

# Strategy to Build Competitive Advantage of tvOne Television Stations Through Knowledge Resources in Facing Digital TV Migration

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**Abstract**— Implementing the Analog Switch Off (ASO) policy in the Indonesian television broadcasting industry significantly impacts competition between television stations. The use of digital technology triggers a potential increase in the number of television stations, so television stations need to respond. This study examines why and how the resource approach is one of the strategies television stations apply to create a competitive advantage related to implementing ASO policies. This research uses a qualitative approach with a case study method at PT. Lativi Media Karya, or TV One, is one of Indonesia's largest private television stations that responds to ASO's policies. Data collection through in-depth interviews with research informants: The Deputy Editor in Chief, General Manager, and Executive Producers. They are directly related to the implementation of ASO related to the television show production process. The results show that knowledge resources in the form of creativity play an essential role in creating a competitive advantage and the basis for competing with competitors. Knowledge resources in the form of creativity are vital to producing interesting audio-visual programs that will produce an optimal rating/share with the support of other resources. To manage creativity, television station managers must consider formal or informal channels or forums to manage, implement, and evaluate creativity as the basis for television program production, accompanied by providing consistent skills for each individual to encourage a continuous creative process.

**Keywords**— Analog switch off, competitive advantage, creativity, digital television migration, knowledge resources.

## I. INTRODUCTION

The transformation of the television industry in Indonesia will enter a new phase along with the issuance of regulations regarding the implementation of Analog Switch Off (ASO), namely the transition from analog to digital. This rule is contained in the Regulation of the Minister of Communication and Information (Kominfo) No. 6 of 2021 concerning Broadcasting which regulates the implementation of digital migration in Indonesia. The regulation encourages the use of multiplexing technology, the primary standard for DVB T2 technology or Terrestrial Digital Video Broadcasting. In the rule issued by the Ministry of Communication and Informatics, the implementation of the termination of analog broadcasts for later switching to digital broadcasts is set no later than November 2, 2022 at 24:00 West Indonesia Time. Although it was delayed, the government's decision to adopt digital broadcasting technology to replace analog technology is understandable.

Digital broadcasting technology has become a global trend, so it must be followed if the Indonesian people do not want to be left behind and isolated (Wibawa et al., 2010). The Director General of Telecommunications and Digital TV, Kominfo (2021), stated that Singapore stopped analog broadcasting in December 2018, while Malaysia stopped analog broadcasting in October 2019. Budiman (2016) assert the government's argument that Indonesia could be technologically isolated, if it did not immediately implement digitalization. The Director General of Telecommunications and Digital TV, Kominfo (2021), also said that delaying the migration of television from analog to digital would impact the opportunity to lose the digital economy.

With the presence of digital television technology through a multiplexing system, the opportunity for each party to enter the competition is increasingly wide open. Siregar (2014) mentions that with digital technology, there will be a diversity of ownership and content from the mass media (Budiman, 2016). The presence of a digital migration policy will directly have an impact on the business continuity of television stations in Indonesia. Using multiplexing technology brings competition, or business competition is getting tougher. Competitors for a station will not only come from television stations operating so far, but new players who have obtained digital broadcast licenses will color the competition in the television industry (Turba, 2011).

Although many debates about television being threatened by ecosystem changes and technological advances, Lee (2019) believes that the television business is still a substantial business field (Schauerte et al., 2021). Nielsen & Sambrook (2016) also expresses the importance of television in broadcasting. These researchers convince that the television industry is still an important medium and will last for the next few years, even though television will no longer be the dominant medium as it was in the mid-20th century.

Amid these dynamic changes, PT. Lativi Media Karya, or tvOne, is one of the television stations with news and sports genres required to develop strategies to answer various challenges in the future.

tvOne has been the market leader for news and sports viewers for more than ten years. In this position, tvOne is expected to be able to answer challenges with various strategies, especially when the implementation of the ASO policy will take effect no later than November 2, 2022. The

implications of implementing the ASO policy, as previously mentioned, will bring significant changes to the Indonesian television industry ecosystem. One of them is that the number of broadcast television stations will increase drastically from before. With its core business as the number one news and sports television in Indonesia, tvOne can utilize its knowledge resources to continue to lead the news and sports television market.

With the explanation above, competition among television stations in Indonesia to maintain a position in the market in the era of digital migration will be increasingly fierce. Each television station must maintain its market position by creating a competitive advantage and a value proposition with its respective resources. This research was conducted with a competitive advantage theory approach, Resource Based View as the basis for utilizing resources to create a competitive advantage. This research was conducted to answer research questions (1) What knowledge resources does tvOne have to make competitive advantage in the face of digital tv migration? and (2) How to create a competitive advantage through knowledge resources in tvOne facing digital tv migration?

## II. LITERATURE REVIEW

### A. Competitive Advantage

Implementing the digital migration policy has changed the business ecosystem of the national television industry. The readiness of every television station in the new ecosystem is absolute, so the business of a television station will continue. Barney (1991) explains competitive advantage when the company can implement a strategy that creates value that existing or potential competitors do not simultaneously implement. In this case, a competitive advantage does not refer to a specific period, although some studies state otherwise. Jacobsen (1988) and Porter (1985) indicate that competitive advantage is based on a particular period. However, based on Lipman and Rumelt (1982) dan Rumelt (1984) in Grant (1991), a competitive advantage is said to be sustainable if the benefit continues until efforts to duplicate the advantage stop. A sustainable competitive advantage lies in the possibility of duplication.

One theory often juxtaposed to identify competitive advantage or competitive advantage is that proposed by Porter (1980). Porter (1980) suggests that the competitive position of an industry or sector depends on five synergistic strengths that can generate benefits for the industry or sector (Dobbs, 2014). The five things are the intensity of internal rivalry or industry competition, barriers to entry or the threat of new entrants, the threat of substitutes or the threat of substitute products, buyer power or the bargaining power of buyers, and supply power or the bargaining power of suppliers (Lorenzo et al., 2018).

Furthermore, companies must be able to create competitive advantages by building competitive strengths or seeking positions in markets that do not have too much pressure. Companies can use two general strategies to pursue competitive advantage: cost leadership, cost efficiency, or product differentiation. Cost leadership emphasizes low-priced products to respond to consumer wants that are sensitive to

price changes (Soltanizadeh et al., 2016), specialization in certain products and services, investment to reduce costs in technology and equipment, and use of distribution channels to reduce their costs (Brenes et al., 2014). While differentiation focuses on offering different products and services within an industry, to a broader range of consumers who are relatively insensitive to price changes (Soltanizadeh et al., 2016) have product quality, general product lines, customer service, and efficient distribution system (Brenes et al., 2014).

In the television industry, a strategic management approach has also been carried out previously to determine the competitive advantages a television station can create to improve its performance. The television industry in Indonesia is also facing quite a challenge. One of the research in the television industry using Porter's theoretical binoculars regarding competitive advantage is outlined by Landers & Chan-Olmsted (2004). Porter's approach is applied to determine its influence on the networked television market in the United States. Landers & Chan-Olmsted (2004) explain further about new entrants' who have overcome obstacles and seized market share from existing companies. Substitute products driven by technological sophistication have provided the same services previously done by traditional television. Furthermore, the bargaining power of suppliers has increased drastically, according to the level of vertical integration among media conglomerates. Buyers or buyers (in this case advertisers) have high bargaining power and changing consumer behavior in using media, as well as increasing competition among companies.

### B. Resource Based View

Resource Based View (RBV) is an influential perspective that has spread in both the academic literature and management practices and has fundamentally changed the way we view strategy (Turba, 2011). RBV theory can analyze the factors that influence competitive advantage in relation to resources and capabilities and create a sustainable competitive advantage (Grant, 1991).

While Barney (1991) mentions that to achieve a competitive advantage, a company can implement an internal strength strategy by looking at external opportunities, neutralizing threats, and avoiding weaknesses within the company's internal. Barney (1991) mentions in the resource-based view approach that two assumptions are set in analyzing resources that can create a competitive advantage. First, a firm in an industry (or group) is likely to be heterogeneous based on the strategic resources they control. The second assumption is that the resources owned by the company are not 'mobile' between companies, so the heterogeneous nature or diversity does not have a long life. This resource-based approach of the firm will observe the implications of the two assumptions above as an analysis of sustainable competitive advantage. This study adopts the Resources Based View framework, which emphasizes how a dynamic group of resources and capabilities creates competitive advantage and company performance through key resources in the digital television migration era.

The term competitive advantage in this study will refer to the performance or performance of television stations based on the rating/share obtained on television program shows. This argument relates to that presented by Picard (2002) in Landers & Chan-Olmsted (2004), which states that using the RBV framework can be very useful for companies to collect and analyze the profile of their resources relative to their performance in the market. This type of internal analysis can also be used as a competitive intelligence practice, where companies can identify the profile of their resources and performance.

In more detail, the definition of rating/share used in the television industry to assess broadcast performance was revealed by the AJI Jakarta Research Team, (2016) as an audience survey. Rating is a term that refers to the percentage of the population that consumes a certain medium in a certain time. In the context of television, the percentage of the population watching television at a certain time with the formula  $(TV\ viewers/Population) \times 100\%$ . In addition to ratings, data that television stations widely use is share which refers to the percentage of television viewers at a particular time who watch certain television stations compared to other television stations, with the formula  $(certain\ TV\ viewers/Total\ TV\ viewers\ at\ the\ same\ time) \times 100\%$ .

### C. Knowledge Resources

Knowledge in a company is a representation of the competitive strategy that is built. Grant (1991) mentions that knowledge is the most critical resource for company profits, and is reinforced by Ruzzier et al., (2006), which reveals that knowledge resources are an essential aspect of company growth in domestic and international markets. For this reason, it is appropriate for companies to identify, improve and develop their knowledge resources to strengthen or maintain their competitive advantage and improve effectiveness (Peteraf, 1993; Prahalad & Hamel, 1990; Ruzzier et al., 2006; Teece et al., 1997). For this reason, knowledge should be recognized as a fundamental source of company income (Grant, 1991; Spender & Grant, 1996)

Still, in Omerzel & Gulev (2011), the role of knowledge in an organization is central. Every company will be based on knowledge, even though knowledge is a crucial factor in global competition, organizations are increasingly applying knowledge as the basis of the company, and they are renting 'minds' rather than 'hands' (Yew Wong, 2005). Knowledge within the company is used to find out changes in the market more quickly; furthermore, knowledge can see opportunities that can benefit the company more quickly than its competitors. Consistently, companies should build their competencies, skills, and techniques and acquire specific knowledge to survive and innovate in an industry. The company, in this case, becomes an organization as a place for learning.

Omerzel & Gulev (2011) also emphasize that companies that have access to similar resources than companies that can maximize the use or utilization of those resources and gain a competitive advantage. Among some resource and capability strategies that can determine competitive advantage, the role

of knowledge is a central key, especially in a dynamic and complex environment.

The selection of knowledge resources in this study is based on the characteristics of the television industry, which is changing, and in conditions of high uncertainty, as stated by Miller & Shamsie (1996). This selection explains that knowledge resources can be more reliable when dealing with a business ecosystem experiencing high uncertainty (Landers & Chan-Olmsted, 2004).

### III. METHODOLOGY

This study uses a competitive advantage approach with the theoretical basis of the Resource-Based View. Many researchers believe in identifying resources that can be utilized to create a competitive advantage. This research has an interpretative paradigm that departs from an attempt to find explanations about social or cultural events based on the perspectives and experiences of the people being studied (Newman, 1992). This study conducts a qualitative approach, using methods of observations, interviews, or document studies) to collect data and analyze data inductively. From here, we develop a theory from the ground up (grounded theory), analyze data descriptively, prioritize process over results, limit research problems based on focus, and use different criteria to validate data.

Data collection in this study was conducted using interviews with limited sources on the scale of the News Production Department, Current Affairs Department and Technical Department, which are directly related to the shows produced on the television station tvOne.

After the data is collected from various sources such as interviews, field notes through observation or participation observations, documentation, and other data during the research process, depending on the strategy used, the next step is to analyze and interpret the data (Rianto, 2020). In Rianto (2020), Miles and Huberman (1992: 16-20) state that data analysis includes three activity flows, namely data reduction, data presentation, and conclusion drawing/verification.

### IV. FINDINGS

PT Lativi Media Karya or tvOne is a television company under PT Visi Media Asia Tbk or VIVA Group, which is one of the business practices under the auspices of the KUB or Bakrie Business Group. In addition to the ANTV television station, VIVA Group also oversees several digital channels and online media platforms that can reach all levels of society. Since its premiere on February 14, 2008, tvOne has focused on news and sports content products. Consumers' trust in tvOne has brought this corporation to be seen as the number one news and sports television station in Indonesia.

#### A. The Role and Condition of Knowledge Resources at tvOne

The television industry, which emphasizes the audio-visual aspect, cannot be separated from production management, which individuals and groups front within certain companies. In this case, the production of audio-visual-based content on tvOne will be primarily determined by the ability of individuals and teams to produce shows that viewers can



enjoy. The knowledge possessed by each individual or team is recognized as the primary resource needed to compete in the digitalization era in the ASO competition in 2022. The closeness of knowledge resources owned by teams and individuals in creating competitive shows on tvOne is part of the control. On the other hand, the production of impressions is supported by additional resources to compete with competitors.

Although various resources support an internal strength, resources that are 'tacit' or attached to individuals play a central role in creating competitive shows on tvOne in the ASO digitalization ecosystem. The maximum use of knowledge resources is believed to encourage creativity owned by individuals or teams that can be the basis of difference in a competitive show. Although knowledge resources are recognized as vital, in practice, the knowledge resources possessed by individuals and teams are not yet in optimal condition. Optimization of knowledge resources is also one thing that gets attention.

An understanding of the optimization of knowledge resources and channels that can be used as channels is believed to change the competition in the digital migration era. Although knowledge resources are still not optimal, many informants believe that tvOne still has human resources that can be utilized to achieve high optimization of knowledge resources.

Human resources at tvOne are still believed to be able to make changes in line with changes in national television broadcasting policies through ASO. This condition needs to be considered considering the situation of human resources at tvOne, who already have experience competing with competitors from other television stations. The current state of tvOne's knowledge resources is quite good when viewed from the aspect of knowledge about the market that creates programs according to the characteristics of viewers.

From several interviews, it can be concluded that knowledge resources can be an essential factor in the production process of shows on tvOne. The role of knowledge resources inherent in each individual or team can be supported by other relevant resources, one of which is the use of technology.

### B. Creativity

Creative knowledge resources are the most mentioned knowledge resources to create competitive impressions in the face of digital migration competition. Creativity in the production corridor can be interpreted as the ability of a team or individual within tvOne to create exciting shows for viewers to watch. The creativity possessed by a team is also believed to be able to support creating competitive impressions. It can also help improve the performance of the Presenter or Host in a program show. Creativity will also determine program performance in terms of choosing a Presenter or Host who will oversee a program with the appropriate characteristics that can create exciting impressions.

*"There must be, so I still believe that the presenter is still one of the elements that make the program perform well. It*

*just depends because there are many elements, don't do it like what we are doing now as if it's just a template, running what is already there, as usual, and then the results are like this. If we, as viewers, as tvOne viewers, what else do we have? No updates. Creative? It could be. That includes a program team, right? So if the presenter is good, but the team's ability is not good enough to be creative for concepts and gimmicks, and the content is not good, there will be no results" - Talent Manager*

The creativity mentioned by the respondents will lead to the screen display or the program's broadcast. Television, an audio-visual medium, requires program makers to create shows that can make viewers spend time and listen intensively to broadcast programs. Creating an exciting show will involve the roles of various parties in an internal program. The division of the creative part of each individual in the internal team is also needed to create an exciting show that can get viewers' attention. On-screen updates for each program shown every day also require high creativity. This creativity is necessary to attract viewers' attention who always expect novelty.

*"This is what creative means in TV news, right? There's already a corridor for the news, but it's the packaging method; maybe you need a sidebar, then the packaging design, that's the packaging. Yes, now that technology is advanced, we can send pictures anywhere. It's just that the package, the way of presentation, and the delivery are still the same as now, and we don't know what will happen in the future. Standard. It is like with Nokia. Nokia used to be famous for cellphones, with what concept, I want it to be like this, but it's inferior to android with all kinds of things, so the concept is gt. Creative, screen display" -GM Technical and Broadcast Facility*

Creativity to create competitive impressions should also consider the absorption by the market. Program makers, in this case, are also required to consider the market's acceptance or television viewers' acceptance.

*"The creative world is about being watched by people, it's another thing, it relates to the community, relates to the level of acceptance of the community itself, yes, the market can do it, but that's the language of the economy, but what we make must be accepted by our society." - Executive Producer*

### C. Creating Creative Knowledge Resources

Departing from the literature and the theory of Resources Based View revealed by Barney (1991), the resources and capabilities of an organization or company will affect the creation of competitive advantage in an industry. The capabilities outlined in this study's literature emphasize aspects of the company's managerial ability to manage resources to create a competitive advantage. In this study, the respondents stressed the role of leadership capabilities and the paths that can be taken to develop creativity. Things that are emphasized in creating creative knowledge resources include:

- Channels for creating creative knowledge resources in order to create a competitive advantage.
- Creating knowledge resources in the form of creativity can be achieved by communication between individuals to

communicate with each other with a deliberate effort.

- The presence of a deliberate effort as effort to create a competitive advantage is essential. This deliberate effort should be backed up by financial resources, which can create impressions that have a competitive advantage.
- Improving the function of creating creativity and encouraging the creation of shows with competitive advantages can be done by separating functional and structural functions within the organization according to their respective capacities.
- The management of knowledge resources also needs to be organized by considering each individual's ability aspect so that each individual's focus is more focused.
- The creation of creativity should be emphasized in the aspect of communication with information exchange forums or discussions and accelerated by trial and evaluation methods.
- Creating creativity can be started by the leadership, and there is a simultaneous effort to provide the understanding and share experiences about creativity.
- The creation of creativity stems from the synchronization of policies from discussions that can align the needs and wants of the market from the created impressions. The management of knowledge resources also needs to be organized by considering the aspects of each individual's ability, so that the focus of each individual is more focused.

*D. VRIO Analysis of Knowledge Resources and Capabilities*

Knowledge resources that are considered to have the most role in creating a competitive advantage at tvOne in the face of the ASO digital migration era are creativity. Researchers use VRIO analysis to determine the competitive advantage of knowledge resources and capabilities in preparation for the Analog Switch Off migration.

Using Barney dan Clark's (2007) VRIO analysis chart, tvOne's creativity resources are described in the following table:

TABLE I. Creative as Knowledge Resource in tvOne

| Valuable | Rare | Cost to imitate? | Exploit by Organization | Competitive Implications | Economic Performance |
|----------|------|------------------|-------------------------|--------------------------|----------------------|
| Yes      | Yes  | Yes              | Yes                     | Sustained Advantage      | Above Normal         |
| Yes      | Yes  | No               | No                      | Temporary Advantage      | Above Normal         |
| Yes      | No   | -                | -                       | Parity                   | Normal               |

Creative knowledge resources owned by tvOne, in this case, individuals and groups, have implications for temporary competitive advantages. tvOne, as television with news and sports genre, has been creative as a first mover since tvOne was founded in 2008.

In Value analysis, tvOne can provide 'value creation' by producing various shows that still follow the characters carried. TVOne shows, following the slogan 'it's different, take another perspective in the presentation on television screens. A number of issues can even be processed into a variety of talk show programs that competitors do not have. TvOne can

also process an event in the Breaking News program into a special program that always gets significant attention from homeland television viewers. This is evidenced by the acquisition of ratings/shares that exceed those of competitors. In addition, tvOne is also able to expand the production of programs with sports, religious characters, and even films that competitors do not own.

In the Rare attribute or scarcity, tvOne's creative knowledge resources are rarely owned by individuals or groups of competitors. This rareness can be seen in the production of programs or impressions that competitors do not own. Take the Debate program, for example, where two presenters with opposing perspectives on an issue argue with each other on the live program screen. What caught the attention of viewers in recent times, even though it had to end, was the Indonesia Lawyer Club or ILC program. This program can even be said to be a mecca for stakeholders or stakeholders to see policies and issues that are developing, it is argued, with the expertise of the resource persons. According to this expertise, the arguments put forward by the sources always attract the viewers' attention.

From the sports genre, tvOne can produce in-house match shows, such as One Pride MMA, and One Prix, which competitors also do not have. The One Pride MMA show is a broadcast of the fights of martial arts fighters which is broadcast live on the 2nd and 4th week of every month. At the same time, the One Prix show is an in-house program that includes motorcycle racing performances in collaboration with the Indonesian Motor Association.

While in the attribute of cost to imitate, the researcher does not see that creativity is difficult for competitors to imitate. We argues that the resulting impressions can be seen directly by competitors during the event, which has the potential to open up opportunities for competitors to produce similar programs.

Despite having Value and Rareness attributes, the creative resources in tvOne have not been optimally processed by management. This was revealed from the results of interviews with respondents. It takes a strategic step from the management to cultivate and channel the creativity of individuals and groups on tvOne to ensure that it can support the production of programs that have a competitive advantage, especially entering the era of ASO digital migration.

V. CONCLUSION

Creativity is an important knowledge resource to be developed by each individual or group to deal with ASO's digital migration. This is based on the production of tvOne's flagship programs driven by the creativity of the individual and group during the television station's establishment in 2008. Creativity that needs to be developed is not only limited to visualizing programs that are already running. Creativity to capture market opportunities is also needed to produce new shows, according to the tvOne, news, and sports genres. With creativity, tvOne can be called the 'first mover' of several shows in the news and sports genre and produces a good performance.

Creativity, which should be one of the main foundations

for competing in the broadcasting industry, has not been managed optimally within tvOne internally. The inherent creativity as the 'intellectual capital' of each new individual is contained spontaneously and is only based on the daily needs of each program produced.

VRIO analysis of tvOne's creativity knowledge resources meets the Value and Rareness attributes. The company's capability to manage creativity that tends to be easily imitated and applied by competitors has not been accompanied.

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