



# JURNAL KOMUNIKASI

P-ISSN: 1907-848X, E-ISSN: 2548-7647

Homepage: <https://journal.uii.ac.id/jurnal-komunikasi>

## **Collaboration as a co-creation strategy to create a market niche in the media industry**

## **Kolaborasi sebagai strategi co-creation untuk menciptakan ceruk pasar dalam industri media**

**Irwa Rochimah Zarkasi, Febriansyah Kulau, Cut Meutia Karolina, and Lila Intana**

### **To cite this article:**

Zarkasi, I. R., Kulau, F., Karolina, C. M., & Intana, L. . (2025). Collaboration as a co-creation strategy to create a market niche in the media industry. *Jurnal Komunikasi*, 19(2), 181–198. <https://doi.org/10.20885/komunikasi.vol19.iss2.art1>



© 2025 The Author(s). Published by the Department of Communications, Universitas Islam Indonesia, Yogyakarta, Indonesia.



Published online: April 24, 2025



[Submit your article to this journal](#)



To link to this article: <https://doi.org/10.20885/komunikasi.vol19.iss2.art1>



CrossMark

[View Crossmark data](#)



## Collaboration as a co-creation strategy to create a market niche in the media industry

## Kolaborasi sebagai strategi *co-creation* untuk menciptakan ceruk pasar dalam industri media

Irwa Rochimah Zarkasi<sup>1\*</sup>, Febriansyah Kulau<sup>2</sup>, Cut Meutia Karolina<sup>3</sup> and Lila Intana<sup>4</sup>

<sup>1</sup> Master of Communication Science, Faculty of Social and Political Sciences, Universitas Al Azhar Indonesia, Jakarta, Indonesia. Email: irwazarkasi@uai.ac.id

<sup>2</sup> Communication Science, Faculty of Social and Political Sciences, Universitas Al Azhar Indonesia, Jakarta, Indonesia. Email: febriansyah.kulau@uai.ac.id

<sup>3</sup> Communication Science, Faculty of Social and Political Sciences, Universitas Al Azhar Indonesia, Jakarta, Indonesia. Email: cut.meutia@uai.ac.id

<sup>4</sup> Serikat Perusahaan Pers Pusat, Jakarta, Indonesia. Email: lilaintana@yahoo.com

\* Corresponding author

### Article Info

#### Article History

Submit:

November 5, 2024

Accepted:

April 10, 2025

Published:

April 24, 2025

#### **Keywords:**

Co-creation,  
collaboration,  
innovation, media  
industry

#### **Kata kunci:**

Co-creation,  
inovasi, industri  
media,  
kolaborasi

**Abstract:** Technological changes and the pandemic have significantly disrupted the media industry. This situation forces media companies to make changes in order to survive. Using a qualitative approach, this research tries to reveal the innovations made by media companies, especially groups that started from print media, namely national media (Bisnis Indonesia Group) and regional media (Radar Cirebon Group). Using the concept of co-creation, this research reveals media innovation strategies to survive and adapt to environmental changes. The innovation carried out by the two media is to collaborate with various parties. Community empowerment is a form of collaboration, in addition to creating new business units, making content changes, and targeting young audiences as a widening of the reader segment. This innovation has proven to have a positive impact on the lives of media organizations. This research can be a lesson for media companies that are still looking for a formula for managing media businesses.

**Abstrak:** Perubahan teknologi dan pandemi secara signifikan telah mendisrupsi industri media. Situasi ini memaksa perusahaan media melakukan perubahan agar bertahan. Penelitian dengan pendekatan kualitatif ini, mencoba mengungkap inovasi yang dilakukan oleh perusahaan media, terutama kelompok yang berawal dari media cetak, yaitu media nasional (Bisnis Indonesia Group) dan media daerah (Radar Cirebon Group). Menggunakan konsep co-creation, penelitian ini mengungkap strategi inovasi media untuk bertahan dan beradaptasi dengan perubahan lingkungan. Inovasi yang dilakukan oleh kedua media tersebut adalah melakukan kolaborasi dengan berbagai pihak. Pemberdayaan masyarakat adalah salah bentuk kolaborasi, selain membuat unit bisnis baru, melakukan perubahan konten dan menyasar khalayak muda sebagai pelebaran segmen pembaca. Inovasi ini terbukti dapat memberikan dampak positif bagi kehidupan organisasi media. Penelitian ini dapat menjadi pembelajaran bagi perusahaan media yang masih mencari formula pengelolaan bisnis media.

## **INTRODUCTION**

The era of digitalization has changed many things in everyday life. (Loudoun et al., 2024; Schirmer et al., 2025). Changes also occur in business models, work patterns, and forms of media, especially print media. Wikström and Ellonen (2012), which readers are starting to abandon as they switch to digital platforms. The decline in revenue from advertising and print media circulation has forced print media managers to take efficiency measures. Other contributing factors to the decline of print media are the high production and distribution costs associated with printing and physical delivery of newspapers and magazines (Setiawan, 2023). Some print media took efficiency measures, including layoffs, stopped their activities, and switched to digital platforms. News Corp., Tribune Co., New York Times, Newsweek, and Reader's Digest are some of the major media names that have adjusted their media business (Muliana, 2017). In mid-2023, the world company, National Geographic, laid off its last 19 writers. This news added to the long list of print media companies that went out of business (Oktaviana, 2023). The question is, what about the conditions in Indonesia?

Tempo.co noted that based on data from various sources, several print media have closed or switched to digital, as listed in Table 1. This data in line with data compiled by the press company union (Serikat Perusahaan Pers Pusat/SPS Pusat), which shows a continuous decline in the number of print media (daily and weekly newspapers, magazines, and tabloids) and their circulation in the last five years (Media Directory: 2023-2024). This condition creates a new ecosystem in the digital media industry by adding new things. Prihanto (2018) refers to Valanto et al., who emphasize four things that must be mastered by today's digital business players, namely: being able to collect and process customer knowledge of both existing and new customers, satisfying customer expectations through offering appropriate product features and activities, having the ability to identify and serve customer groups, building customer loyalty and having the ability to communicate with customers through the proper channels, reacting to feedback and offering appropriate goods. The media audience must be known and fulfill their desires when referring to the media business. As the media platform changes, the behavior of the media audience also changes.

**Table 1**

*List of print media that closed or switched to digital in Indonesia*

<b>Media Name &amp; Company</b>	<b>Closed or Switched to Digital</b>
Sindo - Newspaper PT. Media Nusantara Indonesia	Closed: 17 April 2023
Republika - Newspaper PT. Republika Media Mandiri	Switch: 31 Desember 2022
Mombi – Magazine/Toddler Kompas Gramedia	Closed: 28 Desember 2022
Nova – Tabloid Kompas Gramedia	Closed: 22 Desember 2022
Mombi–Magazine/Elementary Kompas Gramedia	Closed: 21 Desember 2022
Bobo Junior - Magazine Kompas Gramedia	Closed: 21 Desember 2022
Suara Pembaruan PT. Media Interaksi Utama	Closed: 1 Februari 2021
Tempo – Newspaper Tempo Media Group	Switch: 31 Desember 2020
Indopos Jawa Pos Group	Closed: 24 Desember 2020

**Source:** Dwi, 2023.

The information consumption pattern in society will also determine how the media can survive. Loyal readers of print media are likely to switch to online media. A study shows that the younger generation dislikes reading newspapers. This is because they prefer to seek information from social media (Suwana et al., 2020). The current condition is certainly not easy for print media managers to survive. Likewise, for media that are then fully presented through digital platforms. The Secretary General of SPS Pusat, Asmono Wikan, said that it takes time to build the brand of each online media in front of the audience and the advertising market (Wikan, 2022). Another study conducted by Apriansyah et al. (2023) also confirmed that changes in people's culture in seeking and obtaining information are both a challenge and an opportunity in the media industry. In addition, the existence of a mass media

business concentrated in conglomerates is also a big challenge for new entrepreneurs who will enter, especially media that are outside of a business group.

Changes in media business management are a necessity that managers must make. In one of his writings, the President Commissioner of Pikiran Rakyat Group, Januar P. Ruswita, said that circulation can no longer be the mainstay of income. Print media must be integrated into the digital ecosystem. However, in reality, many are simply shifting content from print to digital without innovating and changing business models and other adaptation steps (Ruswita, 2022). By leveraging digital channels, they can deliver personalized content, improve user experience, reduce costs, and ultimately integrate print into the broader digital ecosystem. Print media must adapt to digital technology to stay relevant. By focusing on quality content, print media

can survive in the competitive digital landscape and maintain audience trust (Novikov & Zohrabyan, 2024; Yegen & Das, 2023)

Therefore, this research will examine and explore more about how media managers innovate, change, adapt, and do other things to ensure the company's continuity. This research uses the concept of co-creation to look at how media managers, especially print media, innovate and adapt to current conditions. This concept refers to the cooperation between companies (in this case, media companies) and consumers (audiences) to create new products or add value to products. Co-creation is a collaborative process that engages stakeholders to develop or enhance products and services. If associated with the media industry, co-creation will be used to see how a media company involves its audience to provide additional value to various productions, programs, and media activities, including making innovations (Ertz, 2024). Collaboration between media companies and their audiences in creating, designing, and adapting products to meet their specific needs. This process allows media companies and their audiences to define and solve problems together, to which audiences can actively contribute. As such, audiences are not only considered passive recipients but also collaborative partners who actively contribute to value creation with the company. Co-creation is a collaborative process where multiple parties are actively involved, participating, and integrating, distinguishing it from cooperation between multiple parties without a common goal (Bosisio, 2024; Prager & Nicholas, 2024).

Saarijärvi in Basisio (2024) points out that co-creation with customers for innovation is an essential part of modern marketing. In addition, the potential of customers to contribute to innovation and

value creation has also been recognized in many other studies, which highlight the role of customers as a source of innovative ideas and as contributors to the change and enrichment of products and services produced by companies. Co-creation is a collaborative approach involving multiple stakeholders to generate knowledge and value creation. It represents a shift from traditional models of knowledge production to more participatory and adaptive processes. Successful co-creation relies on adopting a systems perspective, focusing on human experience, and careful attention to governance and process (Greenhalgh et al., 2016). Referring to Akhilesh (2017), co-creation is viewed as a learning journey that requires a collaborative culture, creative problem-solving, and continuous improvement.

In the media industry, co-creation involves audience participation in content production, marketing, and development, transforming traditional media work. Malmelin and Villi (2017) research on magazine companies concluded that the collaboration process between editorial teams and audience communities has a definite impact on the future of media work and media management. The editorial team's work changes from content production to platform conceptualization to coordinating, managing, and fostering audience communities. The community is an important part of co-creation because the company can directly do various activities together, empower the community, and maintain its existence. The concept of empowerment has been studied several times by previous literature in the study of political communication, one of which was carried out by Lilleker (2013), who discussed how to empower citizens in the campaign ecosystem. In consumer research, a study conducted by Shin et al. (2020) successfully captures the phenomenon where empowerment can

mediate personalization to create shared knowledge value. Based on the two studies above, personalization is essential in empowerment. Meanwhile, in the study of the media industry, Jennes et al. (2014) try to redefine the relationship between user empowerment and the commodification carried out by the media, and Khajeheian dan Ebrahimi (2021) revealed that co-creation can create loyalty because there are typical values. From this previous research study, it can be concluded that co-creation is a step of engagement and co-creation between the organization and its audience to create audience loyalty. This study was conducted to investigate innovations carried out by media companies, especially groups that started from print media through the concept of co-creation. A topic of study that has not received much attention from previous researchers.

## **METHOD**

This research uses a qualitative approach, and several criteria were established to select the research subjects, namely those representing local and national media. Both started from the printed media and continued to grow, and data collection was conducted by interviewing two media group leaders who started their business with print media. First, the General Manager of Monetization and Digital Strategy of Bisnis Indonesia Group (representing national media) and the interview was conducted in July 2024 at the Bisnis Indonesia office, Wisma Bisnis Indonesia, Jl. K.H. Mas Mansyur No. 12A, Karet Tengsin - Central Jakarta, 10220. Second, the Chief Executive Officer of Radar Cirebon Group (representing local media) and the interview was conducted in August 2024 at the office of Radar Cirebon, Jl. Perjuangan No.9, Karyamulya, Kec.

Kesambi, Cirebon City, West Java 45135.

The results of the interviews with these two media leaders are the primary data. The interviews covered the state of the media industry in general and its impact on the institution. What actions and initiatives does the institution implement to maintain customer loyalty and enhance its market share? In addition, it was also asked about how cooperation between related institutions, both government and non-government, is carried out in these creations. The interview also discussed the community formed by the institution and its strategy to maintain good relations with it. For secondary data, researchers also looked at company profiles and media content, as well as activities in both types of media, especially content and activities that came about when media companies and their audiences worked together. For this study, data triangulation is used to make sure the data is correct, and then the data is analyzed further using thematic analysis. The analysis aims to identify, analyze, and organize data, interpret it into descriptions, and search for patterns of meaning from the topic or idea according to the research objectives.

## **RESULTS AND DISCUSSION**

### **Community empowerment by Bisnis Indonesia Group**

The Bisnis Indonesia Group, which began as a daily business and economic newspaper, has transformed into the Bisnis Indonesia Group (BIG), which integrates two business lines. The first is BIGMEDIA, a multimedia business group consisting of Bisnis Indonesia, Solopos, and Harian Jogja, which are published and broadcast in print, online, television, and radio formats. The second is BIGSERVICES, a business group that provides data services, cyber technology, event networks, media

services, book publishing, and printing networks (Profil Perusahaan 2024, Solusi

Media Terintegrasi, 2024)

**Figure 1**

*Business units of Bisnis Indonesia Group*



**Source:** Profil Perusahaan 2024, Solusi Media Terintegrasi, 2024

Bisnis Indonesia is a highly segmented daily newspaper purchased mainly through subscription rather than retail, either on behalf of individuals or companies. For this reason, the group's most significant revenue is still generated by print media, although environmental and technological changes have necessitated the expansion of business units. In line with Salasah and Sulisty (2024), subscription or paid business models are an option for mass media in line with digital disruption. The success stories of numerous media organizations that apply this business model can be an inspiration and a hope for maintaining media sustainability. Given that advertising revenue can fluctuate, this approach makes them rely on revenue streams that are more stable and predictable. This shift has maintained their financial stability and empowered them to reinvest in innovative journalism. The

emergence of paid news media is closely linked to subscriber revenue, especially following the decline of advertising in print media. However, digital revenue streams that have replaced print media advertising have yet to reach their full potential.

Since 2012, it has started a digital business unit with online media, namely, bisnis.com and kabar24.com. Various content accompanies the realization of how to manage this digital business unit, discussing not only business and economics but also lifestyle. However, the business and economic perspective is still maintained in every article, review, or other activity. In online media, audience involvement is greater because audiences can provide comments or opinions through social media connected to online media portals. This is in line with Ruswita (2022), who states that print media must be integrated into the digital ecosystem by innovating and changing business models

and taking other adaptation steps.

Several business units, such as online media *Context.id*, *Hypeabis.com*, and community (Bisnis Muda) are aimed at young people. *Context.id* is an online media with audiovisuals. Its audience mostly ranges from 18-24 years old, although it is also enjoyed by various groups, from young people, professionals, and entrepreneurs to corporations. The head of Bisnis Indonesia Group said that the products presented to young people are not only meant to widen the segment but also to introduce various things about business and economics. They want to create a new community that is literate about business and economics because, so far, the audience of Bisnis Indonesia is dominated by people over 45 years old. In addition, *Hypeabis.id* was also created in 2021, which presents a variety of community-based information with content around the lifestyle of young people. The community is the main target in managing consumers today because they can directly relate to and maintain the community's existence. In the social media connected to *Hypeabis.id*, there are often activities with the community, such as exploring museums and history, concerts, photography classes, talk shows, and various other activities.

Another direct community-based unit is the Bisnis Muda community, created by the Bisnis Indonesia Group. The company profile states that Bisnis Muda is a community where anyone can share ideas, news, and information. The young and the smart can learning and share knowledge about investment, financial management, and entrepreneurship. Bisnis Muda also encourages Indonesian people to become literate and smart in managing finances so that, in the future,

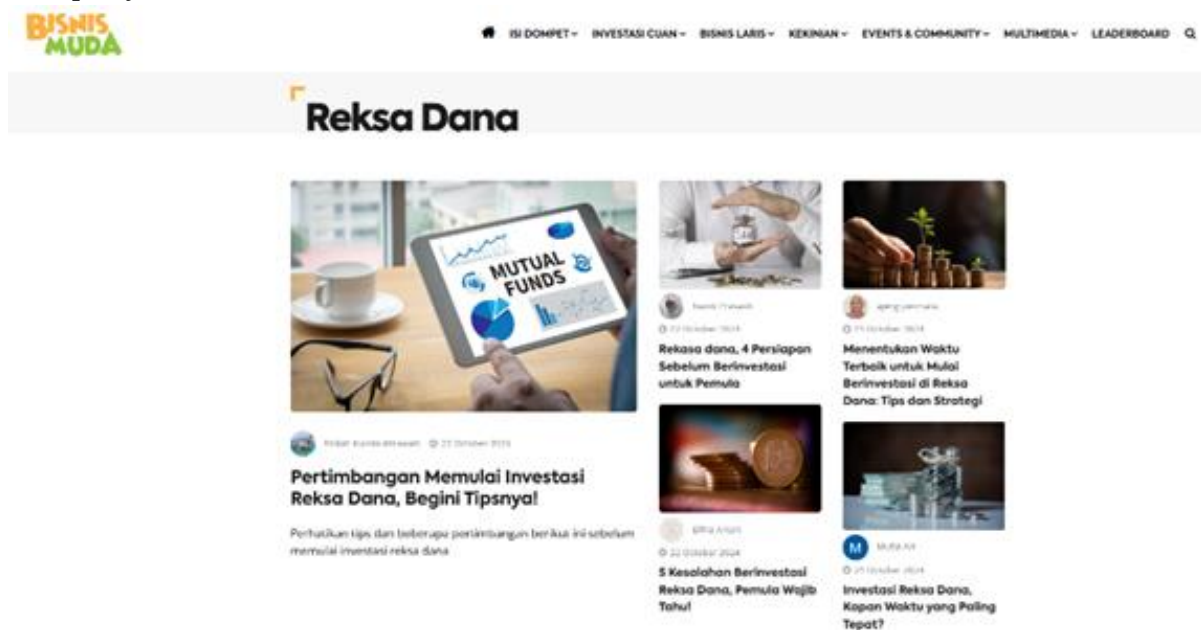
many young entrepreneurs will become the wheels of the nation's economy. Initially, this community was formed to discuss business and economic issues, but with the past pandemic, it has developed into empowering MSMEs and other activities. Currently, 8.000 members of Bisnis Muda are connected through the website, WhatsApp, and Telegram. Young people and women mostly follow the Bisnis Muda community, so some activities are related to women, such as how women manage family finances, the women support women campaign, empowering women who carry out business activities, education, and others. The company provides support in various forms in every activity. This community empowerment is an example of co-creation in which the community and the company work together, and collaboration in co-creation involves customers designing and adapting products to meet their specific needs (Ertz, 2024).

On its website, <https://bisnismuda.id/>, we can find various forms of community involvement and essential information that the community requires. They are starting with information about business, investment, insurance, business opportunities, current information, activity information, and opportunities for the community to submit their articles. From these activities, companies find community members who can become indirect ambassadors of the company or members who actively assist the company in answering audience questions through social media. Community members initiate many activities, so the benefits of being part of the community are increasingly felt because they are doing activities they need and are interested in.



**Figure 2**

Example of content on the website *bisnismuda.id*



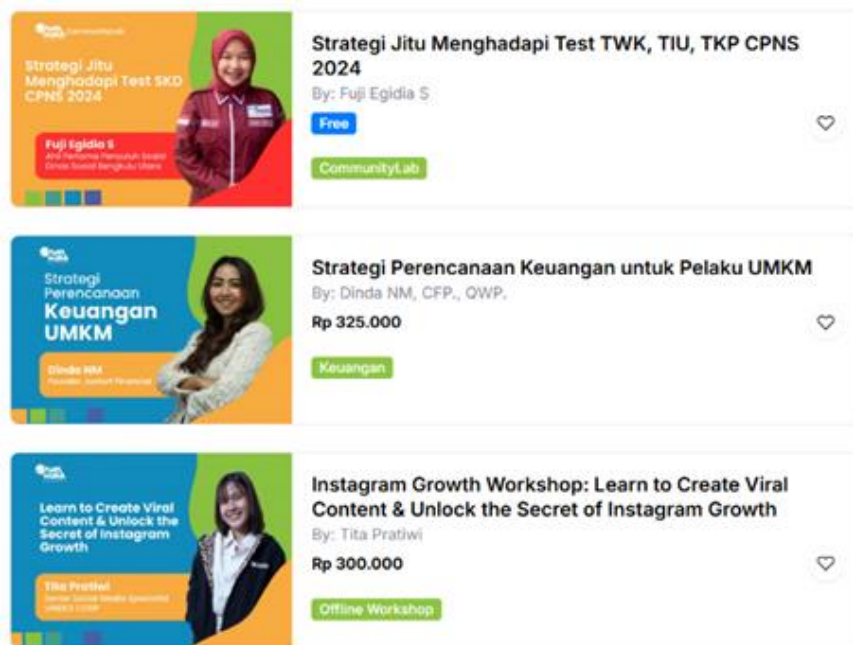
**Source:** Website Bisnis Muda (<https://bisnismuda.id/>)

Bisnis Muda also created the Bisnis Muda Academy, which provides a place for young people to learn directly from professional mentors with the best quality materials. This unit offers many classes and workshops that are based on the interests and needs of community members and can be accessed from anywhere, so members of this community are spread throughout various regions and countries. Bisnis Muda Academy is a streaming platform that allows academicians to watch or listen to learning videos taught by experienced instructors in their respective fields. Learning videos available on the platform can be accessed

anytime, anywhere, and via smartphones, computers, and handheld devices. In 2021, Bisnis Indonesia was trusted by the Coordinating Ministry for Economic Affairs as a media platform that could become an official platform for learning knowledge related to practical skills intended for the public and pre-employment card recipients. Bisnis Muda Academy provides various learning topics, ranging from digital marketing, business, business tips, stock investment, finance, communication, and various other skills, which can even be customized with collaboration partners for each event and learning.

**Figure 3**

*Example of Bisnis Muda Academy course activities, community empowerment by Radar Cirebon Group*



**Source:** Site Bisnis Muda (<https://bisnismuda.id/>)

Radar Cirebon Group is a media company with many business units, such as newspapers, television, online media, printing, etc. Radar Cirebon online, for example, as a news media presents various rubrics, such as local news of Cirebon, Majalengka, Kuningan, Indramayu, national, 24-hour incidents, sports, entertainment, history, and urban legend presented in real-time. Radar Cirebon is part of a large media network that has dozens of media outlets in print, online, radio, and television. Radar Cirebon is part of an extensive media network, Disway National Network, developed by Dahlan Iskan after he left Jawa Pos Group. Disway National Network has media networks from Sabang to Merauke.

In conducting its activities, Radar Cirebon also involves its audience a lot. During the pandemic a few years ago, an innovation made by the management of Radar Cirebon was to make learning through television or classes aired on television, and the production was thoroughly carried out at the Radar Cirebon Television (RCTV) television office. Various parties received this well, including students, teachers, and the local government. The program is called “Belajar dari Rumah” (Learning from Home), a collaboration between Dinas Pendidikan Kota Cirebon and RCTV. Questions and discussion materials were also published in Radar Cirebon Newspaper and [radarcirebon.com](http://radarcirebon.com).

**Figure 4**

*Example of “Belajar dari Rumah” Poster*



**Source:** Instagram @radarcirebon

Another innovation that involves the community, especially young people, is the opportunity for students to be part of the content creators and content writers in Radar Cirebon Group. They are also provided with an honorarium, workspace facilities, meals, and writing coaching, and they are even included in certified writing training. Many potentials emerge from the activities, but the content they can write is still limited to lifestyle and other issues, with writing styles favored by young audiences. Writing ideas can come from other parties or the content creators themselves. In addition to the writing honorarium, they are also given an honorarium from the AdSense generated by the writing. Currently, around 40 writers have joined in the Cirebon area. Some content creators later became permanent journalists in the Radar Cirebon Group. Therefore, fostering content creators from the beginning is an asset to getting quality journalists. In addition to empowering potential young people to write, changes and adaptations are made to the news content. Many exciting themes come from the ideas of

content creators.

In their paper, Malmelin and Villi (2017) conclude that the co-creative process between the editorial team and the audience community has a definite impact on the future of media work and media management. Importantly, the editorial team's work has shifted from content production through platform concept creation to coordinating, managing, and nurturing audience communities. Collaboration with the community can ultimately generate additional value for the products produced. As Bosisio (2024) said, customers are not only considered passive recipients but also collaborative partners who actively contribute to value creation within the company.

Radar Cirebon tries to explore and involve the community in choosing news themes. For example, when the local election is about to take place, the news chosen is not only about the candidates who will participate in the election, but also about the responses and expectations of the citizens towards the local leaders. They extracted information from each neighborhood and then aired the results. In

addition, joint activities conducted by Radar Cirebon, related agencies, parties, and communities are also routinely carried out, such as sports, music, and activities for environmental conservation.

### **Co-creation through community empowerment is vital to media survival**

Several important aspects that serve as references in co-creation within the media industry are the redefinition of the role of media organizations, audience participation, community empowerment, enhancement of personal knowledge, loyalty, impact on management, and the creation of new products (Akhilesh, 2017; Bosisio, 2024; Ertz, 2024; Greenhalgh et al., 2016; Malmelin & Villi, 2017). The media is redefining its role by not only producing content but also actively engaging with the community. This evolution reflects a step toward a more participatory model where audience input becomes an integral part of the content strategy, enhancing relevance and connection. Audience participation is an important aspect of the co-creation process. By involving users in production, marketing, and content development, media organizations can foster a sense of ownership among their audience. This participatory approach not only enriches the content but also strengthens the relationship between the organization and its community. This is in line with the findings on both research subjects through various activities conducted and involving their communities.

According to Jo and Nabatchi (2018), we can analyze empowerment at three different levels: individual, group, and community. Empowerment as a process refers to the systems developed and implemented to enable individuals or

groups to gain control and develop skills, and empowerment as an outcome refers to the condition in which individuals or groups feel that they have a role. This leads us to the conclusion that co-creation concentrates on both the process and the results of empowerment. Jo and Nabatchi (2018) emphasize that there are three indicators to observe the empowerment process at the community level: access to resources, an open governance structure, and tolerance toward diversity. There are also three indicators at the community empowerment outcomes level. These are organizational coalitions, pluralistic leadership, and citizens' ability to participate. In community empowerment, how can organizations empower their audience to contribute actively? This sense of empowerment fits with larger ideas that Lilleker (2013) talks about, which show that creating a sense of ownership can be good for everyone. Empowerment also occurs on a personal level, in line with research by Shin et al. (2020), which shows that personalized experiences enhance user engagement and lead to the creation of shared knowledge. This indicates that a content-customized approach can significantly influence audience loyalty and participation. Therefore, the emergence of loyalty is associated with empowerment. Khajeheian and Ebrahimi (2021) research shows that co-creation can increase audience loyalty by fostering shared values between the business and its customers. When people are more involved in the making process, they feel more emotionally connected to the brand, which makes them more loyal and likely to promote it. Ultimately, co-creation has become a strategic choice for media organizations now and in the future. When the editorial team adapts to these changes, the focus will shift toward nurturing and maintaining an

active audience community rather than just content production.

Both media companies, the subjects of the research, have recognized the need to adapt from the outset, as their core business of print media necessitates a change in their business model to accommodate environmental and technological changes. The awareness and open attitude of its leaders are a positive start in carrying out various collaborations and innovations. The authors of Greenhalgh et al. (2016) say that working with many people is a change from old ways of managing a business to new ones. This makes it easier for more people to be involved and stresses how important it is to adapt. Media managers need to comprehend this as a comprehensive transformation, which encompasses not only a shift in platform but also a new culture in managing online media and readership. Moreover, the company must support ideas for change coming from leaders and employees through policies, creativity, and innovation in their business operations. The leadership of Bisnis Indonesia Group allows its employees to contribute ideas for product development. They deliberately expanded the reading segment to young readers with the hope that these young readers would become daily customers of Bisnis Indonesia. The company also integrates innovation and builds productive partnerships into its corporate culture. In the same way, the Radar Cirebon Group's idea to create learning classes on TV came from a leadership concept. The company's different business units worked together to create activities that the community really liked, especially when learning classes on TV were introduced during the pandemic. Radar Cirebon Group provides physical facilities for this activity, including studios and training for teachers to speak fluently in front of the camera. Activities that were

initially conducted using media were eventually followed by face-to-face meetings, leading to new developments in community interactions. Radar Cirebon offers opportunities for students and university students to develop into content creators under the guidance and mentoring of their peers. Company leaders realize that dealing with the community requires effective management. With the help of employees who act as a link between the company and the community, as well as the proper infrastructure, they make the community possible. A journalist leads a group of students who create content at Radar Cirebon, and their progress is monitored. They can even offer intriguing writing ideas. Their regular presence at the Radar Cirebon office also provides other opportunities, such as a gathering place and a cafeteria. Within this community, cooperation and collaboration with various parties develop, which certainly has a positive impact on the company and the community itself. The company also indirectly acquires several individuals who are considered potential and may eventually become part of the company; this is also recognized as a regeneration process by the company.

Moreover, the presence of the community also provides insight into what the audience needs. Parties that collaborate with the company can also provide input and ideas for the company's development. For local media like Radar Cirebon, cooperation is also actively carried out with the local government. Although many people doubt the media's independence with this collaboration, many positive things can be done with the local government. Another intriguing aspect for local media is that they can directly interact with the community, for example, when conducting surveys about local elections. Radar Cirebon regularly does this every week and then uploads it to the media. The

main things that media managers do are related to how they connect directly with their audience and figure out that there is a new group of potential viewers that needs their attention: young people.

The most recent study from the International News Media Association (INMA), which came out in October 2024, says that Gen Z is starting to want and be interested in reading print media (Felps, 2024). The desire for non-digital experiences, growing trust in print media, and the significance of representation propel this trend. Gen Z is the first generation to be raised in a fully digital world. This report delves into the factors contributing to this trend. Magazines like *The Onion* and *Bloomberg Businessweek* have returned to print format, and there is renewed interest in print media, books, and vinyl albums. Gen Z sees print experiences as something new, fresh, retro, and an alternative to their digital world. Gen Z also values experiences that take them away from their devices and allow them to enjoy new ones. They see print media not as a replacement for their digital world but as an analog addition that they can enjoy more leisurely compared to the digital domain. The report shows how important it is for the news industry to understand and meet the needs of Gen Z if they want to keep doing well in the digital age. Focusing on these critical factors allows news organizations to move forward with Gen Z and create a more engaging and successful print experience for their audience. One big problem in Gen Z's relationship with the news media is trust issues. This is because more and more people are doubting the accuracy of online content. Felps (2024) says that Gen Z considers news on social media the least reliable or accurate format. At the same time, they consider print media products to be the most trustworthy

and find local newspapers to be the most reliable. Gen Z values personalized and real content, which can be effectively delivered through print media. This trust also goes to advertising. Using print media to tell authentic brand stories can help news publishers and advertisers build deeper connections with this audience. Representation is another factor that needs to be considered. The newsroom needs to reflect the Gen Z population and take the time to understand them. This is occurring at *Hindustan Times* in India, *The Times of India*, *L'Actu* in France, and *Daily Maverick* in South Africa (Felps, 2024). Gen Z's renewed interest in print media gives news media companies a chance to rethink how they deal with print media, learn more about and meet Gen Z's needs, and build long-lasting relationships with this generation. So, the International News Media Association's (INMA) research shows that Gen Z is interested in print media and that the media can change its products to fit what Gen Z likes and thinks is right (Felps, 2024).

## **CONCLUSION**

Co-creation in the media industry represents a paradigm shift that emphasizes collaborative engagement between organizations and their audiences. By transforming roles, empowering communities, and embracing personalization, media organizations can enhance loyalty and create value that resonates with their audience. Future media management will need to adapt to these dynamics, recognizing the importance of audience co-creation as a key driver of success. Making changes and adapting to the environment is something that media companies must do, especially by understanding the conditions and desires of the audience. Changes in how the

audience consumes media demand the ability of media managers to understand their audience better to establish appropriate policies. The awareness of media company managers and the internal and external synergy of the company are fundamental so that various innovations can be carried out effectively. In carrying out innovation, public participation and involvement are the main assets so that the benefits of added value to the product can be felt together. Therefore, co-creation is appropriate because it emphasizes collaboration among various parties with mutual interests. One of the outcomes of collaboration that can be felt beneficially is the empowerment of the community. Through multiple media channels and activities, media companies provide opportunities for the community to develop and benefit many parties.

The managed community is a youth community, which is receiving much attention from the managers because it is hoped that a good relationship will be established now and in the future. The presentation on how media companies innovate and adapt to environmental changes in this research is expected to serve as a lesson for media companies still searching for the formula for media business management. This research can be further developed by examining how

changes and adaptations are made by media companies that are not part of large media groups. Additionally, the latest research findings indicate that young people are becoming interested in print media again and that this is worth further investigation. If previous research shows that there is commodification in the empowerment aspect, this research finds that there are indications of commodification. *Bisnis Indonesia* and *Radar Cirebon* try to build loyalty by forming a community. Co-creation in the media industry represents a paradigm shift that emphasizes collaborative engagement between organizations and their audiences. By transforming roles, empowering communities, and embracing personalization, media organizations can enhance loyalty and create value that resonates with their audience. Future media management will need to adapt to these dynamics, recognizing the importance of audience co-creation as a key driver of success.

#### **ACKNOWLEDGMENT**

We are grateful to LPIPM Universitas Al Azhar Indonesia for providing the internal grant that made this study and publication possible. We are also grateful to the *Radar Cirebon* Group and *Bisnis Indonesia* Group for the interview opportunities.



## REFERENCES

- Akhilesh, K. B. (2017). *Co-creation and learning: Concepts and cases*. In: Co-Creation and Learning. SpringerBriefs in Business. Springer, New Delhi.  
[https://doi.org/10.1007/978-81-322-3679-5\\_2](https://doi.org/10.1007/978-81-322-3679-5_2)
- Apriansyah, A., Fithriansyah, H., & Rahadian, T. (2023). Eksistensi surat kabar media Indonesia di era digital. *Populis: Jurnal Sosial dan Humaniora*, 8(1), 74–81.  
<https://doi.org/10.47313/pjsh.v8i1.2351>
- Bosisio, J. (2024). A research landscape on customer co-creation value: a systematic literature network analysis. *Italian Journal of Marketing*, 2024(3), 339–368.  
<https://doi.org/10.1007/s43039-024-00092-9>
- Dwi, A. (2023, July 1). Daftar perusahaan media cetak di Indonesia yang berhenti terbit. *Tempo.Co*.  
<https://bisnis.tempo.co/read/1743257/daftar-perusahaan-media-cetak-di-indonesia-yang-berhenti-terbit>
- Ertz, M. (2024). Co-Creation. *Encyclopedia*, 4(1), 137–147.  
<https://doi.org/10.3390/encyclopedia4010012>
- Felps, P. (2024, October 24). *How Gen Z Could Change the Print Game*. *International News Media Association*.  
<https://www.inma.org/report/how-gen-z-could-change-the-print-game>
- Greenhalgh, T., Jackson, C., Shaw, S., & Janamian, T. (2016). Achieving research impact through co-creation in community-based health services: Literature review and case study. In *Milbank Quarterly* (Vol. 94, Issue 2, pp. 392–429). Blackwell Publishing Inc. <https://doi.org/10.1111/1468-0009.12197>
- Jennes, I., Pierson, J., & Van den Broeck, W. (2014). User empowerment and audience commodification in a commercial television context. *The Journal of Media Innovations*, 1(1), 70–85.  
<https://doi.org/10.5617/jmi.v1i1.723>
- Jo, S., & Nabatchi, T. (2018). Co-production, co-creation, and citizen empowerment. In *Co-Production and Co-Creation* (pp. 231–239). Routledge.  
<https://doi.org/10.4324/9781315204956-36>
- Khajeheian, D., & Ebrahimi, P. (2021). Media branding and value co-creation: Effect of user participation in social media of newsmedia on attitudinal and behavioural loyalty. *European J. of International Management*, 16(3), 499.  
<https://doi.org/10.1504/EJIM.2021.117524>
- Lilleker, D. G. (2013). Empowering the citizens? Political communication, co-production and the harnessed crowd. In R. Scullion, R. Gerodimos, D. Jackson, & D. Lilleker (Eds.), *The Media, Political Participation and Empowerment*. Routledge.  
<https://doi.org/10.4324/9780203381113>
- Loudoun, F. M., Larsson-Lund, M., Boyle, B., & Nyman, A. (2024). The process of negotiating and balancing digital play in everyday life: Adolescents' narratives. *Scandinavian Journal of Occupational Therapy*, 31(1).  
<https://doi.org/10.1080/11038128.2024.2435922>



- Malmelin, N., & Villi, M. (2017). Co-creation of what? Modes of audience community collaboration in media work. *Convergence: The International Journal of Research into New Media Technologies*, 23(2), 182–196. <https://doi.org/10.1177/1354856515592511>
- Muliana, Vina. A. (2017, October 1). Surat kabar Wall Street Journal tutup edisi cetak Eropa dan Asia. *Liputan6.Com*. <https://www.liputan6.com/bisnis/read/3111844/surat-kabar-wall-street-journal-tutup-edisi-cetak-eropa-dan-asia>
- Novikov, R. Y., & Zohrabyan, E. P. (2024). Digital transformation of media: Challenges and opportunities. *Journal of Digital Economy Research*, 1(4), 102–125. <https://doi.org/10.24833/14511791-2023-4-102-125>
- Oktaviana, M. (2023, June 30). Majalah National Geographic PHK massal, ada yang kerja selama 40 tahun. *Okezone.Com*. <https://economy.okezone.com/read/2023/06/30/320/2839273/majalah-national-geographic-phk-massal-ada-yang-kerja-selama-40-tahun>
- Prager, K., & Nicholas, G. (2024). Co-creation. In *Elgar Encyclopedia of Interdisciplinarity and Transdisciplinarity* (pp. 50–53). Edward Elgar Publishing. <https://doi.org/10.4337/9781035317967.ch12>
- Prihanto, J. N. (2018). Transformasi digital media cetak Di Indonesia: Studi pada industri media cetak terferivikasi administratif dan faktual 2017. *ULTIMA Management*, 10(1), 26–43. <https://doi.org/10.31937/manajemen.v10i1.853>
- Profil perusahaan 2024. *Solusi media terintegrasi*. (2024). <https://bisnisindonesiagroup.com/assets/download/BI-compro-2024.pdf>
- Rekapitulasi pertumbuhan media cetak Indonesia tahun 2017-2023. (2023). In *Media Directory: 2023-2024*. Serikat Perusahaan Pers (SPS) Pusat.
- Ruswita, J. P. (2022). Transformasi bisnis media, bukan sekedar transformasi konten. In *Media Directory: 2022-2023* (Vol. 10, pp. 26–43). Serikat Perusahaan Pers (SPS) Pusat.
- Salasah, R., & Sulisty, P. D. (2024, February 20). Masa depan media dengan model bisnis berlangganan. *Kompas.Id*. <https://www.kompas.id/baca/humaniora/2024/02/20/harapan-media-dari-model-bisnis-berlangganan>
- Setiawan, A. (2023, May 7). Ketika media cetak di Indonesia terus berguguran. *Antara News*. [https://www.antaranews.com/berita/3525258/ketika-media-cetak-di-indonesia-terus-berguguran#google\\_vignette](https://www.antaranews.com/berita/3525258/ketika-media-cetak-di-indonesia-terus-berguguran#google_vignette)
- Schirmer, W., Vercruyssen, A., Geerts, N., & Glorieux, I. (2025). How older adults experience the digitalisation of their everyday life: the case of e-reading. *Behaviour and Information Technology*, 1–12. <https://doi.org/10.1080/0144929X.2025.2486569>
- Shin, H., Perdue, R. R., & Pandelaere, M. (2020). Managing customer reviews for value co-creation: An empowerment theory perspective. *Journal of Travel Research*, 59(5), 792–810. <https://doi.org/10.1177/0047287519867138>

- Suwana, F., Pramiyanti, A., Mayangsari, I., Nuraeni, R., & Firdaus, Y. (2020). Penggunaan media digital generasi z selama masa pandemi Covid-19. *Jurnal Sosioteknologi*, 19(3), 327–340.
- Wikan, A. (2022). Masih adakah pasar media cetak (?). In *Media Directory: 2022-2023*. Serikat Perusahaan Pers (SPS) Pusat.
- Wikström, P., & Ellonen, H. K. (2012). The impact of social media features on print media firms' online business models. *Journal of Media Business Studies*, 9(3), 63–80.  
<https://doi.org/10.1080/16522354.2012.11073552>
- Yegen, C., & Das, S. (2023). Digital solution for print and publishing media: Emerging digital solutions in reshaping different industries. In *Digital Entertainment as Next Evolution in Service Sector* (pp. 181–197). Springer Nature Singapore.  
[https://doi.org/10.1007/978-981-19-8121-0\\_12](https://doi.org/10.1007/978-981-19-8121-0_12)

