

Implementation Of Marketing Programs In Competitive Strategies In The Television Industry Based On Service Dominant Logic And Value Co-Creation

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Abstract

Digitization has had a significant impact in the television sector in Indonesia, changing people's media consumption patterns and putting significant pressure on the television industry. This study aims to analyze the marketing and competitive strategies of Nusantara TV, particularly through the development of the "Culture of of Indonesia" program as a form of differentiation and the penerapan Service-Dominant Logic (SDL) and Value Co- Creation. Using a qualitative descriptive method through interviews, observations, and documentation during an internship, the study found that the shift of audiences to digital platforms requires television to produce more relevant and collaborative content. The "Culture of Indonesia" program serves as an instrument of co- creation with audiences and cultural communities to create more authentic, representative, and sustainable service values. The research results indicate that the application of SDL and cultural content differentiation strengthens Nusantara TV's position in facing media competition in the digital era.

Keywords: *Service-Dominant Logic (SDL), Value Co-Creation, Digitalization..*

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INTRODUCTION

Digitalization has significantly influenced the television industry in Indonesia, affecting not only broadcasting technology, but also in terms of how people access and consume information and entertainment. This transformation has led to a significant shift in media consumption patterns, which were previously centered on conventional television, towards the use of various internet-based digital platforms. Along with these developments, digitization has brought about significant changes in people's lives, particularly in terms of media consumption patterns. Whereas watching television used to be the main way to obtain entertainment, news, and information, people are now turning to digital platforms. The internet makes it easy for people to access a variety of content anytime and anywhere. Various streaming services, social media, and video sharing sites offer a wide selection of programs that can be chosen according to the interests and needs of each individual, thereby changing people's habits of watching conventional television to various digital platforms such as YouTube, Netflix, and other streaming services that offer flexibility in terms of time and a more diverse selection of content according to individual interests, especially

among the younger generation who prefer to enjoy content on-demand without being tied to broadcast schedules. Changes in media consumption habit have been influenced by technological, social, and economic factors that have driven the shift in media usage from conventional television to digital platforms such as YouTube and Netflix (Hongcharu, 2024).

This change accelerated when the COVID-19 pandemic hit, with social distancing policies and increased activity from home driving a surge in the use of digital media as the main source of information, entertainment, and communication. This situation made the COVID-19 pandemic a momentum for digitalization, especially in the television industry, while also reinforcing the shift in media consumption habits from conventional television to various digital platforms. According to the American Journal of Communication (AJC) in its study "Digital Tides In the Media Industry: Navigating the Impact of Digitization on the Kenyan Media Landscape Post Covid-19 Pandemic," the majority of respondents. Specifically, 92.6% indicated that their media consumption preferences and behaviors had altered since the outbreak, in line with the implementation of social restriction policies and the increase in working from home. This situation has prompted the public to increasingly rely on digital media, particularly digital platforms and social media, as their main sources of information and entertainment.

This change in media consumption patterns has had a direct impact on the decline in conventional television viewership, both in terms of viewing intensity and audience loyalty. This decline is evident in the decreasing frequency of viewers following broadcast programs regularly and the weakening of attachment to linear broadcast schedules. Audiences tend to choose digital platforms that allow flexible, personalized access to content according to their preferences. The shift of audiences from conventional television to digital platforms and streaming services has resulted in a decline in viewer attachment to linear broadcasts. This situation is even more challenging because digital platforms offer more varied, interactive, and easily accessible content at any time, which attracts the interest of younger audiences in particular who want on-demand programming. Television's inability to adapt quickly has the potential to weaken its competitiveness, reduce its relevance in the eyes of audiences, and narrow opportunities to expand its reach. This situation highlights the need for an in-depth identification of the main issues that have arisen, particularly those related to declining audience interest, shifting media consumption preferences, and the effectiveness of the digital content strategy implemented so that Nusantara TV can formulate appropriate adaptation measures in the face of increasingly intense digital disruption.

According to Yuswohady (Tempo 2025), changes in media consumption patterns in the national television industry are under serious pressure due to the shift in media consumption patterns from scheduled viewing to algorithm-based consumption. The impact of these changes is not only felt in terms of audience, but also has a direct impact on the economic condition of the media industry. Throughout the period from 2023 to 2024, the Press Council recorded that around 1,200 media employees, including journalists, were laid off. The chair of the Press Council, Ninik Rahayu, explained that this situation was mainly triggered by a continuous decline in media revenue from year to year. This decline is closely related to the shift in the national advertising spending structure, where approximately 75 percent of

advertising revenue is currently controlled by global digital platforms and social media. The shift in the national advertising spending structure can be seen in television media, which previously served as the main medium for national advertising but is now undergoing a change in role in line with digital transformation. The development of digital platforms has caused national advertising spending to shift significantly to social media, which is considered more cost-efficient than television advertising. The schedule-based consumption pattern, which has been a key characteristic of conventional television, is increasingly being abandoned as audiences prefer digital platforms that deliver content based on algorithmic recommendations and users' personal interests. This shift has caused television to lose control over audience attention because content choices are now more determined by digital platform algorithms than editorial curation or linear broadcast schedules.

According to studies undertaken by the author during an internship at Nusantara TV, prime time on the television is scheduled at 5:00 p.m. and 11:00 PM. This timeframe represents a duration characterized by a comparatively elevated degree of viewer engagement relative to other broadcasting periods, rendering it a tactical opportunity for television networks to transmit marquee initiatives and entice marketers. However, this condition is now undergoing significant changes.

Media consumption patterns have shifted, where news and content no longer wait for viewers, but actively reach audiences through algorithmic mechanisms. Currently, users can access content anytime, while digital platforms like Instagram, TikTok, YouTube, and Netflix utilize algorithms to learn and tailor content to individual user preferences. This method is more effective for precisely reaching individuals because it allows content targeting based on each user's interests and viewing habits. Current media consumption patterns show that conventional television is no longer the primary medium for most people to fulfill their information and entertainment needs. The ease of accessing the internet and the increasing use of digital devices give audiences more media consumption alternatives to choose from according to their preferences. As a result, the time spent watching conventional television has decreased because audiences can access various forms of entertainment, news, and information through digital platforms on their mobile devices, which offer a more flexible and personalized viewing experience that is not bound by broadcast schedules. This situation has led to a decline in audience interest in conventional television programs, both in terms of viewing frequency and loyalty to specific channels. For the television industry, including Nusantara TV, this situation poses a challenge for the increasingly complex television industry in Indonesia because it not only affects the number of viewers but also changes the production patterns of programs, resulting in a reduced need for labor, especially television journalists, because their roles are beginning to be replaced by digital content that is produced quickly and simply. Specific concerns are now more extensively utilized via digital platforms including TikTok, Instagram, Facebook, and others social media, predominantly populated by content generated by influencers or content creators that do not necessarily meet validity standards. Therefore, it is important for Nusantara TV to deeply understand changes in audience behavior, identify factors that influence viewing interest, and evaluate the effectiveness of the digital content strategies that have been implemented. This understanding forms the basis for formulating appropriate and sustainable development steps so that Nusantara TV remains relevant and competitive amid the dynamics of television industry digitalization.

METHOD

This research is a qualitative study conducted at PT Nusantara Media Mandiri using a descriptive qualitative approach that focuses on gathering in-depth information through interviews during the internship from 3 February 2025 to 30 June 2025. Informants were selected using purposive sampling to ensure that the respondents interviewed had the competence, experience, and directly involved in the issue that is currently being researched. Primary data collection technique in this study was interviews, which involved direct communication between the researcher and respondents to obtain comprehensive information about the phenomenon being studied. In addition to interviews, researchers observed the participants during an internship period to understand the work dynamics and organizational processes firsthand. Documentation was also used as another source of data by collecting written notes, images, recordings, and relevant company files.

This study's data analysis process has three steps: reducing the data, presenting it, and drawing conclusions. During the data reduction step, researchers summarized, categorized, and concentrated on material gathered from interviews, observations, and documentation to identify major topics related to research objectives. The condensed data was then presented in the form of descriptive narratives, tables, or matrices to help readers grasp the correlations between results. The conclusions will be drawn continually from the start of the data gathering procedure until the end of the overall analysis, offering an interpretation of the findings in light of the study environment. The validity of the data must be ensured, researcher applied source triangulation and technique triangulation, as well as conducting credibility, transferability, dependability, and confirmability tests so that the research results could be scientifically accounted for.

The particular aim of this study is to determine the application strategy of segmentation, targeting, and positioning implemented by Nusantara TV, as well as to understand the company's competitive strategy in the media industry, particularly in the news broadcasting sector. The qualitative descriptive approach is used as it provides a comprehensive and accurate picture about the phenomena being studied. Villamin et al. (2024) explain that descriptive qualitative methods are useful because provides a direct understanding of the events or experiences of the research subjects. Therefore, this method allows researchers to produce systematic and factual descriptions of Nusantara TV's marketing practices and competitive strategies.

The sources of data in these studies consist of both primary and secondary data. The primary data was derived from the interviews and observations during the internship period, while secondary data was obtained from various internal company documents and external literature. Combs-Hintze et al. (2025) explain that primary data is original data that is sourced from the original source, but secondary data, according to Culot et al. (2024), is data that has been collected by other parties and can be reprocessed for research purposes.

This research was conducted at PT Nusantara Media Mandiri, a private television network under NT Corp, with its office located at Jl. Pulomas Selatan No. 31, Kayu Putih, Pulo Gadung, East Jakarta. This location was chosen because the company is the main entity managing Nusantara TV with the slogan "Sahabat Kita" (Our Friend), which is relevant to the research focus on marketing strategies and media

competitiveness. Through data collection conducted during the internship process, the researcher was able to interact directly with the company's work environment, thereby gaining a deeper understanding of marketing activities, organizational dynamics, and operational strategies.

RESULTS AND DISCUSSION

Nusantara TV (NTV) is a privately owned national digital television station in Indonesia, operated by PT Nusantara. NTV obtained its broadcasting license in 2014, which then became the foundation for the establishment of the company. On November 10, 2015, NTV officially began its inaugural broadcast. NTV continues to expand its capacity to reach a wider audience on June 28, 2016. NTV's main focus is on news broadcasting channels that place information as the core content in its broadcasting strategy. This focus is realized through the presentation of actual, factual, and balanced news, with an emphasis on national and regional issues that are relevant to the Indonesian people. NTV's output not only focuses on the dissemination of information, but also on the quality of content delivery to the public. Nusantara TV's segmentation reaches various viewer groups by using a variety of programs and adapting content based on audience preferences. According to interviews conducted with the programming director at Nusantara TV, it is known that the average Nusantara TV viewer is middle to low income.

Table 1. Interview Analysis Results

No.	Question	Answer
1.	What programs will Nusantara TV focus on in the future?	Currently, Nusantara TV is positioned in the middle to low audience segment, and Nusantara TV will continue to focus on news programs and include sports and entertainment programs as supporting content for entertainment programs.
2.	How does branding play a role in differentiating Nusantara TV from its competitors, and what marketing concepts are used?	Branding plays a vital role in building a business to showcase the value it generates. Nusantara TV uses three marketing concepts: Above The Line (ATL), Below The Line (BTL), and Through The Line (TTL).
3.	How does Nusantara TV determine?	In determining market segmentation in the television industry, program planning and development are based on audience sampling data

		<p>conducted by Nielsen as the main reference. This data has a significant influence because it forms the basis of accountability to agencies and companies that will place advertisements. Television program performance is measured through indicators such as Program Rating Points (PRP) and the potential revenue generated by each program, so audience data plays a significant function in ascertaining the economic worth and efficacy of the program transmissions.</p>
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Along with the development of digitalization, television media has undergone significant changes that have affected the structure and dynamics of the broadcasting industry. Digitalization has encouraged audiences to access information and entertainment through various digital platforms that offer flexibility in terms of time, ease of access, and a more personalized viewing experience. This has led to a decline in audience interest in conventional television, which still relies on linear, schedule-based broadcasting. This decline in interest is not only reflected in the decrease in viewership, but also in the weakening of audience loyalty to certain television channels amid the increasing number of digital media options. To respond to the problems arising from the decline in audience interest in linear broadcasting, shifts in media consumption behavior, and the increasingly strong dominance of digital platforms, an adaptive strategy focused on the competitive advantages of television is needed. One strategy that Nusantara TV can optimize is strengthening content differentiation through the development of the Culture of Indonesia program. This program offers unique value that is not easily replicated by digital platforms, namely the in-depth, contextual, and educational promotion of local cultural wealth.

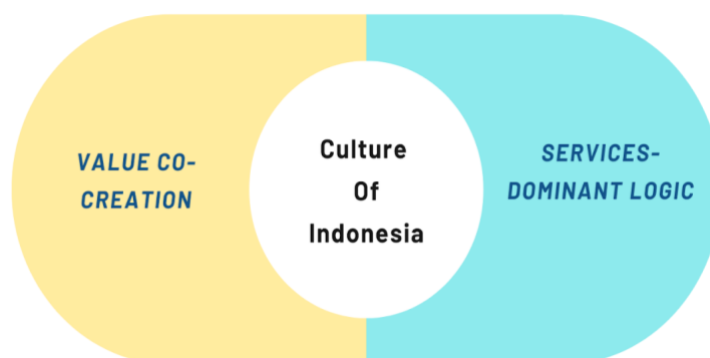


Image 1. Concept Visualization

The selection of product differentiation strategies through the Culture of Indonesia program is carried out by presenting cultural content as programming that can broaden the audience's knowledge. Unlike the closing segment of news programs, which are generally filled with real-time information such as weather forecasts or traffic reports, Culture of Indonesia does not focus on current information. This program is designed as an educational show that provides knowledge about Indonesia's rich culture, as well as a means of cultural preservation. This program is designed to strengthen the position of Nusantara TV's position as a media outlet with a strong national character, while providing an educational and inspiring viewing experience for the audience. Users in the context of educational media tend to be oriented towards experiences that include informational value, communication interaction, and emotional attachment to the platform they use (Zhao & Zhou, 2022). Through this program, Nusantara TV strives to present content that highlights various dimensions of Indonesian culture, ranging from dance, traditional music, regional gastronomy, and indigenous knowledge traditions that have been transmitted through generations. The "Culture of Indonesia" program offers an extensive experience of the nation's rich cultural heritage. In addition, the program involves speakers from various backgrounds, Observers, artists, and community leaders contribute to a more thorough comprehension of the ideals, philosophies and meanings inherent in each presented tradition.

This program is not only positioned as a cultural show, but also as an implementation of the Services Dominant Logic (SDL) concept, which emphasizes that value is not created unilaterally by the company, but is built together through interaction between the media, audience, and relevant partners. According to Ujiati and Marsasi (2024), in creating shared value, companies and customers share ideas and resources to create a more personal and meaningful experience. The "Culture of Indonesia" program was developed as part of a marketing differentiation strategy by presenting cultural content that reflects the richness and uniqueness of Indonesia's identity. Through this approach, Nusantara TV strengthens its position as a media outlet that promotes national values and cultural preservation, while providing an educational, inspiring, and community-empowering viewing experience. Thus, the application of SDL in this program enables a more dynamic, interactive, and mutually beneficial relationship between service providers and stakeholders.

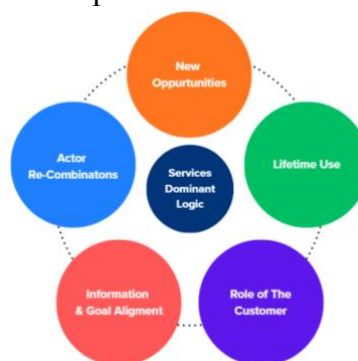


Image 2. Dominant Logic

Services - Dominant Logic (SDL) asserts that the supply chain must include all activities that take place throughout the value creation process, where the exchange of services occurs continuously among all parties involved, from producers, suppliers,

distributors, to end consumers. Within the Service-Dominant Logic (SDL) framework, the understanding of the supply chain has undergone a paradigm shift from simply managing the flow of goods to a system of service exchange (Manurung et al., 2023). Every point of interaction in the supply chain is seen as an opportunity to create shared value through collaboration, information exchange, and integrated resource utilization. Thus, from an SDL perspective, the role of each actor is not limited to being a sender or receiver of products, but rather as a co-creator of value who actively contributes to the process of providing and receiving services. This approach places relationships, trust, and sustainable communication as key elements in supply chain management, thereby creating synergy between actors that can support the sustainability of value and organizational competitiveness in the long term.

This Indonesian culture highlights the Service Dominant Logic (SDL) theory. To face the challenges of the digitalization era, Nusantara TV applies the service dominant logic theory as a basis for increasing audience loyalty while creating strong competitiveness. S-D Logic offers a conceptual basis that is well suited to competitive networks, where companies compete and cooperate (Agostinho et al., 2025). Through the application of S-D Logic principles, Nusantara TV strives to build a collaborative ecosystem focused on creating sustainable value. This collaboration is implemented through partnerships with various parties, such as Wonderful Indonesia, which aims to expand the network and reach a wider audience. Thus, the value generated comes not only from broadcasting content on TV, but also from the relationships and experiences built between service providers and users. By promoting the principle that value is created together through service providers, Nusantara TV actively innovates in offering relevant and accessible content and services. This approach allows Nusantara TV to not only retain its existing audience but also attract new viewers by adapting to the evolving needs and preferences amid rapid changes in technology and consumer behavior, thereby building sustainable differentiation and strengthening its position in the digital broadcasting industry.

Brand image plays an important role in customer satisfaction (Tahir et al., 2024). In the context of cultural programs aired by Nusantara TV, brand image is one of the factors that determine how audiences assess the quality and credibility of the broadcast. Through the presentation of original, informative, and relevant cultural content, Nusantara TV not only builds a positive perception of the quality of its programs but also strengthens its image as a media outlet that cares about the preservation of Indonesian culture. Program differentiation, which is realized through the promotion of local cultural characteristics, in-depth narratives, and the selection of exclusive content, also contributes greatly to the formation of a positive brand image. This strong brand image ultimately increases audience satisfaction, as viewers feel they are getting programming that is not only interesting but also has high knowledge, social, and cultural value. Thus, brand image acts as a strategic element that strengthens the relationship between program differentiation and increased audience satisfaction, while also serving as an important asset for Nusantara TV in maintaining its sustainability and competitiveness in the digital broadcasting industry.

The application of Service-Dominant Logic (SDL) at Nusantara TV in developing the "Culture of Indonesia" program has significant potential to improve service quality, content relevance, and audience engagement. SDL emphasizes that value is not solely generated from the products or content presented, but from the

process of interaction, collaboration, and co-creation between service providers and users. SDL focuses on customer activities, not on the company. Value in SDL is formed through a co-creation mechanism with various actors in the service ecosystem (Tuan, 2025). With this approach, Nusantara TV can position viewers, cultural communities, local governments, and artists as key actors in shaping broadcast value. Through the application of SDL, Nusantara TV has the opportunity to present more authentic, in-depth, and representative cultural content. Collaboration with local communities in various regions allows NTV to obtain cultural knowledge directly from the source, making the "Culture of Indonesia" program richer and more contextual. In addition, this approach encourages the formation of a sustainable cultural service ecosystem. By consistently producing local cultural content, NTV is able to preserve Indonesia's cultural diversity within a solid media identity. This approach not only strengthens Nusantara TV's position as a channel committed to cultural preservation, but also enriches the availability of internal content sources so that the program production process can run more stably, effectively, and sustainably.

The application of the Service-Dominant Logic (S-D Logic) principle at Nusantara TV increases the effectiveness of production value through the concept of value co-creation marketing. Value co-creation encourages participation, collaboration, and resource sharing as the basis for building trust (Vela et al., 2024). This concept is reflected in the collaboration between Nusantara TV and Wonderful Indonesia in creating mutually beneficial shared value, where Nusantara TV can maintain and reach new audiences, while Wonderful Indonesia gains increased exposure through broadcast media. This collaboration also has the potential to attract investors in the tourism sector to support the preservation and promotion of Indonesian culture. Financial support from investors is expected to strengthen the development of tourism and cultural programs, increase the appeal of local culture-based tourism, have a positive impact on the regional economy, and expand Nusantara TV's audience reach in a sustainable manner.

Based on the Service Dominant Logic perspective, cultural values do not only arise from the one-way presentation of content, but are created through the active participation of the community in the process of meaning and interpretation of culture itself. The Culture of Indonesia program acts as a facilitator that provides a space for interaction for the community to share stories, discuss, and add their personal interpretations and experiences related to Indonesian culture. Through this mechanism, a process of value co-creation is created, where cultural values are built collectively through collaboration between information providers and the public as users. The easier it is for individuals to access information and the broader their social relationships, the higher their tendency to share and influence others (Rizma & Marsasi, 2024). With two-way interaction and community involvement, cultural preservation is no longer top-down, but rather an inclusive collaborative process.

The Service-Dominant Logic (SDL) approach in the Culture Of Indonesia program conceptualizes culture as a service, where cultural values are created through community involvement with relevant experiences and information. From the SDL perspective, value arises through the joint efforts of all stakeholders, not from the unilateral creation of value by companies for customers (Afaf & Marsasi, 2023). In this perspective, culture is no longer seen as merely a collection of passive objects or artifacts, but as a dynamic resource whose value only emerges when it is utilized, understood, and internalized by individuals or groups. SDL emphasizes that this

value is not inherently attached to cultural objects, but is the result of a collaborative process between cultural service providers and the communities that access them, namely when communities derive benefits, insights, and inspiration from interactions and knowledge related to that culture.

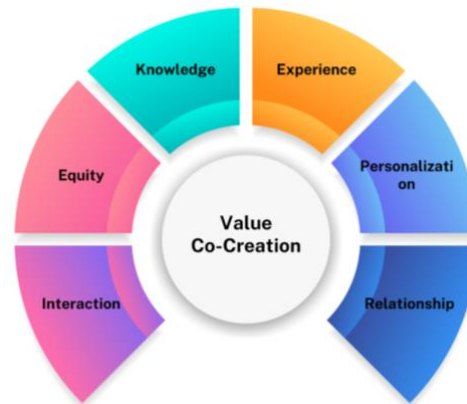


Image 3. Value Co-Creation

The application of the co-creation concept at Nusantara TV has significant potential to improve service quality, strengthen relationships with audiences, and produce more relevant and valuable content. Co-creation emphasizes that value is not solely created by service providers, but is formed through a collaborative process between Nusantara TV and its stakeholders, particularly viewers, local communities, and cultural actors. Value arises from active interaction between service providers and users (Ng et al., 2024). With Nusantara TV's position as a media outlet that promotes Indonesian cultural identity, the co-creation approach is a strategy that has strategic value in program development. Through co-creation, Nusantara TV can produce content that is more authentic and in line with the needs of its audience. Co-creation also opens up opportunities for Nusantara TV to strengthen viewer engagement and loyalty through broader collaboration, including with creative parties such as Wonderful Indonesia and various local communities. This approach enriches perspectives, expands collaboration networks, and supports the creation of more meaningful and competitive programs.

The Culture of Indonesia program to be run by PT Nusantara Media Mandiri is an insert program designed as one of Nusantara TV's main attractions in its efforts to reach a wider audience. Through this program, Nusantara TV seeks to present content that comprehensively highlights various aspects of Indonesian culture, ranging from traditional dance and music, regional cuisine, to local wisdom values that have been passed down from generation to generation. The presentation of cultural content is not only intended to provide information and entertainment, but also to serve as a means of education that introduces the richness of Indonesian culture to the public in a more in-depth and contextual manner. In addition to being an entertainment and educational program, Culture of Indonesia also acts as a medium for cultural preservation amid the rapid globalization and modernization that have the potential to shift local cultural values. An effective medium for integrating various aspects of cultural heritage (Kasemsarn & Nickpour, 2025). Through the Culture of Indonesia program, Nusantara TV aims to rekindle a sense of pride and love for national culture among the public, especially the younger generation. Strategically, this program is also part of Nusantara TV's efforts to maximize its audience reach.

As part of the implementation of this collaborative strategy, Nusantara TV presents the "Culture of Indonesia" program to introduce and preserve Indonesia's rich and diverse culture to a wider audience, targeting local Indonesians. Digital television enables the dissemination of educational and cultural content to a wide audience (Vargas-Arcila et al., 2022). This program is designed to educate viewers about various aspects of Indonesian culture, including art, music, dance, and local traditions that may not be widely known to the general public. The program aims to strengthen national identity and cultural pride through the presentation of authentic and in-depth content. It is hoped that this will reach viewers, especially the younger generation, who may be less connected to their cultural roots. Through the presentation of authentic, informative, and attractively packaged content, Culture of Indonesia aims to strengthen national identity and foster pride in the nation's culture. This program not only presents culture as a legacy of the past, but also places it in the context of today's society, making it relevant to the ever-evolving social dynamics. It is hoped that this program will be able to reach a wider audience, especially the younger generation who tend to be less connected to their cultural roots due to the influence of globalization and the development of digital media. Thus, Culture of Indonesia acts as a bridge between generations, as well as a means to increase public awareness, understanding, and appreciation of Indonesia's rich culture in a sustainable manner.

The promotional strategy for the Culture of Indonesia program through Instagram and TikTok can focus on utilizing the power of visuals and cultural storytelling to attract the attention of audiences, especially the younger generation. Brand image plays an important role because it influences how consumers view a brand. A positive image will be more easily accepted and can increase consumer confidence before they make a purchase decision, in line with the consumer process of evaluating information from various product or service alternatives. (Ibrahim & Marsasi, 2023). The co-creation approach can be optimized by involving audiences and cultural communities in the content creation process, for example through invitations to share local cultural stories, creative challenges, or user-generated content submissions. This strategy can be strengthened through collaboration with cultural creators, local artists, or content creators who have an interest and credibility in the field of culture, so that the promotional reach becomes wider and feels more authentic. In addition, live streaming can be used as a means of delivering cultural content directly, such as cultural discussions, art performances, or coverage of certain cultural activities, which allows the audience to follow the cultural process and experience in real time. Through scheduled and consistent content uploads, this strategy is expected to increase audience engagement, strengthen viewer loyalty, and expand the exposure of the Culture of Indonesia program on various social media platforms in a sustainable manner.

The delegation from the "Culture of Indonesia" program on Nusantara TV has formed a special line in the production division. Teamwork competencies are believed to improve professional integrity standards and reduce opportunistic and individualistic behavior in a digitized work environment (Wang et al., 2022). This step was taken so that the production team could collaborate intensively in creating programs that would attract more viewers. The "Culture of Indonesia" program itself is planned to be inserted after the main NTV Prime program, which airs at around 7:00 p.m. WIB, with a short duration of between 5 and 15 minutes. The concept of this program is quite simple, starting with a short opening or teaser, followed by the main

program featuring a variety of Indonesian cultures, and ending with a short closing, before finally moving on to the advertising segment and the next program. When analyzed in terms of its relatively short duration, the "Culture of Indonesia" program does not actually require the formation of a special line within the production division. However, the establishment of this line is expected to develop further so that it can take on the responsibility of producing similar programs in the future, such as the "Panji Petualang" program. Thus, Nusantara TV is expected to be able to independently produce adventure and culture-themed programs that have educational and entertainment value for the wider community.

The presentation method used in the "Culture of Indonesia" program consists of cultural footage that showcases traditions, arts, and local community activities, allowing viewers to experience the culture visually and authentically. The program tells many stories about the communities where it was made, as well as about their times, reflecting social values, standards, dress styles, and attitudes towards gender, race, and various other cultural aspects (O'Driscoll, 2021). Each segment is designed to highlight the uniqueness of each region, from traditional dances and music, traditional ceremonies, handicrafts, to local culinary specialties. The footage is enriched with informative narration explaining the history, philosophy, and meaning behind each tradition, and is accompanied by short interviews with artists, cultural figures, and community leaders involved, so that viewers not only get a visual experience, but also a deeper understanding of the cultural values that have been passed down. In addition, the program presents dynamic visuals and attractive cinematography, giving viewers the sensation of being present at the location, while promoting Indonesia's cultural diversity as a national asset that can inspire the younger generation and strengthen national identity.

This program serves as an educational platform that raises important topics related to social values, diversity, and local wisdom, as well as providing in-depth insights into the role of Indonesian culture in everyday life. Television as a platform for conveying educational and cultural values (Aharoni, 2024). Through this approach, the program not only serves as a means of entertainment, but also as an educational medium that conveys significant social messages in an effort to build a society that is more aware, understanding, and caring towards the nation's cultural heritage. By presenting relevant and meaningful content, Nusantara TV acts not only as a provider of information and entertainment, but also as a media institution that actively contributes to cultural preservation and the strengthening of social values. The presentation of programs that explore various aspects of local culture, such as art, music, traditions, and community practices, allows audiences to gain a more comprehensive understanding of cultural values, history, and local wisdom that may not be widely known. In addition, these programs serve as a symbolic space for people to get to know each other, learn, and appreciate the cultural differences that exist in Indonesia. Thus, these programs not only enrich the viewing experience of the audience, but also contribute to promoting social harmony and strengthening a sense of togetherness and cultural identity amid the diversity of Indonesian society.

Cultural programs on television serve as a means of education and cultural preservation that play a strategic role in strengthening national identity amid globalization. This technology is not only used to document and protect cultural heritage, but also as a means of education that disseminates cultural wealth to new

generations, enabling cultural preservation and a deeper understanding of traditional symbols, music, and dances that are unique to a region (Mendoza et al., 2023). Cultural programs on television have a strategic role as a means of cultural diplomacy that can strengthen Indonesia's image at the global level. Consistent and attractive presentation of local culture can increase the interest of foreign tourists and broaden the international public's understanding of Indonesia's cultural wealth. In addition, cultural programs play an important role in fostering awareness and appreciation among the public, especially the younger generation, of national cultural identity amid the dominance of global popular culture. Through the introduction of traditional arts, ethnic music, and local cultural practices, television contributes to cultural preservation, the prevention of identity erosion, and the creation of economic opportunities for the tourism and creative industries, making cultural programs part of a sustainable development strategy based on national culture.

Culture Of Indonesia aims to empower local communities through collaboration with various cultural stakeholders, such as art communities, artists, and local cultural figures. This collaborative approach not only ensures that the cultural content presented remains authentic, but also provides space for cultural actors to actively participate in the process of producing and disseminating information. This involvement is in line with Baú's (2022) view, which states that encouraging community participation through media platforms can have a broader social impact, especially when cultural actors gain significant public exposure. Thus, this event serves as a strategic medium that provides a platform for cultural communities to introduce their work, traditions, and identities to a more diverse audience, both nationally and internationally. In addition to promoting cultural expression, the "Culture of Indonesia" program also makes an important contribution to the development of the tourism and creative economy sectors. In the context of tourism, culture plays a major role as an attraction that distinguishes one region from other destinations. Through the consistent display of local culture, this program expands the reach of promoting culture-based tourist destinations and at the same time strengthens regional branding.

Indonesian culture integrates intangible resources such as knowledge, skills, and experiences from various cultural communities and local artists. These resources are shared with audiences through various forms of presentations and discussions, featuring speakers who share their stories, traditions, and expertise directly. This program facilitates the exchange of knowledge that enriches the cultural insights and experiences of the audience. In addition, this program also creates a space for engagement between service providers (Nusantara TV) and audiences, thereby forming a collective understanding of Indonesia's cultural wealth, which is at the core of Service-Dominant Logic (SDL). SDL emphasizes that value creation in cultural programs does not only occur through content delivery, but also through active collaboration among all stakeholders. The more parties involved, the greater the change in value created and the benefits gained by all stakeholders (Lan et al., 2021). Through this collaboration, solutions are produced that are not only culturally relevant but also provide meaningful value to Indonesian society. Collaboration between the media, cultural communities, and local creators enables the creation of content that is more authentic, contextual, and reflects the diversity of Indonesian culture as a whole. This approach ensures that the cultural values conveyed are not merely symbolic, but truly represent the social realities and cultural practices that exist within society. Thus,

the resulting solutions can strengthen community involvement, increase a sense of ownership of local culture, and encourage active participation in sustainable cultural preservation efforts.

Table 2. SWOT Analysis

Strength	Weakness	Opportunity	Threats
<p>Cultural Diversity of Content This program offers a rich diversity of Indonesian culture, ranging from art, dance, music, cuisine, to customs, which can attract a wide audience. Each episode focuses on a specific region, giving viewers a deeper understanding of the nation's cultural heritage.</p>	<p>Challenges of Presenting in an Engaging Way Traditional culture may be considered less appealing to younger audiences if it is not presented in an innovative and engaging way.</p>	<p>Collaboration with Global Brands With Indonesian culture gaining increasing global attention, collaboration with large companies can help introduce this program to a wider audience, as well as provide opportunities for broader funding and marketing.</p>	<p>Excessive Commercialization of Culture Commercial pressure from sponsors or market interests has the potential to shift authentic cultural values into mere entertainment commodities, thereby undermining public trust and triggering criticism from academics and cultural communities.</p>
<p>Program Differentiation, namely differences in how news programs are typically closed. Programs are usually closed with weather reports or traffic reports.</p>	<p>Limited Access to Global Audiences If the program is only broadcast domestically, its reach will be limited. Without cooperation with streaming platforms or international channels, the program will have difficulty reaching global audiences interested in Indonesian culture.</p>	<p>Cultural Festivals and Events Collaboration with various national and international cultural festivals can provide greater exposure for this program and attract audiences from various backgrounds.</p>	<p>Risks of Cultural Sensitivity and Misrepresentation Errors in the presentation of certain customs, traditions, or cultural symbols can cause social controversy, rejection from indigenous communities, and a negative image for the program and television station.</p>

<p>Support from the Government and Community Collaboration with local governments, the Ministry of Tourism, and cultural communities can provide this program with direct access to rich resources and information and enhance its credibility.</p>		<p>Increased Interest in Cultural Tourism As interest in cultural tourism increases, this program can serve as a promotional tool for cultural- based tourist destinations in Indonesia, attracting both domestic and international tourists.</p>	
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After conducting a SWOT analysis, a number of strategic recommendations were formulated regarding the broadcast of the Culture of Indonesia program on Nusantara TV. One of the main recommendations was to limit the duration of the program to between 2 and 5 minutes. This limitation was seen as an adaptive and measurable first step, especially considering that the program was planned to be broadcast during prime time. Although prime time has the potential to reach a wider audience, this period is also characterized by high competition between programs and significant fluctuations in viewership, both in terms of increases and decreases. The relatively short broadcast duration is expected to minimize the risk of a decline in the overall performance of the prime time slot, while maintaining the audience's attention so that they remain focused and do not experience boredom. In addition, this strategy allows Nusantara TV to conduct an initial evaluation of audience response, content effectiveness, and program appeal before considering the development of longer durations or formats in the next stage. With a more cautious and gradual evaluation-based approach, Nusantara TV can optimize the placement of the Culture of Indonesia program without sacrificing the stability of prime time performance, while opening up space for more sustainable content strategy refinement.

Based on recommendations from the Research & Development (R&D) team, it is recommended that the Culture of Indonesia program be aired first with a relatively short duration of between 2 and 5 minutes. This strategy is intended as a measured first step to test audience response and acceptance directly, without posing too great a risk to the stability of Nusantara TV's existing prime time ratings. Business Intelligence uses various processes to transform raw data into meaningful and valuable information to support better insights and decision-making (Gurcan et al., 2023). Furthermore, program performance evaluations will be conducted periodically through audience data analysis, such as viewer engagement levels, viewing duration, and responses to the content presented. The results of this evaluation will form the basis for assessing the extent to which the differentiated content presented by Culture of Indonesia is able to attract audience interest and increase viewership. If the analysis shows a positive impact, both in terms of audience growth and viewer enthusiasm,

Nusantara TV may consider further program development, including extending the broadcast duration to a maximum of 10 minutes. These adjustments will be made gradually and adaptively, in line with developments in audience needs and preferences, as well as the dynamics of competition in the media industry, so that the sustainability and effectiveness of the program can be maintained.

Indonesia's cultural diversity, such as art, music, dance, cuisine, and traditions, attracts a diverse audience while enriching their knowledge of the nation's cultural wealth. In this case, program differentiation is a key element that distinguishes cultural programs from conventional news or entertainment programs, through the presentation of original, unique content that highlights local cultural characteristics. This differentiation shapes a strong program identity and provides a unique appeal to viewers, making it difficult to replace with other shows. Program differentiation is driven by the originality of unique and exclusive content, which is a major factor in competitive advantage, even though most of the content still comes from linear television programs (Zabel et al., 2024). Thus, these cultural programs position themselves not only as alternative viewing options but also as a medium for promoting cultural values. In addition, the success of program differentiation is reinforced by the active participation of the government, the Ministry of Tourism, and cultural communities, which play a crucial role in strengthening the credibility of the programs and expanding access to more in-depth resources and information.

The Culture of Indonesia program on Nusantara TV presents original, unique, and exclusive cultural content, creating a significant competitive advantage in an increasingly competitive broadcasting industry. This program differentiation positions Culture of Indonesia as a show that conventional news or entertainment programs, thereby attracting audiences who are looking for a more meaningful and value-added viewing experience. The differentiation strategy is not only evident in the selection of content, but also in the presentation, production quality, and exploration of local cultural wealth, which directly strengthens the program's identity and increases audience loyalty. In this context, differentiation is one of the key strategies for gaining a competitive advantage (Dinler et al., 2022). In addition to content, the differentiation of Culture of Indonesia also supports Nusantara TV's business strategy in responding to changes in consumer behavior. By adjusting the presentation format and program themes to the interests and needs of the audience, especially the increasingly critical and selective younger generation, this program is able to expand its market share and attract new viewers. The uniqueness of the cultural content presented also helps Nusantara TV build a positive corporate image as a television station that cares about cultural preservation, education, and creative innovation, thereby strengthening its reputation in the eyes of the public and stakeholders.

The Culture of Indonesia program from Nusantara TV presents a number of innovations that set it apart from other cultural programs. One of its main innovations is a region-based cultural approach, whereby Nusantara TV collaborates with Wonderful Indonesia and various communities in the region to produce authentic local cultural content. Innovation has become an important factor in determining business competitiveness and sustainable performance (Pinto et al., 2025). This approach not only enriches the variety of content, but also creates a more inclusive and comprehensive representation of culture. In addition, the program combines modern visual storytelling with traditional elements, presenting culture in a format that is

more appealing to the younger generation. Another innovation is seen in the integration of digital platforms, such as Instagram, TikTok, and YouTube, which allow viewers to participate directly through the submission of cultural videos, digital interactions, or content challenges. By adopting the concept of co-creation, Culture of Indonesia opens up space for local communities, artists, and content creators to be involved in the production process, so that the value of the program does not only come from one-way broadcasting, but also from multi-actor collaboration.

On the other hand, there are still a number of shortcomings and challenges that need to be considered in efforts to preserve and disseminate culture through the media. One of the main challenges faced is how to present cultural content in an interesting, creative, and adaptive way that appeals to the tastes of the younger generation so that it remains relevant amid the rapid pace of globalization and developments in digital technology. If the presentation of cultural content is not accompanied by innovation in format, narrative, or visuals, there is a high possibility that traditional culture will be perceived as something old-fashioned, monotonous, and uninteresting to young people. This perception has the potential to reduce the younger generation's interest in learning about, studying, and preserving local culture, which in the long term could weaken the sustainability of these cultural values. In addition to the challenge of content creativity, limited physical access to technology and low digital skills are also important issues. Physical access limitations and digital skills widen the global socioeconomic gap (Zhang et al., 2025). This inequality not only limits the participation of certain groups in accessing digital-based information and entertainment, but also hinders the distribution and reach of cultural content to a wider and more diverse audience. As a result, the benefits of digitization in expanding cultural dissemination have not been felt equally by all levels of society. This condition emphasizes the importance of the role of media, including television and digital platforms, to not only focus on content innovation, but also pay attention to aspects of inclusivity and accessibility, so that cultural preservation efforts can be sustainable and reach all elements of society.

Nevertheless, there is significant potential for the development of this program in the future. One strategy that can be optimized is collaboration with influencers who have close, authentic, and significant relationships with their followers. Collaboration with influencers who have close and significant relationships with their followers can expand the reach of international audiences and strengthen brand growth (Benevento et al., 2025). Collaboration with international brands can expand audience reach, provide financial support, and strengthen marketing strategies. Involvement in various cultural festivals, both nationally and internationally, serves as a medium to increase program visibility and attract audiences from diverse backgrounds. Furthermore, the increasing interest in cultural tourism, both domestically and abroad, can be used as a promotional tool for Indonesian tourist destinations based on culture. Thus, this program has the potential to make a significant contribution to the development of the national tourism sector.

The Culture of Indonesia program contributes significantly to increasing the exposure of regional MSMEs by disseminating information on culture and local economic activities on a massive scale through broadcast media and digital platforms. This high level of exposure not only increases product visibility but also shapes a positive image of MSMEs as part of a region's cultural identity. Consumers tend to choose and trust brands that are in line with their self-image and identity, as this

compatibility strengthens the emotional bond between consumers and brands (Solekhah and Marsasi, 2025). Through narratives that emphasize uniqueness, historical value, and production processes based on local wisdom, consumers gain a deeper understanding of the intrinsic value of MSME products, thereby fostering market trust and loyalty. This increased exposure has implications for growing brand awareness, expanding market reach across regions, and increasing potential demand from tourists, distributors, and creative industry players. In addition, MSMEs involved in this program are encouraged to improve product quality, packaging, production standardization, and digital marketing capabilities in order to meet the expectations of an increasingly broad and competitive market. In the long term, the exposure gained through the Culture of Indonesia program not only has an impact on increasing income, but also strengthens the institutional capacity of MSMEs, opens up opportunities for cross-sector collaboration, and encourages the integration of regional MSMEs into the national creative economy and tourism ecosystem.

The viewing experience plays an important role in building indirect relationships between consumers. The viewing experience can build indirect relationships between consumers, because the audience's knowledge of television channels is greatly influenced by the positive experiences they have with the brand (Marsasi et al., 2023). This relationship is formed through various dimensions, particularly emotional involvement, perception of content quality, and the level of satisfaction felt by the audience towards the programs they watch. When the viewing experience is presented consistently, attractively, and relevant to the values, interests, and needs of the audience, it can create a sense of psychological closeness and emotional attachment between the audience and the television channel. This attachment ultimately encourages the formation of positive attitudes, trust, and audience preference towards the channel. The more often the audience has a satisfying, informative, or entertaining viewing experience, the more likely they are to maintain their loyalty, recommend the channel to others, and make it their first choice for information and entertainment.



Image 4. Overview of the Culture of Indonesia Program

The Culture of Indonesia program begins with a short teaser that serves as an introduction to attract the audience's attention. The teaser features visual and audio clips that make the audience interested in watching the next episode. This short video is designed to convey information in a concise, visual, and easy-to-understand

manner, thereby maintaining the audience's attention to watch the program. This program serves as an initial means to attract the audience's attention to watch other Nusantara TV content. Through an attractive, informative, and relevant presentation that aligns with the audience's interests, this program is able to build interest and curiosity about the variety of other programs offered by Nusantara TV. This interest is expected to encourage the audience to explore other programs, whether informative, educational, or entertaining, thereby increasing audience engagement with the channel's overall content. This approach allows the Culture of Indonesia program to function not only as a medium of entertainment but also as a means of cultural education relevant to the characteristics of today's audience.

Based on this concept, the Culture of Indonesia program is designed not only to introduce the richness of Indonesian culture, but also to present an authentic, in-depth, and contextual cultural experience. Through this program, the audience is expected to not only witness visual representations of culture, but also understand the meaning, values, and philosophy underlying various traditions, customs, and practices of communities in different regions. The program is structured to show how cultural values play a role in everyday life, shape social interaction patterns, maintain community harmony, and give rise to unique and sustainable cultural practices amid the dynamics of modern society. This approach makes Culture of Indonesia not just a platform for displaying culture as an object of entertainment, but also a narrative space that depicts culture as a dynamic, evolving, and continuously inherited process between generations. Thus, the public can learn, understand, and appreciate Indonesian culture in a more complete and meaningful way, while fostering a sense of togetherness, strengthening national identity, and raising awareness of the importance of cultural preservation.

CONCLUSION

The "Culture of Indonesia" program has a positive impact by introducing and increasing exposure of Indonesian culture to the wider community. Through the integration of the Service-Dominant Logic (SDL) and Value Co-Creation concepts, this program positions cultural values as the result of a creative process involving synergy between service providers, cultural communities, and strategic partners. This approach strengthens the function of broadcast media as a means of distributing cultural values that not only showcase the diversity of local traditions but also maintain the relevance and sustainability of Indonesian culture in the context of modern media. Thus, "Culture of Indonesia" contributes to broadening the cultural horizons of the community while affirming the role of television as a strategic medium in preserving and strengthening national cultural identity.

This program is designed as a form of content differentiation in promoting the richness and diversity of Indonesian culture. The presence of "Culture of Indonesia" does not merely serve as a closing segment, but rather an important element in building the character and identity of Nusantara TV as a television station that promotes national values, education, and cultural responsibility. Through structured and relevant cultural content packaging, this program expands the function of broadcast media from merely conveying information to becoming a means of shaping cultural awareness and understanding among the public. The impact is felt not only by the audience through increased knowledge and appreciation of national culture, but also by Nusantara TV through the strengthening of its brand image and the

creation of a stronger and more distinctive position compared to other television stations that generally focus on entertainment and conventional news.

The use of digital platforms and social media as promotional tools has enabled the expansion of the reach of the "Culture of Indonesia" program while strengthening the existence of Nusantara TV in the digital space. With content distribution through digital platforms, this program not only reaches conventional television audiences but also a wider and more diverse digital audience. This digital promotion strategy plays a role in increasing the visibility and competitiveness of the program, as well as opening up more structured synergy opportunities with local communities, MSME players, and the tourism sector. The resulting impact is not limited to increasing the attractiveness and sustainability of the program, but also encourages economic added value through the exposure of local products and cultural potential, while strengthening the image of Indonesian culture as a relevant strategic asset in the digital media ecosystem.

Overall, the "Culture of Indonesia" program represents Nusantara TV's strategic step in building sustainable differentiation through the integration of cultural values, media innovation in the application of the Service- Dominant Logic and Value Co-Creation principles. This program not only functions as a means of delivering information and entertainment, but also acts as a medium for cultural preservation. Through this approach, "Culture of Indonesia" presents a viewing experience that is more valuable, contextual, and relevant to the needs of modern society. Ultimately, this program affirms Nusantara TV's position as a digital broadcasting entity that is not only adaptive to technological developments but also consistently prioritizes educational and national values, as well as a long-term orientation towards sustainability.

It is hoped that in the future, the Culture of Indonesia program will become a reference for local and foreign communities in recognizing, understanding, and appreciating the richness of Indonesian culture. Through Nusantara TV's role as a national broadcasting media, this program has the potential to build perceptions of Indonesian cultural identity, while also becoming a source of cultural information that is widely accessible to various levels of society. With consistent broadcasts and increased exposure, Culture of Indonesia not only functions as a medium for education and cultural promotion, but also as a representation of that bridges cross-cultural understanding and strengthens Indonesia's position at the national and international levels.

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