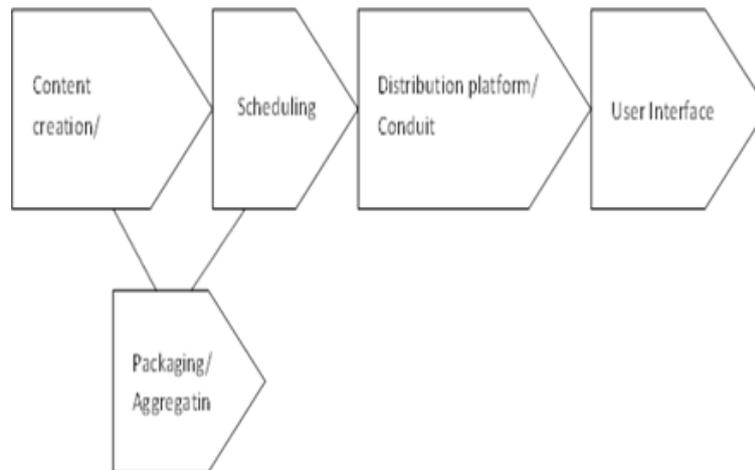


Figure 1. Strategic management of television

2. Methods

The type of research used in this research is descriptive qualitative. This method is because the researcher wants to explain the broadcast management of NET TV and its implementation in dealing with the Era of Disruption. This is explored in-depth to the subject and object of research to obtain complete data as material for discussion. This research uses a case study design because this design is considered more suitable if the study's central question is *how* or *why*.

The sampling method is *purposive sampling* or based on specific considerations. Subjects in this study based on the research objectives are representatives of the parties involved in the formulation of broadcasting management and implementation. The CEO, the program research and development division at NET TV, and the marketing division are among them. However, the researcher was only able to do a few interviews with Wishnutama as CEO. Then the researcher was assisted by the research and program development division and the marketing division of NET TV. At the same time, the object of this research is the management of NET TV broadcasting in the face of the Era of Disruption.

There are two types of data sources to be collected in this study, namely primary data and secondary data. Primary data is done by searching information for sources involved in NET TV Broadcasting Management. At the same time, secondary data is done by observation and documentation. Observations were made starting from reading some online news, then viewing several programs and studios on NET TV, then looking for information related to NET TV with employees. They are then documenting several programs, starting from the

production process to broadcasting a program. Researchers were invited to see the production process of the program “Ini Talk Show.”

This research carried out data analysis techniques in this study in three ways: data reduction, data presentation, and concluding. The data validity technique that the researcher will use is the source triangulation technique. Source triangulation refers to the researcher's efforts to access more varied sources to obtain the same data.

3. NET.TV Broadcasting Strategy

Changing times have become very complex when technology wars are increasingly visible. The era of disruption becomes a reference in human patterns and characteristics. Changes in human behavior are also influenced by technology. Before there was a *smartphone*, humans could only watch one-way television or could only see and listen to the served programs. In the era of disruption, television became a box that could perform internet searches, presentation tools to *display* on a queue device at a bank, or videos of a company's profile.

a. Content Creation

Broadcast content from NET TV is partially self-produced (*in-house production*) and acquired. Creating an interesting content that the audience can enjoy is not easy. NET TV as a television with a target market of the millennial generation has a very long research stage. NET TV has a mission to produce creative, entertaining shows and improve the quality of the content that is broadcast. In broadcasting, NET.TV has several programs divided into content, including:

- NET Documentary (Lentera Indonesia Indonesia Bagus)
- NET News Entertainment (NET 5, NET 12, NET 10, Indonesia Morning Show, Good Afternoon, Custom Protection NET 86)
- NET Entertainment (The Comment, We Sing for You, Tonight Show, Sarah Sechan, Today's Family, this is a Talkshow, Neighbors of the Age, The East).

The distribution of the above content is intended to attract the attention of the millennial generation to get newer and more modern program content. This is as explained by the interviewee in the following interview excerpt:

We determine our target audience based on our vision and mission, by reducing through entertainment, our target is in the A and B Social Economy Level, because we believe, our program is specifically for young people and families in grades A and B. (Nova Wahyudi, Research and Program Division, 7 November 2019)

b. Scheduling

Broadcast Programming is the organization of radio and television programs on a daily, weekly or monthly basis. Programming is a synonym for scheduling. The television industry in general uses a strategy to win viewers by presenting several new or excellent programs at certain hours in order to compete with other television industries.

NET TV has strategically planned its programs, so that viewers can enjoy their favorite programs. The scheduling process of an event program includes several factors, namely the available audience, the strengths and weaknesses of competitors, audience habits, audience patterns, what viewers like, what advertisers need and like, production and income costs, program inventory and the ability to produce program events. Determination of the program schedule is seen from every hour because each hour has a different composition of viewers, it is important in determining the program to find out who the viewers are at a certain time to match the content and concept of the program. This is as explained by the interviewee in the following interview excerpt:

We implement this planning process in several stages, before making the program we plan by looking at the competition from other televisions, then we look at the program references that don't exist, or we Usually we see a television program and then we modify it to make it different and more interesting to serve to viewers at home, in this case the Research Team to the Production and Program Division also intervened in the discussion of planning the program, to Mas Tama (CEO NET TV) Pun participate in planning the program. (Nova Wahyudi, Research and Program Division, 7 November 2019)

c. Distribution Platform

The era of disruption makes people want easy access to media. In this case, NET TV operates one to many transmissions to network TV for free to air and has used multi-platform to disseminate its broadcasts. In addition to broadcast distribution, NET TV also broadcasts its programs via satellite broadcasts, such as Usee TV, First Media, Orange TV and Transvision. NET TV broadcasts can also be watched streaming through the official website <http://www.netmedia.co.id/live-streaming> via smartphones or laptops. This makes it easier for the millennial generation to be able to access it anytime, anywhere to be able to enjoy selected programs.

The ease of accessing live broadcasts on NET TV provides facilities for the millennial generation to watch NET TV on YouTube with *Full HD (Full high definition clearer)* quality on screens *smartphones*, laptops, or *smart tv*. However, for regular

programs, NET TV does not broadcast these programs live on Youtube. *Streaming* via Youtube is only done when there *are events* certain. Youtube makes it easy for NET TV viewers who missed the program to re-access the show. Not all of the programs on NET are shown on YouTube. This is because NET TV's strategy wants viewers to watch the show directly on television or through an application from NET TV. Ads from YouTube are not able to finance production for a long time. For advertisers, Youtube also provides an advantage because the *superimpose* in the show can be seen again by viewers continuously.

NET.TV has a *multiplatform* in spreading its broadcasts. In addition to operating with *one-to-many transmission* to network TV on a basis *free-to-air*, NET. also broadcasts its broadcasts on several cable TV channels, such as First Media, Orange TV, Big TV, and Telkomvision, whose broadcasts are in Bandung. NET broadcast. It can also be watched streaming on the website, on Android and Apple apps, and non-streaming on Youtube. Youtube only live streams if there are special events, such as media birthdays. Youtube makes it easy for viewers who missed a program/event to be able to re-access the shows they want to watch.

d. User Interface

Technological developments are increasingly rapid in the era of disruption. Clayton M Christensen, in his book *Disruption* by Rhenald Kasali explains that disruption has become very popular because it moves in line with the development of technology and information applications that can change a pattern of society from generation to generation. The television industry was also affected by the effects of this disruption. The new breakthrough made by NET TV in the creation of applications *streaming* addresses the challenges of disruption. The application makes it easier for viewers to access, view television shows anytime anywhere, provide *feedback* to the television industry, can interact with the television industry to provide suggestions or comments on the desired program, and can take part in determining which guest stars will appear, can be used as an evaluation material when viewers criticize some programs. Social media created by NET TV provides information about programs and footage in each episode. This is done to reduce the distance between the program and the audience. NET TV uses social media, including Facebook, Twitter, and Instagram.

NET TV manages social media to create *engagement* with viewers, especially the millennial generation by disseminating information about on-air and off-air programs such as seminars and as a means of promotion and actively creating social media

content. In addition, social media is used to maintain and even increase the number of viewers.

The relationship between NET TV and its viewers or netizens (citizens on the internet) makes NET TV develop an application that can communicate in two directions and build closer relationships, making this application supported by the latest technology and adapting to the needs of Android and iOS smartphone users. Where an application can be downloaded via the Play Store or App Store, several applications that make it easy for viewers to interact and create their own content, namely, NET Z, ZULU, NET Connect, NET Jalan-Jalan, and NET CJ (Citizen Journalism).

Three years NET TV was established, precisely on its 3rd anniversary on May 29, 2016 launched a news site that provides a decent source of news and has high credibility. The news portal NETZ.id presents news with contemporary tastes, facts in the news are very important in presenting information, not only showing news but also supported by attractive visuals. NETZ can be accessed through the netz.id website as well as on the android and iOS applications, in the NETZ application there is a Story menu, which displays information related to the profile of someone who is an inspiration. Around Me, which displays news packaged in writing and added with videos, which makes the portal more interesting. Trending is a menu that displays a selection of frequently visited news such as updates, living, inspiration and entertainment.

There are several advantages that NET TV gains by creating their own programming content site. One of the advantages is that they will get a greater financial benefit. If they have their own site, of course they can freely work with sponsors who certainly promise greater profits. In addition to financial benefits, NET TV will be freer to determine what content can be presented by them. It is undeniable that YouTube has restrictions that make it difficult for users to freely upload the content they want, for example, audio-visual content copyright issues).

e. Packaging

Strength of packaging/packaging is needed in this industry. High creativity in packaging a program is not an easy matter. The NET TV program is the result of the creative team as well as programs that have acquired from many parties, such as the programs "*Asian Next Top Model*", "*Home of Badminton*" and "*Tonight Show*". The talk show program on NET TV is very diverse, ranging from Sarah Sechan, Tonight Show and Ini Talkshow. The achievement of Ini Talk Show was nominated for the Asian Television Program as *The Best Comedy Program* in 2014 (www.netmediatama.co.id).

Wishnutama as CEO of NET TV, who previously was also a director at several television stations, created almost the same programs but with different programming techniques. Some programs were successful and some failed, such as the Gebyar BCA program which was also present on NET TV, becoming a new concept in soft selling packaging on NET TV—bringing together several top guest stars to collaborate on playing music genres in certain themes. This became a mainstay program when Wishnutama started on Indosiar, then it was *repackaged* by the NET TV creative team. According to him, NET TV programs also existed before, such as the 86 programs, when Wishnutama at Indosiar gave birth to the Patrol program, so that the packaging of the 86 program was the result of the packaging carried out.

4. Business Strategy Model

Making a program with good quality content will attract viewers to watch a program. Creativity is critical to reshaping the television industry and business model. Creativity must also be balanced with a *disruptive mindset* or mindset that is always open to new opportunities in every change. The face of the organization will not be the same as the past, meaning that old companies will find it difficult to get out of their old industry traps. The changes that occurred prompted NET TV to display its broadcast programs through the *Video on Demand service* on Usee TV. This collaboration is an advantage because the existing programs can reach more viewers throughout Indonesia. Thus, it is hoped that NET TV can develop more by paying attention to its content and concepts.

The competition that occurs in the television industry is competitive in program content, where viewers want broadcast programs that are educational and contain information. NET TV's failure in managing the television industry is not seeing the target audience. Target targets with the existing conditions are very different. The following is a business strategy model that must achieve the target and can be implemented by the company based on its capabilities.

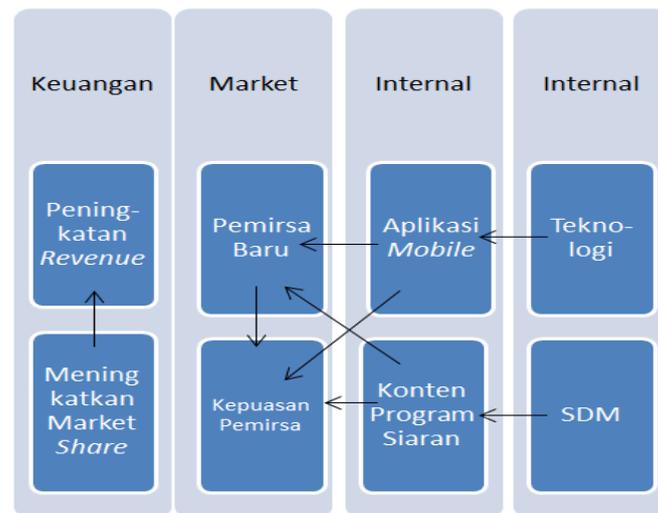


Figure 2. NET TV business strategy

Strategy of managing a television industry must be carried out starting from resources, internal conditions of the company, target market, to achieving success in increasing revenue within a company. NET TV as a television industry has a characteristic where a good industrial management in resource management.

The basic thing in a strategy is that it starts from the part of the resources owned by the basic thing, namely human resources that have criteria according to the company. NET TV's Human Resources must have *skills* special ranging from engineering, production, to managerial. NET TV has reliable human resources, because starting from the *recruitment of* the NET TV management, selecting candidates to evaluating each employee. In 2017 NET TV created an *open recruitment for* Media Development Program (MDP) V which was held at the Sentul International Convention Center on March 22, with more than 30,000 registrants attending and only 200 selected. Wishnutama said that NET TV is not a place to make a living, but working at NET TV is a place to make changes for the better and a place to live big dreams. This is in line with the event's concept, namely "pursuing a dream" to work on NET TV. (MDP V NET TV netmediatama.co.id, accessed on 05 February 2020)

NET TV in managing human resources is very good, by treating its employees as work partners. According to Wishnutama, the television industry, which is supported by the millennial generation, will support creativity. Thus, it is necessary to have a more flexible working atmosphere with facilities according to the millennial generation's needs, such as a workspace without partitions so that teams can connect with one another, an area *playground* to a dining area designed like a cafe. The NET TV workplace design won an award from Style & Decor magazine, in the 2014 Decor Award event as *Best Office Design* with an office concept *long-lasting* design. Thus, employees will feel comfortable in the office. Meanwhile, NET TV work clothes apply several military work clothes, where each

NET TV employee must wear a different uniform in its use, with the military concept making employees feel confident and proud in using the typical NET TV uniform. This is as explained by the interviewee in the following interview excerpt:

In this era of disruption, we are aware that robots will replace everything, from cameras, lighting to equipment technical, which are already robotic, but we believe that humans cannot be replaced by the sophistication of robots, here we implement *people management*, where our friends at NET also feel that every work in the office can also be done at home, the important thing is according to the target or result, managing employees is not easy, we have thousands of employees, in management we also immensely helped the development technology, but in a 24-hour standby my organization to continue monitor the progress of my friends at NET. (TV NET CEO Wishnutama Kusubandio, 8 November 2019)

NET TV in broadcasting broadcast content already uses sophisticated equipment, ranging from cameras to its digital broadcasting system. The use of this technology is in line with the concept of NET TV as modern television, which carries a contemporary theme with the application of technology in it. Technology is used to simplify and lighten employee performance in the concept and creation of a program, the use of digital technology makes NET TV different from other televisions, NET TV has a large HD SNG mounted on a truck, in which there is sophisticated equipment that is used to broadcast when outside the studio.

The internal stage determines how a business will be run, with an innovation process from ideas that will be made to activities that support a business. NET TV also applies in the creation of broadcast program content, this content is created by the production team, but NET TV is currently experiencing changes in broadcast content that is more *mainstream* by bringing up presenters who have often aired on other televisions. Content is something that viewers are looking for because a program with good content will always be enjoyed by its viewers. The Tonight Show has become a very popular program with the millennial generation, with the existence of a *fanbase*, *Tonight Lovers*, making this show eagerly awaited by viewers.

Technology in the era of disruption is developing rapidly; the emergence of several applications that can be downloaded via *smartphones* makes it easy to broadcast an event program. NET TV has a target of the millennial generation, so NET TV has also created a *digital platform* so that it can be accessed by the millennial generation. NET TV applications on the *There are playstore* and *AppStore* not many, so this is a material for evaluation in making applications that can not only access NET TV but can apply such as Vidio or Youtube, so that they can enjoy other channels digitally.

The level of customer satisfaction is expected in the industry. Millennials are the target market for NET TV. However, in reality, not all millennials watch television. Thus, NET TV must change the stigma that an idealist will collide with a realistic one to achieve the target. To make viewers switch television channels, NET TV must create content that can be multi-segmented. This will later build a new audience so that audience satisfaction appears in watching a television show.

Increasing the number of viewers also increases revenue significantly in the television industry. NET TV must be able to increase audience satisfaction to achieve the target with a *high market share*. When it has gone up, advertisers will also definitely place advertisements as expected, in terms of advertising revenues *on air* and *off air* can also be obtained, resulting in a significant increase in building a television industry that competes in this era of disruption, because not only other television stations that are rivals but from the digital line and social media are also competitors.

NET TV, as a television industry, should be able to survive with the sophisticated capabilities and equipment it already has, only changes the target market broadly; in the industry high idealism is very necessary, but must look at the current conditions, by evaluating several parts that are important elements in a television industry will change the strategy that will be implemented by NET TV in the future.

5. Conclusion

NET TV's great attention to technological developments, especially *digital platforms*, has made this national private television station one of the most popular television programs for the millennial generation. In addition to access to program content available on all platforms, NET TV also does not stop creating distinctive programs different from other national private television stations. Even though it is often labeled a television station *modern anti-mainstream* and *cool*, NET TV can still enter the top five in terms of *share rating* because its segmentation only targets middle to upper-class youth. However, behind that, NET TV has succeeded in making its content the ruler of the digital platform. On YouTube, NET TV content reigns at the top. From there, it is evident that the use of new media has indeed become NET TV's main strategy in competing for national private television in Indonesia by using various social media (Facebook, Twitter, Instagram, YouTube and Google+) as well as their special digital channel, namely Zulu.id. Apart from being their content distribution platform, social media is also an engagement medium to create bonds between NET TV programs and their audiences.

However, in the application in the era of disruption, with the target market being the millennial generation, NET TV is not watched via television, so NET TV has decreased performance and changed NET TV's branding from "cooking television" to "It's fun to watch on NET". *Ratings* and *shares* Declining have also reduced advertising spending on NET TV. Only a few programs have become a mainstay in advertising and still survive, namely the Ini Talkshow and Tonight Show programs. We can conclude that NET TV failed to target the millennial generation market with media owner ideals. This makes NET TV a television *mainstream* by displaying the same programs and performers as other private television stations to attract different markets.

Notes on contributor

Anggi Arifudin Setiadi is a lecturer at Communication Department, Universitas Islam Indonesia. Email: anggi.setiadi@uui.ac.id

Subhan Afifi is a lecturer at Communication Department, Universitas Islam Indonesia. Email: subhan.afifi@ac.id.

Basuki Agus Suparno is a lecturer at Communication Studies Program, Universitas Pembangunan Nasional "Veteran", Yogyakarta. basuki.agussuparno@upnyk.ac.id.

References

- Aritasius, S. 2012. *Strategi Transfromasi Konvergensi Media*. Universitas Indonesia.
- Arikunto, Suharsimi. Manajemen 2007. Penelitian. Jakarta: Rineka Cipta. 2010. *Prosedur Penelitian: Suatu Pendekatan Praktik*. Jakarta: Rineka Cipta
- Ashrianto, Panji. 2015. Studi Kesiapan Lembaga Penyiaran Terhadap Penerapan Sistem Penyiaran Berteknologi Digital di Yogyakarta. *Jurnal Komunikasi* Vol.13 No.2 Program Studi Ilmu Komunikasi UPN Veteran Yogyakarta.
- Badjuri, Adi. 2010. *Manfaat dan pengaruh Televisi bagi Masyarakat Indonesia*. Jakarta: Andi.
- Baran, Stanly J. 2012. *Pengantar Media Massa dan Melek Media dan Budaya*. Jakarta: Erlangga.
- Baskin, Askurifai. 2006. *Jurnalistik Televisi Teori dan Praktik*. Bandung: Simbiosis Rekatama Media
- Budiman, Ahmad. 2016. Model Pengelolaan Digitalisasi Penyiaran Di Indonesia. *Jurnal Politica* Vol.6. No 2. Pusat Pengkajian, Pengolahan Data dan Informasi (P3DI) Sekretariat Jendral DPR RI.
- Darwanto. 1993. *Manajemen Program dan Program Siaran, Japan International Cooperation Agency (JICA)*. Yogyakarta: Multi Media Training Centre.
- David, Fred R and David, Forest R. 2015. *Strategic Management Fifteenth Edition*. London: Pearson Education
- Fachrudin, Andi. 2012. *Dasar-dasar Produksi Televisi*. Jakarta: Kencana Prenada Media Grup.
- Flew, Terry. 2004. *An Introduction to new Media 2nd Edition*. Oxford: Oxford University Press.
- Green, Leila. 2010. *The Internet: An Introduction to the New Media*. Oxford: Berg Publisher.
- Griffin, Ricky W. 2004. *Manajemen* (Edisi Kesepuluh). Jakarta: Erlangga.
- Junaedi, Fajar. 2014. *Manajemen Media Massa*. Yogyakarta: Buku Litera.
- Küng, Lucy. 2008. *Strategic Management in the Media*. London: SAGE Publications Ltd.
- Kriyantono, Rachmat. 2007. *Teknik Praktis Riset Komunikasi: Disertai Contoh Praktis Riset Media, Public Relations, Advertising, Komunikasi Organisasi, Komunikasi Pemasaran*. Jakarta: Kencana.
- Handoko, Hani T. 1984, *Manajemen* edisi 2. Yogyakarta: BPFY-Yogyakarta.

- Hansen, and Mowen. 2000. *Management Biaya: Akuntansi dan Pengendalian*. Jakarta: alih bahasa Tim Salemba Empat.
- Hermanto, Budhi. 2007. Televisi Komunitas: Media Pemberdayaan Masyarakat. *Jurnal Komunikasi*, Volume 2, Nomor 1, Oktober 2007, Program Studi Ilmu Komunikasi UII.
- Hidayat, Rizky, 2015. Konvergensi, *Jurnal Paramadina*, Volume 01, Nomor 1, 1 Januari 2015.
- Ispandriarno, Lukas. 2006. "Mengapa dan Bagaimana Memelototi Media". Makalah disampaikan Pendidikan Melek Media bagi Pelajar SMAN 1 Kasihan, Bantul.
- Mabruri, Anton. 2013. *Manajemen Produksi Program Acara Televisi Format Acara Televisi Non-Drama News & Sport*. Depok: Mind & Publishing House.
- Masahengke, Fredy. 2018. Manajemen Produksi dan Komunikasi Program Komedi Baelang LPP TVRI Kaltim. *Al-Kalam Jurnal Komunikasi Bisnis dan Manajemen* 5 (1):134. DOI: 10.31602/al-kalam. v5i1.1339.
- M.A, Morrisan. 2008. *Manajemen Media Penyiaran*. Jakarta: Kencana Prenada Media Grup.
- McQuail, Denis. 1996. *Teori komunikasi Massa*. Jakarta: Erlangga.
- Milles, Matthew dan Huberman, A. Michael. 1992. *Analisis Data Kualitatif: Buku Sumber Tentang Metode-metode Baru*. Jakarta: UI Press
- Moloeng, Lexy. 2008. *Metode Penelitian Kualitatif*. Bandung: PT Remaja Rosdakarya.
- Mudjiyanto, Bambang. 2012. Literasi Internet dan Partisipasi Politik Masyarakat Pemilih dalam Aktivitas Pemanfaatan Media Baru. *Jurnal Studi Komunikasi dan Media BPPKI Jakarta Badan Litbang Kementerian Komunikasi dan Informatika* Vol.16. No.1.
- Pearce II, John. A and Richard B. Robinson. 2009. *Strategic Management- Formulation, Implementation and Control*. USA: Mc Graw-Hill International Edition.
- Pertiwi, Hertika. 2014. *Strategi Kometisi Programming Stasiun TV Swasta Nasional*. Depok: Ilmu Komunikasi Universitas Indonesia.
- Porter, Michael E. 1985. *Competitive Advantage Creating a Sustaining Superior Performanc*. New York: The Free Press.
- Prabowo, Agung. 2012. Era Penyiaran Digital: Pengembangan atau Pemberagusan TV Lokal dan TV Komunitas. *Jurnal Ilmu Komunikasi*.
- Prasetya, L. 2011. Kompetisi Surat Kabar Lokal Yogyakarta Berdasarkan Tingkat Kepuasan Biro Iklan Pada Layanan Jasa Mediasurat Kabar. FISIP Universitas Atma Jaya Yogyakarta. (www.eJournal.Uajy.Ac.Id/1481/1/okom02720.Pdf)
- Rachmatie. 2007. *Radio Komunitas, Simbiosis*. Bandung: Rekatama Media.
- Robbins dan Judge. 2007. *Perilaku Organisasi*. Jakarta: Salemba Empat.

- Sarah, Maya. 2015. *Program TV di Era Industri 4.0*. Jakarta : Jurnal Komunikasi BSI.
- Setiadi, Anggi. 2015. *Manajemen Televisi Komunitas*. Yogyakarta: Ilmu Komunikasi Universitas Pembangunan Nasional "Veteran".
- Setyobudi, Ciptono. 2005. *Pengantar Broadcasting Televisi*. Yogyakarta: Graha Ilmu.
- Severin, W. J, & Tankard, J. W. (2008). *Teori Komunikasi: Sejarah, Metode, dan Terapan di Dalam Media Massa (5th ed.)*. Jakarta: Kencana.
- Soehoet, Hoeta, A.M. 2002. *Manajemen Media Massa*. Jakarta: Yayasan Kampus Tercinta FISIP
- Shank, Jhon K., Govindarajan Vijay. 2000. *Strategic Cost Management and the Value Chain*. USA: Thomson Learning.
- Suganda, Upi Destiana. 2018. Strategi Dumai Vision dalam Mempertahankan Eksistensinya sebagai Televisi Lokal di Kota Dumai, *JOM FISIP* Vol.5 Edisi Januari-Juni 2018,
- Sutopo. 2002. *Metedologi Penelitian Kualitatif*. Surakarta: Universitas Sebelas Maret Press.
- Usman, Husaini dan Pramono Setiadi A.1995. *Metedologi Penelitian Sosial*. Jakarta: Bumi Aksara.
- Wahyudi J.B. . 1985. *Jurnalistik Televisi, Tentang dan Sekitar Siaran Berita*. Bandung: TVRI, Alumni.
- Wahyudi J.B. 1994. *Dasar-Dasar Manajemen Penyiaran*. Jakarta: Gramedia Pusaka Utama
- Wibowo, Freed. 2007. *Teknik Produksi Program Televisi*. Yogyakarta: Pinus Book Publisher.
- Pratiwi, Ayu Tri. 2008. Tingkat Partisipasi Warga Dalam Menyelenggarakan Radio Komunitas, No. A14204027. Bandung: Ilmu Komunikasi, Fakultas Pertanian IPB.
- Gunawan, Suryani Mustafa. 2014. *Perencanaan Model Bisnis dengan Pendekatan Socio technical pada Industri TV Digital Bergerak di Indonesia*. Simposium Nasional RAPI XII-2014 FT UMS. Semarang: Universitas Islam Sultan Agung.
- Ghazali, Effendi. 2002. *Penyiaran Alternatif tapi Mutlak (sebuah Acuan Tentang Penyiaran Publik dan Komunitas)*. Jakarta: Universitas Indonesia.
- Wiguna, Destia. 2015. *Pengaruh Terpaan Talkshow ILC Terhadap Pemenuhan Kebutuhan Informasi Hukum dan Politik*. Jakarta: Ilmu Komunikasi Gunadarma.
- West, Richard dan Turner, Lynn H. 2008. *Pengantar teori komunikasi : analisis dan aplikasi (buku 2)*. Jakarta: Salemba Humanika.
- Womack, JP., Jones D.T. 1990. *Lean Thinking*. USA: Prentice Hall.