



Inspira TV's Strategy to Capture Gen Z through Digital TV

Muhammad Nur Hidayat*, Rosdiana**, Rahma Tri Widuri***

* Politeknik Tempo, Jl. Palmerah Barat No.8, RT.3/RW.5, Grogol Utara, Kec. Kby. Lama, Kota Jakarta Selatan, Daerah Khusus Ibukota Jakarta 12210, Indonesia

E-mail: nurhi@politekniktempo.ac.id

** Politeknik Tempo, Jl. Palmerah Barat No.8, RT.3/RW.5, Grogol Utara, Kec. Kby. Lama, Kota Jakarta Selatan, Daerah Khusus Ibukota Jakarta 12210, Indonesia

E-mail: dian@politekniktempo.ac.id

*** Politeknik Tempo, Jl. Palmerah Barat No.8, RT.3/RW.5, Grogol Utara, Kec. Kby. Lama, Kota Jakarta Selatan, Daerah Khusus Ibukota Jakarta 12210, Indonesia

E-mail: rachma@politekniktempo.ac.id

Article Info

Article history:

Received:	27 th	November
	2022	
Accepted:	31 st	May
	2023	
Published:	1 st	July
	2023	

DOI:

<https://doi.org/10.33102/jicicom.vol3no1.69>

ABSTRACT

The Indonesian television industry is entering a new era, with the gradual elimination of analogue switch-off (ASO) until November 2, 2022, when all television broadcasts will use digital television systems. Television audiences increase after ASO, including those from generation Z (Gen Z), who had not watched television broadcasts so far. This research looks at Inspira TV's programme strategy to attract the attention of Gen Z through various programmes since the trial period of digital television broadcasting in 2015. On Inspira TV, this study was conducted using qualitative methods and a case study approach. Primary data collection was carried out through interviews with the CEO of Inspira TV and secondary data collection through related references derived from books, online articles, and other research journals related to this study. This research shows that the programme created by Inspira TV has been proven to apply four Generation Z characters, namely the undefined ID, the communalism, the dialoguer, and the realistic, as McKinsey suggested. Inspira TV also created a special WhatsApp group for the Jam Sekolah (School Hour) television show to interact with the audience. In addition, Inspira TV newscasts are also spread through social media that are more familiar with Gen Z, such as Instagram, TikTok, and so on.

Keywords: digital television, generation Z, programme, ASO, social media

INTRODUCTION

The migration of digital television broadcasts, otherwise known as analog switch off (ASO), is to turn off all television broadcasts that still use analog systems, and move to using digital broadcasters. ASO is carried out in stages: April 2022, August 2022, and November 2, 2022. Technically, the agency that regulates ASO in Indonesia is the Ministry of Communication and Information Technology (Kementrian Komunikasi dan Informasi/Kominfo). Television broadcast operators must apply for a permit from the government through the Ministry of Communication and Informatics so that they can broadcast both analog and digital.

ASO has significantly increased the number of free to air television viewers. Research firm Nielsen announced the results of the first phase of measurements of both analog and digital television viewers, which rose from 58.9 million viewers to 96 million viewers by July 2022, up about 70 percent (Jainita, 2022). The new audience came from various groups, including Gen Z who, according to previous Pratama research, were never interested in watching television again because the quality of the show did not match their character (Pratama, 2019).

The decline in interest in watching TV among the young generation due to switching to social media is a world trend. Teens watch about twice as much Netflix as live TV, and they watch even more YouTube, according to new research on more than 1,500 US teens by Trendera, commissioned by Awesomeness TV (which produces video for 31 different platforms). On average, teens spent 34% of their video time watching YouTube, compared to 27% watching Netflix, and 14% watching live TV. This puts YouTube and Netflix way ahead of their streaming competitors: Hulu and Amazon came in at 4% and 3% respectively (Nathan Mc Alone, 2017).

Therefore, television stations must attract new viewers, especially Gen Z so that their television programs are not inferior to material that teenagers often see on over the top (OTT) such as Netflix and social media such as Youtube. In planning a program, it is not enough for television programmers to have an understanding of the tastes and desires of viewers. But they should also master the essential elements of the programming strategy of each program genre. The mastering of this strategy is a necessity to attract viewers to watch the program (Fahrudin, 2019).

This research will look at how Inspira TV makes a program strategy that can invite Gen Z to return to watching TV through programs broadcast on free to air digital TV.

PROBLEM STATEMENT

Free-to-air television stations in Indonesia usually receiving benefits from advertising, both off air and on air, because they do not collect dues from their viewers. Ads are usually placed by advertisers on programs that have high ratings and shares based on audience research from Nielsen. However, several advertisers do not use Nielsen's research as the basis for making the decision to place an ad on a certain television station.

Rating is an effort to calculate the percentage of the entire household (universe) or people who watch a certain program in average minutes. Meanwhile, share only calculates the percentage value of the number of people who watch a certain program against the television that is turned on. Percentage share is used as a measure of competition with rival television (Tassel & Poe-Howfield, 2010).

Therefore, the programs that must be made by the TV station are programs that suit the tastes of Gen Z in order to get high ratings and shares. Creative and educational television programs are still the main attraction for the Gen Z as a result of Mutmainah Armando's research (Armando, 2020).

However, some advertisers do not use Nielsen's research as a basis for making decisions about placing advertisements on certain television stations. It is this opportunity that Inspira TV is implementing to generate revenue, namely designing off air and on air programs that can produce advertisements without the results of Nielsen's research. This research is important to be used as a reference for new television stations which find it difficult to obtain commercial advertisements based on Nielsen's research results.

The object of this research is Inspira TV, a network television station based in Bandung that has been broadcasting digitally before ASO was implemented throughout Indonesia. As a new player in digital television broadcasting, Inspira TV can survive in business by using a special strategy to generate revenue without showing advertisements based on ratings from the research institute Nielsen. The target audience for Inspira TV is young people (generation Z) who are expected to become new digital television viewers as stated in the background of this research.

LITERATURE REVIEW

Digital broadcasting is a type of television that uses digital modulation and compression systems to broadcast video, audio, and data signals to television sets. Digital television is a tool used to capture digital TV broadcasts, the development of analog to digital broadcast systems that convert information into digital signals in the form of bits of data such as computers (Hidajanto Djamal in Yanto, 2021).

With the current technology, in an analog TV channel, six to eight digital TV channels can be used. The advantage of this frequency spectrum, if the volume of the TV program emitted does not change, is called the digital dividend. With this kind of technology, the European Commission estimates a digital dividend of more than 300 MHz as shown in the picture below (Mudrik Alidrus, 2009) .

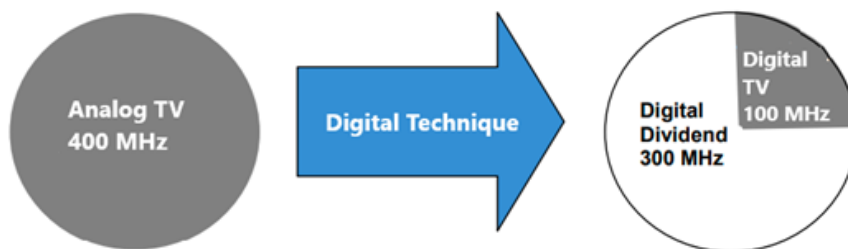


Figure 1: Digitalization reduces spectrum requirements.

Digital TV not only provides benefits for viewers but also for the government when viewed from the perspective of the digital dividends that will be obtained. Digital dividend is a term that refers to the frequency range that is then available after previously using analogue TV broadcasting.

Digital dividends are closely related to the digital economy. Citing data from the Boston Consultant Group in 2017, Kominfo sees the estimated multiplier effect generated if Indonesia diverts digital dividends for broadband cellular telecommunications purposes as being very large. In the next five years, the digital dividend could increase the gross domestic product by around Rp443 trillion, taxes by around Rp77 trillion, and create more than 230,000 new jobs and 181,000 new business units (Indonesia Baik, 2022).

Digital technology gave rise to many new television stations with new shows and much better picture quality compared to analogue TV. This happens because the same frequency used by analogue TV can be used by 8 to 12 digital TVs. Local television such as Inspira TV will also have the same opportunities as national TV in areas such as RCTI, SCTV, Metro TV, and so on, to obtain advertisements because they technically have the same image quality. So far, television programming in Indonesia

is dominated by soap operas (Rubiyanto, 2021). In fact, the television shows that Gen Z doesn't like are dangdut and soap operas (Pratham, 2019). This is what makes Gen Z move to OTT and social media.

Generation Z

Generation Z, or Gen Z, is a term for people born between 1995 and 2010. This naming is based on the theory of generation first presented by Karl Mannheim in 1923. Based on that theory, sociologists then divide humans into a number of generations: the Depression Generation, World War II Generation, Post-WWII Generation, Baby Boomer Generation I, Baby Boomer Generation II, Generation X, Generation Y, aka Millennials, and then Generation Z, or Gen Z (Adica, 2022).

However, in the generation theory proposed by Codrington, there are only five generations of humans based on the year of birth, namely: (1) the Baby Boomer Generation, born 1946–1964; (2) Generation X, born 1965–1980; (3) Generation Y, born 1981–1994 (often called millennials); and (4) Generation Z, born 1995–2010 (also called the iGeneration, GenerasiNet, and Internet Generation). And (5) Generation Alpha, born 2011–2025 (Codrington, 2004).

According to a study by Tracy Francis and Fernanda Hoefel from McKinsey (2018), Gen Z behaviour can be grouped into four large components, as seen in the figure below:

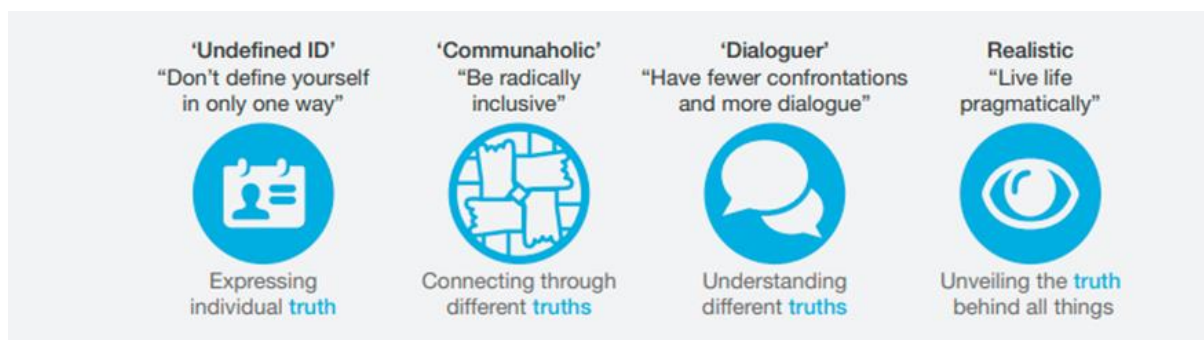


Figure 2 : The search for the truth is at the root of all Generation Z's behavior.

First, Gen Z is referred to as "the undefined ID," which is to value the expression of each individual without assigning a specific label. Second, Gen Z is identified as "the communaholic," who is very inclusive and interested in engaging in a variety of communities by leveraging the sophistication of technology to expand the benefits they want to deliver. Third, Gen Z is identified as "the dialoguer," who believes in the importance of communication in conflict resolution and that change comes through dialogue. Fourth, Gen Z is referred to as "the realistic," which tends to be more realistic and analytical in the taking of disconnection compared to previous generations (Francis, 2018).

Television Programs

There are many television programmes aired throughout the world, including on Inspira TV. However, according to Latief, in general, television broadcast programmes are divided into two parts, namely popular entertainment programmes called entertainment programmes and information programmes called news programs. Furthermore, Latief makes a distinction and describes the characteristics of the difference between entertainment programmes and information, which can be seen in the following table (Latief, 2015):

Table 1: some differences between entertainment and information programs.

Entertainment	News/information
- Imaginative	-Factual
-Fiction	-Non-fiction
-Artistic	-Informative
-Dramatic	-Effective
-Unlimited improvisation	-Limited improvisation
-Abstract	-Real
-Norm	-Ethics
-Unlimited time	-Limited time
-Happy	-Believe

To create the entire programme of the broadcast, a television station is supported by several parts, consisting of the planning, production, and purchase of programs, as well as the airing and supervision of those programs. According to Morison (2018), the success of a broadcast programme includes the form of the programme (the dominance of the format and the dominance of the stars) and the elements of success (which include conflict, duration, favorability, energy, timing, and trends). Television programme managers must know what things must be considered in managing programmes and estimate whether a programme will be successful when it is aired, meaning that it will be well received by the audience (Morison, 2018).

To be able to get a high number of viewers, digital television managers also use social media to introduce their programs to viewers, especially young people who are more familiar with digital technology developments. As mentioned by Era Filosa Gita Sukmono, Adinda Putri Surya Kencana, and Fajar Nur Ridho, the development of information technology has created a new "virtual" space called cyberspace. Quoting Piliang (2012), Era Filosa et al stated, cyberspace has changed various activities (political, social, economic, cultural, spiritual, sexual) from the real world to the virtual

world so that everything that can be done in the real world can now be done in the form of artificiality in cyberspace (Sukmono, 2022).

For generation Z, the internet has proven to be very effective as stated in Toktam Namayandeh Joorabchi and Amin Farokhi Haghigha's research that the internet offers many opportunities that affect students' lives and their potential careers. With the help of the Internet, the youth development process is positively encouraged (Joorabchi, 2022).

METHODOLOGY

On Inspira TV, this study was conducted using qualitative methods and a case study approach.

Qualitative research methods are often called "naturalistic research methods" because their research is carried out in natural conditions (a "natural setting"); they are also called "the ethnography method," because initially this method was more widely used for cultural anthropological research; and "the qualitative method," because the data collected and analysed are more qualitative (Sugiyono, 2012).

RESULT & DISCUSSION

Inspira TV is a local television station in Bandung that has been testing digital advice for seven years, starting in 2015. Inspira TV obtained a license to broadcast locally in Bandung on September 1, 2013. Since November 2015, Inspira TV has received an IPP (Broadcasting Operations License) based on the Decree of the Minister of Communication and Information of the Republic of Indonesia Number: 371/KEP/M.KOMINFO/10/2013. The logo of Inspira TV has the following slogan as inspirational and positive television:



Figure 3 : the logo of Inspira TV

Inspira TV was founded by PT Global Garda Media based in Bandung, West Java, Indonesia. Until now, Inspira TV has several operating network areas: Sumatra (North Sumatra and West Sumatra), Java (Banten, DKI Jakarta, West Java, Central Java, DI Yogyakarta and East Java), and South Kalimantan.

Various programs that have been aired on Inspira TV are shown in the following diagram:

Table 2: various programs that have been aired on Inspira TV.

Jam Sekolah	Qur'an Explorer	Amazing	Pillow Trip
Cover Hits	Biz Action	Fun Edu	Dedikasi
Musik+	Berita inspira	Awaz Ada Setan	Mr. Icip
Musik Opini	Diva The series	Cinta dari Daya	Spello
Flashback	Assalamualaikum Diva	D'Kolonial	M Shop
Urban Culinary	Inspirasiana	History	Warisan Indonesia
Food Fact Story	Aksi Komunitas	Loka	
Karya Indonesia	Potret Indonesia	Indonesia Berwarna	

During the digital broadcast trial, Inspira TV has not been allowed to receive advertisements as stipulated by the government through the Ministry of Communication and Information (Kominfo). This broadcast trial is intended as a step to learn the technicalities of television broadcasting, so that the government and business people do not get many obstacles when entering ASO in 2022 .

From the interview results, data was obtained that Inspira TV could operate during the digital broadcast trial, because it obtained income from various off-air activities in various cities. One of them is a program called Jam Sekolah (School Hours) which is sponsored by a milk-producing company. The company sponsors off-air activities, with a bonus in the form of a short news broadcast on Inspira TV with a duration of about 5 minutes.

An episode of Jam Sekolah was held at IPIEMS Vocational High School Field, Surabaya, East Java, Indonesia on November 18 2019. The event was sponsored by Ultramilk, a liquid milk product that makes young people their market share. The description of the episode's Jam Sekolah program is as follows:

Table 4: description of the episode's Jam Sekolah program.

Title	Ultramilk School Hours
Date	Monday, 18 November 2019
Place	Field of SMK IPIEMS Surabaya
Time	08.00 – Finish
Event Description	InspiraTV and SMK IPIEMS Surabaya proudly present: Ultramilk School Hours
Events Content	Performance extracurricular Crazy band Surabaya Scatter Kordo Manyuro Kopaspiem Banjari Ori Jo joke Pieman supporter Beat Piem – The result
Stand Up Motivation	Stephany Ruth Anchilla (Miss Multinational Indonesia 2018)
Special Performance	Heavy Monster

The promo poster for the School Hours program held in Surabaya, East Java, is as follows:



Figure 4: the promo poster for the School Hours program

The Jam Sekolah programme is carried out in various high schools in Java, with a duration of about 3 hours. In the Jam Sekolah program, five crew members were involved as producers, creatives, and three cameramen. Meanwhile, other support teams are tasked with dealing with accommodation issues such as transportation, lodging, food, and so on.

Inspira TV managers did not specifically state that the programmes they created must match the character of Gen Z, as McKinsey (2018) suggested. However, based on the data of this study on the content of the Jam Sekolah broadcast, it can be seen that the managers of Inspira TV have realised that Gen Z has a character as the undefined ID, the communaholic, the dialoguer, and the realistic, as stated by McKinsey.

This is reflected in each segment that appears in the Jam Sekolah program. For example, high school students can display their own work in music, sports, or even religion as a way of respecting each individual's expression without giving it a specific label. Inspira TV allows high school students to submit works that express themselves or their identity as a person or group.

The work is not a personal work, but rather the work of a group that portrays the character of communaholics. To create a volleyball game, for example, high school students cannot do it alone but must invite a minimum of six people as participants. This is in accordance with the requirement that volleyball signs be followed by two groups, each of which has three members.

The process of making the work is carried out through exercises filled with dialogue or discussion, as the characters attached to Gen Z, namely the dialoguer, do. They can discuss the title of the song to be played, the musical instrument to be used, what clothes to wear, and so on.

As for the realistic characters, it can be seen from their ability to decide what work to show on the three-hour off-air show. The decision to have a specific form of performance that should be featured in the Jam Sekolah event is an important lesson for learners to be realistic. They are unlikely to show as many shows as they want due to the limited time available.

In the current era of digital television, Inspira TV does not rely on Nielsen ratings and shares to develop programme shows. Inspira TV encourages audience participation

through social media platforms such as Whats App. One of them is the recitation event, Qur'an Explorer, which teaches a person to read the letters of the Quran starting from scratch. The event was hosted by young people who looked attractive and were indeed experts in the field of reading the Qur'an.

Qur'an Explorer is broadcast by tapping and shooting in the studio every day from 11 to 12 noon and consists of 5 segments. In each broadcast episode, this television programme presents a different theme. For example, the theme of learning Hijaiyah letters, reading Surah Al-Lahab, reading Surah Quraish, or reading Al-Iklash. For this reason, determining the theme is the most important element for the existence of the program. According to this research informant, usually to determine a theme, they conduct a brainstorming session with the team involved in the program. From there they determine what ideas and themes will be raised. They also conduct research so that the theme raised is in accordance with the needs of segmentation and Inspira TV programs. This programme received a positive response from many people who commented on it on WhatsApp. More than 1000 viewers who sent Whatsapp messages asked to be added to the Whatsapp group so they could discuss the shows aired on Inspira TV.

The management of Inspira TV also understands that soap operas are the most preferred shows, as researched by Nielsen (Rubiyanto, 2021). Therefore, they made a comedy soap opera programme starring famous comic artists from Jakarta. The show is deliberately made to last only 15 minutes per episode, not 30 minutes (including commercials) like a typical TV show. Inspira TV argues that today's TV shows will not only be aired through TV but also through social media. The shorter duration (i.e., only 15 minutes) makes the event easy to publish through social media such as Youtube, Instagram, or Tiktok.

The management of Inspira TV also realised that television shows must merge with social media in order to remain a concern for Gen Z. One of them is making an event on a news program called Sarapan Pagi (Breakfast). The program that was shown that morning was previously called Bulletin with a duration of 30 minutes. Each newsletter episode contains a short compilation of recent news stories from the previous day or two. Currently, important news covered by Inspira TV journalists is not shown directly on television, but is disseminated through social media such as Instagram and TikTok. In fact, some of them are live broadcasts through Inspira TV's social media accounts. A week later, the news was only aired in a newsletter or in more in-

depth coverage on the Inspira TV television station. When it aired on television, Gen Z already knew the content of the news briefly through social media, so they felt that what was aired on television was something they already knew.

One of the stories broadcast as flash news just a few minutes after the incident occurred was about the earthquake that occurred in Cianjur, West Java, Indonesia. The earthquake had a magnitude of 5.6 on the Richter scale, killing 310 people and leaving more than 25 people missing. Several officials, starting with President Jokowi, ministers, governors, and regents or mayors, visited the disaster site. One of the ministers who visited Cianjur was Minister of State-Owned Enterprises (BUMN) Erick Tohir, as seen in the following figure:



Figure 5: Minister of State-Owned Enterprises (BUMN) Erick Tohir in Cianjur.

Erick Tohir said that he was focused on paying attention to the assistance carried out by 58 BUMN to 40 villages out of 137 villages affected by the Cianjur earthquake. Erick said that in a disaster situation, there are needs that are needed right away. However, there is also post-disaster assistance so that the distribution of aid can be optimally distributed to affected communities. Erick Tohir told reporters during his working visit to Berenuk Village, Limabangansari, Cianjur, West Java, Indonesia. Furthermore, for post-earthquake assistance, Erick will also build an earthquake-resistant Community Health Center (Puskemas) which can later be maximized as health posts and distribution of medicines. News regarding Erick Tohir's visit was broadcast via the Inspira TV website on November 26, 2022, via the following link:

<https://inspira.tv/bumn-tancap-gas-gotong-royong-bantu-pemulihan-40-desa-di-cianjur-yang-terdampak-gempa/>

However, the news was not broadcast directly on the Inspira TV television station that day. The news is broadcast through the Inspira TV website, and is provided with facilities that make it easier for readers to disseminate it through various social media such as Facebook, Twitter, Telegram, WhatsApp, and email.

The news is only shown in the weekend news program which is broadcast every weekend, along with other news. When the news was broadcast as a news summary for a week, the Gen Z audience of Inspira TV already knew about the disaster in Cianjur in general. However, they later obtained more detailed and in-depth facts when they watched the weekend news summary on Inspira TV.

CONCLUSION

The migration of digital TV broadcasts in Indonesia provides an opportunity for Inspira TV to attract audiences from Gen Z who have been more familiar with social media than television. TV show program designed by Inspira TV since the digital broadcast trial period, ASO on November 2, 2022, until now, has applied four basic characters to Gen Z. The Jam Sekolah program applies the four basic Gen Z characters in various segments of off-air activities in various schools in Java.

Inspira TV doesn't just use Nielsen's research as a basis for creating programs for Gen Z. They also implemented responses from viewers through social media as a basis for developing the program they created.

Inspira TV's management realizes that Gen Z today is more familiar with social media than television. Therefore, they broadcast their latest news through social media first, so that it becomes the subject of discussion of young people through social media. After that, the material is then shown on television by providing more in-depth information.

The steps taken by Inspira TV above are in accordance with the four basic characters and the proximity of Gen Z to social media. Thus, Inspira TV has a great opportunity to be able to get viewers from generation Z.

REFERENCES

- Adam, Aulia, (2017). Goodbye Millennial Generation, Welcome Generation Z , *Tirto.id*, Friday, 28 April 2017 . <https://tirto.id/selamat-tinggal-generasi-milenial-selamat-datang-generasi-z-cnzX>
- Adica (2022), Generation Z based on Generation Theory, *Silabus.web.id*, 2022. <https://www.silabus.web.id/generasi-z-berdasarkan-teori-generasi/>
- Alaydrus, Mudrik (2009), Digital Dividend on Analog TV Migration to Digital TV – Prospects and Dilemmas. *Journal of Telecommunications and Computers* · Vol 1 (1), pp.3-4. <https://publikasi.mercubuana.ac.id/index.php/Incomtech/article/view/243>
- Armando, Mutmainah, et al (2020). Television Audience Research. *Communication Studies Unit, Indonesian University*. <https://ppid.tvri.go.id/storage/page-collections/August2022/BKwCZtor7xo9k6wyHbT9.pdf>
- Baik, Indonesia (2021), Digital Dividend, Generate Fast Internet for Indonesia. *Indonesia Baik.co.id*, 2021. <https://indonesiabaik.id/infografis/digital-dividen-hasilkan-internet-cepat-untuk-indonesia>
- Codrington, G. T. & Grant-Marshall, S. (2004) *Mind the gap*, *Penguin Books, Rosebank*.
- Creswell, John W (2012), Research Design: Qualitative, Quantitative, and Mixed Approaches, *Pustaka Pelajar, Yogyakarta, Indonesia*
- Fahrudin, Ahmad, & ASy"ari, Nur Aini Shofiya (2019). Sydney W. Head Programming Strategy Theory Study on ADiTV Da'wah Program. *Journal Unpad Vol 3 (1)*, pp, 1-18
- Francis , Tracy & Hoefel, Fernanda (2018), 'True Gen': Generation Z and its implications for companies, *McKinsey & Company*, November 12, 2018. <https://www.mckinsey.com/industries/consumer-packaged-goods/our-insights/true-gen-generation-z-and-its-implications-for-companies>
- Jainita, Ulfa (2022). Nielsen's research shows an increase in the number of Indonesian TV viewer. *Antaranews.com*. Thursday, July 21 2022. <https://www.antaranews.com/berita/3010785/riset-nielsen-tunjukkan-kenaikan-jumlah-penonton-tv-indonesia>
- Latief, Rusman & Yusiatie Utud (2015). Non-Drama Television Broadcast. *Prenada Media, Jakarta, Indonesia*
- Mc Alone, Nathan (2017), Young people spend about twice as much time watching Netflix as live TV, and even more time on YouTube. May 2, 2017 <https://finance.yahoo.com/news/young-people-spend-twice-much-174152304.html>

- Morrissan (2018), Broadcast Media Management Strategies for Managing Radio & Television (Strategy for Managing Radio & Television) Revised Edition, *Prenadamedia Group, Indonesia*.
- Namayandeh Joorabchi, T., & Farokhi Haghighat, A. (2022). The Relationship between Media Usage and Positive Youth Development with the Mediate Effects of Internet Use Gratification. *Al-i'lam - Journal of Contemporary Islamic Communication and Media*, 2(1). <https://doi.org/10.33102/jcicom.vol2no1.37>
- Pratama, Deska Y., et al. "Makna Televisi Bagi Generasi Z." *Inter Komunika*, vol. 4, no. 1, 2019, pp. 88-103, doi:10.33376/ik.v4i1.292.
- Rubiyanto (2022). SCTV's strategy to attract viewers and advertisers to prime time soap operas. *Journal Unpad Vol 6 (1), pp, 124-125* <http://journal.unpad.ac.id/protvf/article/view/36931>
- Sugiyono (2014), Research Methods quantitative, qualitative and R & D, *Alfabeta, Bandung, Indonesia*
- Sukmono, F. G., Surya Kencana, A. P. ., & Nur Ridho, F. (2022). Digital Media Management of The Official Instagram Account of The Communication and Informatics Office of Yogyakarta in The Pandemic Era. *Al-i'lam - Journal of Contemporary Islamic Communication and Media*, 2(2). <https://doi.org/10.33102/jcicom.vol2no2.61>
- Tassel, J. Van, & Poe-Howfield, L. (2010). Managing Electronic Media: Making, Marketing, and Moving Digital Content. *Routledge, Taylor & Francis*
- Yanto & Indria (2021). Television Digital Broadcasting Migration 2022 Area Province Bengkulu. *Journal ISO*. Vol 1 (1), pp.36–43. <https://doi.org/10.53697/iso.v1i1.94>.