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THE EXISTENCE OF JOGJA TV IN THE PODCAST ERA THROUGH THE KOPI JOSS TELEVISION PROGRAM

Zahrotus Sa'idah[1], Etik Anjar Fitriarti[2], Angga Intueri Mahendra[3], Wiwid Adiyanto[4], Muhammad Wahyu Rangga Nugraha[5]
[1,2,3,4,5]*Prodi Ilmu Komunikasi, Universitas Amikom Yogyakarta, Indonesia*
Email: zahramiftah@amikom.ac.id

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Abstract

The increasing popularity of podcasts has transformed media consumption patterns and challenged local television broadcasters to remain relevant in the digital media environment. This study examines how Jogja TV sustains its existence in the podcast era through its flagship program, Kopi Joss. A qualitative approach was employed using participant observation, semi-structured interviews, and documentation. The researcher conducted participant observation during an internship with the Kopi Joss production team, while interviews involved the assistant producer as the primary informant and the producer, production crew, camera operators, and presenter as supporting informants. Data were analyzed using an interactive analysis model, and source triangulation was applied to ensure data credibility. The findings indicate that Jogja TV maintains its existence by strengthening its local identity, producing hyperlocal content, maintaining production quality, and integrating digital communication technologies into its production process. Kopi Joss distinguishes itself by addressing local issues through credible guest speakers and public dialogue that reflects the needs of the Yogyakarta community. The study also shows that media convergence extends beyond content distribution to include organizational and production practices. Consistent with Henry Jenkins' theory of media convergence, podcasts complement rather than replace local television. The study concludes that the sustainability of local television depends not only on technological adaptation but also on reinforcing local identity and producing relevant content that provides a competitive advantage in the digital media era.

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INTRODUCTION

The rapid advancement of information and communication technology has fundamentally transformed the way people access information and consume entertainment. The widespread adoption of the internet, digital devices, and online-based media has given rise to various new platforms that provide users with convenient access to content anytime and anywhere (Abdullah & Puspitasari, 2018; Nakita, 2023)(Efendi et al., 2023). One notable development is the emergence of podcasts as audio- and video-based media that offer flexible, on-demand content tailored to audience preferences. Their increasing popularity, particularly among younger generations, has shifted media consumption from conventional broadcasting toward digital platforms, creating new challenges for television broadcasters in maintaining audience engagement and relevance within an increasingly competitive media environment (Annisa, 2022).

Television, as one of the most influential mass media, plays a vital role in disseminating information, providing education, delivering entertainment, and serving as an instrument of social control. Since its emergence, television has undergone significant technological developments, evolving from analog broadcasting to digital television, which offers superior broadcast quality and broader coverage (Surahman, 2016). In Indonesia, the transition from analog to digital broadcasting has become a crucial milestone in enhancing the quality and efficiency of the national broadcasting system. Furthermore, many television stations have expanded their broadcasting services to digital platforms, including websites, YouTube, and social media, as a strategic response to the changing media consumption patterns of contemporary audiences (Bungin, 2006).

In the context of local broadcasting, adaptation to digital transformation has become essential for maintaining institutional existence and audience loyalty. Local television stations are required not only to distribute content through multiple platforms but also to create programs that combine information,

entertainment, and cultural relevance. PT Yogyakarta Tugu Televisi (Jogja TV) is one of the local television stations in the Special Region of Yogyakarta that has adapted to these developments by expanding its services through digital platforms and online streaming (Amelya & Susilayati, 2025).. As a local broadcaster that emphasizes educational, cultural, and tourism-based content, Jogja TV represents an example of how local television attempts to maintain its relevance amid changing media consumption patterns.

One of Jogja TV's flagship programs that has strengthened its ability to adapt to these changes is *Kopi Joss*. The program combines a talk show format with traditional Javanese comedy (*dagelan*), addressing a wide range of contemporary issues, including social, cultural, and public policy topics, through a relaxed conversation set in an *angkringan*, a traditional street-side food stall that represents an iconic aspect of Yogyakarta's local culture (Abdullah & Puspitasari, 2018; Nakita, 2023) By employing a conversational communication style, everyday language, and elements of humor, *Kopi Joss* effectively delivers information in an engaging manner while preserving its educational value. The presence of recurring characters such as the neighborhood head (*Pak RT*), community leader (*Pak RW*), food stall owner, local youth, and invited guests from diverse professional and social backgrounds further enhances the program's authenticity and creates a strong connection with the everyday realities of the local community.

In the podcast era, the characteristics of *Kopi Joss* closely resemble those of contemporary podcast formats. The program features informal and engaging conversations, invites knowledgeable guests, discusses current and relevant issues, and emphasizes natural interaction among participants. However, unlike conventional podcasts, *Kopi Joss* is presented as a television program enriched with compelling visual elements and integrated with distinctive aspects of Yogyakarta's local culture and traditional entertainment. These unique characteristics differentiate *Kopi Joss* from typical podcasts and provide a competitive advantage, making it a potential strategic asset for Jogja TV in maintaining its relevance and sustaining its existence amid the increasingly competitive digital media landscape.

The existence of a broadcasting medium is not solely measured by its ability to survive as a broadcasting institution, but also by its capacity to maintain audience attention, adapt to technological developments, and produce content that remains relevant to societal needs (Zebua, 2026). In this context, *Kopi Joss* has emerged as one of Jogja TV's flagship programs, consistently receiving positive responses from the public. The program has also earned several nominations and awards from the Regional Indonesian Broadcasting Commission of the Special Region of Yogyakarta (KPID DIY), including recognition for its episode entitled *"Fenomena di Masyarakat Menjelang Pemilu dan Pilkada Serentak Tahun 2024"*. These achievements demonstrate that *Kopi Joss* is not only capable of providing entertainment but also of delivering high-quality information that aligns with the interests and needs of the community.

Based on this phenomenon, it is important to examine how *Kopi Joss* contributes to sustaining Jogja TV's existence amid the rapid growth of podcasts as an alternative medium for accessing information and entertainment. This study aims to provide insights into the strategies employed by Jogja TV to maintain its relevance through *Kopi Joss* while identifying the factors that enable the program to remain attractive to audiences in the era of media convergence. Accordingly, this research is conducted under the title, *"The Existence of Jogja TV in the Podcast Era Through the Kopi Joss Television Program."*

To facilitate the analytical process, this study draws upon several previous studies that are relevant to the research topic. One such study was conducted by Chiandita, Suparman, Saleh, Harpin, Manisya, Maharani, Widia, and Azzahra (2024), entitled *Organizational Communication in Enhancing Employee Performance in the Corporate and Government Division of Trans TV*. The study concluded that effective organizational communication enhances collaboration, fosters a sense of solidarity among employees, and improves employee performance in achieving organizational goals (Chiandita et al., 2024). While the previous study focused on the role of organizational communication in improving employee performance within a division of a national television network, the present study examines the existence of Jogja TV in the podcast era through its flagship program, *Kopi Joss*. Accordingly, this research seeks to offer a new perspective on how a local television program can sustain its relevance and existence amid the growing competition from digital media and the increasing popularity of podcasts as an alternative platform for information and entertainment.

METHOD

This study employed a qualitative research approach to gain an in-depth understanding of the organizational communication processes involved in the production of *Kopi Joss* at Jogja TV. A qualitative

approach was selected because it enables researchers to develop a comprehensive understanding of the phenomenon under investigation based on the experiences and perspectives of individuals who are directly involved in the production process (Fadli, 2021). The focus of this study was the organizational communication process in supporting the optimization of the *Kopi Joss* program at Jogja TV.

The participants were selected using purposive sampling based on their direct involvement in the production and organizational communication processes of *Kopi Joss*. The study involved six informants. Primary data were collected through participant observation, semi-structured interviews, and documentation conducted throughout the production process of *Kopi Joss*. Participant observation was carried out directly because the researcher was a member of the production team during an internship at Jogja TV, providing firsthand access to observe organizational communication practices within the production environment. Semi-structured interviews were conducted with the assistant producer as the primary informant, while the producer, assistant production staff, camera operators, and presenter served as supporting informants to provide more comprehensive and diverse insights. The primary informants consisted of Muslimah Dwi Hapsari as Assistant Producer, Audrey Vidya Klausvania and Nurul Hidayah as Assistant Producer staff. The supporting informants consisted of Kriscahyo W. Putra as the producer, Andri Yulianto as the camera operator, and Yanti Iyosheva as the presenter or host. The informants were selected because they were directly involved in the production process and organizational communication activities of *Kopi Joss*. Secondary data were obtained from organizational documents, archives, books, scholarly journals, and other relevant literature to support the analysis (Hermawan & Amirullah, 2016). The documentation used in this study included relevant organizational documents and archives obtained during the research process, while scholarly journals, books, and reports were used as supporting literature.

The researcher served as the main research instrument, supported by a semi-structured interview guide, observation focus, and documentation. The interview guide focused on the informants' roles and responsibilities, the delivery and translation of instructions from the producer, communication with production crew members, briefing activities, communication during production, communication barriers, the use of WhatsApp Groups, and the effectiveness of organizational communication in supporting the *Kopi Joss* program. The observation focused on organizational communication activities occurring during the production process, particularly coordination and communication among members of the production team. Documentation was used to complement information obtained from interviews and observations.

The object of this study focuses on organizational communication within the production team of *Kopi Joss* at Jogja TV. Data were analyzed using the interactive analysis model, which consists of four stages: data collection, data reduction, data display, and conclusion drawing and verification. The collected data were first selected and organized according to the research objectives, and subsequently presented in a systematic narrative form to identify patterns of organizational communication occurring throughout the production process. During data reduction, the researcher selected and categorized information relevant to the research focus, particularly organizational communication processes, communication patterns, coordination, and communication barriers. During data display, the categorized data were presented systematically in narrative form to identify patterns and relationships among the findings. During conclusion drawing and verification, the findings were interpreted by comparing information from different informants and data sources. The analysis was directed toward answering the research question by examining how organizational communication contributed to the optimization of the *Kopi Joss* program**.** Finally, the findings were interpreted to address the research objectives and answer the research questions (Sugiyono, 2013).

To ensure the trustworthiness of the findings, source triangulation was employed by comparing information obtained from multiple informants. Information obtained from the Assistant Producer division was compared with information obtained from the producer, camera operator, and presenter to examine the consistency of information concerning organizational communication during the production process. This technique was intended to verify the consistency of the data, minimize subjective bias, and enhance the credibility and validity of the research findings, thereby ensuring that the results are scientifically rigorous and reliable (Bachri, 2010).

RESULTS AND DISCUSSION

The findings indicate that Jogja TV has sustained its existence in the podcast era by consistently producing content that maintains a strong connection with the local community. *Kopi Joss* serves not only as a discussion program but also as a platform through which community members can express their

aspirations by addressing issues directly related to the lives of people in the Special Region of Yogyakarta. This local orientation is reflected in the selection of guest speakers, who are invited from various government institutions, academic communities, community organizations, and professional sectors based on the topic under discussion. Consequently, *Kopi Joss* possesses distinctive characteristics that differentiate it from many national podcasts, which generally address broader issues while placing less emphasis on local contexts and community-specific concerns.



Figure 1. Speakers in Kopi Joss Program

Figure 1 illustrates the implementation of this strategy through the involvement of guest speakers with different institutional and professional backgrounds. The diversity of speakers demonstrates that Kopi Joss is designed not merely as an entertainment program but also as a space for public discussion involving actors who have direct knowledge of the issues being discussed. The figure therefore supports the finding that the program's content strategy is based on local relevance and audience proximity.The emphasis on local issues also distinguishes Kopi Joss from nationally oriented podcasts, which generally discuss broader issues and may provide less attention to specific local contexts. The strong relationship between the program and the social realities of Yogyakarta consequently becomes a distinctive characteristic of Kopi Joss.

Based on an interview with Muslimah Dwi Hapsari, each episode begins with research on current issues affecting the Yogyakarta community, followed by the selection of guest speakers whose expertise aligns with the topic being discussed. This process is intended to ensure that the content remains timely, relevant, and responsive to the needs of the local audience. Such a strategy demonstrates that Jogja TV has moved beyond relying solely on conventional broadcasting practices by adapting to the evolving preferences of audiences, who have become increasingly selective in choosing media content. From the perspective of Henry Jenkins' media convergence theory, this finding suggests that the sustainability of a media organization depends not only on its broadcasting technology but also on its ability to produce valuable content that can engage audiences across multiple platforms.

In addition to producing relevant content, the study found that Jogja TV consistently preserves its local identity as the defining characteristic of *Kopi Joss*. This is reflected in the program's focus on regional issues, including public services, local government policies, community empowerment, and various social challenges affecting the Special Region of Yogyakarta. Furthermore, the inclusion of guest speakers from government institutions, universities, and local community organizations distinguishes *Kopi Joss* from many national podcasts, which generally address broader topics with less emphasis on local contexts. According to Jenkins, media convergence does not diminish the identity of a media organization; rather, it encourages media institutions to strengthen the uniqueness of their content in order to remain competitive within the digital media ecosystem (Yodiansyah et al., 2025).Therefore, *Kopi Joss*'s close connection to the social realities of the Yogyakarta community represents a distinctive competitive advantage that has enabled Jogja TV to sustain its relevance and existence in the digital era.

The findings also reveal that the process of media convergence extends beyond content distribution to encompass organizational workflows behind the scenes. Muslimah Dwi Hapsari explained that, in addition to face-to-face briefings, coordination among production team members is facilitated through WhatsApp groups, enabling rapid communication regarding changes to the program rundown, updates on guest speakers, and technical issues. Similarly, Audrey Vidya Klausvania noted that WhatsApp serves as the primary platform for distributing scripts, visual references, and various pre-production materials. These

findings indicate that digital media have become an integral component of the television production process rather than merely a channel for content dissemination. From Jenkins' perspective, media convergence involves not only the migration of content across multiple platforms but also the transformation of organizational culture, where media institutions increasingly integrate digital technologies into their production practices. Accordingly, Jogja TV's adaptation is evident not only in its media products but also in its internal production system, which has become progressively integrated with digital communication technologies. As Explained by Muslimah Dwi Apsari :

> *"Instructions or directions are generally communicated more frequently through direct communication, particularly during briefings. However, both the WhatsApp group and briefings play crucial roles for us. The WhatsApp group serves as a means of providing quick, real-time updates regarding minor changes to the rundown or other matters related to the program prior to the event. It facilitates indirect communication and coordination in a more informal manner, particularly when communication barriers arise."*

Furthermore, an interview with Kriscahyo W. Putra revealed that the success of *Kopi Joss* is strongly influenced by the production team's preparedness before each broadcast. He explained that approximately thirty minutes prior to going on air, the entire crew ensures that all technical equipment, guest speakers, and program flow are fully prepared so that any unexpected changes can be addressed promptly. This practice demonstrates that media convergence is not merely associated with the adoption of new technologies but also requires media organizations to develop the capacity to respond quickly to changing circumstances. In the context of increasing competition from podcasts, which offer a high degree of flexibility, local television broadcasters must deliver programs with superior production quality in order to provide viewing experiences that cannot be replicated through audio-based media alone (Haqqu, 2020).

The findings further indicate that Jogja TV has sustained its existence not by directly competing with podcasts, but by adopting a complementary strategy that maximizes the distinctive strengths of television as an audiovisual medium. *Kopi Joss* offers real-time interaction between the host and guest speakers, enriched by visual presentation, body language, facial expressions, and the dynamic flow of discussion, all of which create a richer communication experience than audio-based media alone. Within the framework of Jenkins' concept of *convergence culture*, traditional and new media are viewed as complementary rather than mutually exclusive, each offering unique advantages instead of replacing one another (Dina & Dunan, 2025). The findings of this study support this perspective, demonstrating that Jogja TV has maintained its relevance by strengthening its local identity, enhancing production quality, and adapting to the rapid development of digital technologies. In this context, podcasts function as a complementary medium that broadens audiences' options for accessing information and entertainment, rather than diminishing the role or significance of local television.

The Existence of Local Television in the New Media Era: Adaptation Rather Than Competition

The sustainability of local television in the podcast era is not determined by its ability to compete directly with digital media using the same format, but rather by its capacity to preserve the distinctive characteristics that define its identity. *Kopi Joss* differentiates itself by addressing local issues related to regional government policies, public services, culture, and social challenges in the Special Region of Yogyakarta. The participation of guest speakers from government institutions, academia, professional sectors, and local community organizations further strengthens the program's role as a platform for public dialogue that remains closely connected to the needs and interests of the local community. These characteristics constitute a unique competitive advantage that is difficult for nationally oriented podcasts to replicate, as they often lack the capacity to address hyperlocal issues in a similarly comprehensive manner.

This strategy is also reflected in the program's production planning process. Kriscahyo W. Putra explained that each episode begins with extensive research to identify relevant topics and select guest speakers whose expertise corresponds to current issues affecting the community. Similarly, Muslimah Dwi Hapsari emphasized that the assistant producer serves as a crucial liaison between the producer, guest speakers, and production crew, ensuring that the creative concept is effectively translated into a program that meets audience expectations. These findings suggest that the sustainability of *Kopi Joss* depends not only on broadcasting technology but also on the organization's ability to produce informative, meaningful, and locally relevant content that resonates with its audience (Kustiawan et al., 2026).

This analysis is consistent with Henry Jenkins' (2006) concept of *convergence culture*, which argues that traditional media do not disappear with the emergence of new media; instead, they adapt by capitalizing on their distinctive strengths. While podcasts offer flexibility, on-demand accessibility, and convenience in content consumption, television retains unique advantages through its audiovisual presentation, real-time interaction, and richer communication experience created by visual storytelling, speakers' facial expressions, body language, and the dynamic nature of live discussions. Consequently, the relationship between television and podcasts should be understood as complementary rather than competitive, with each medium fulfilling different audience needs and functions (Jenkins, 2006).

Within this context, *Kopi Joss* demonstrates that sustaining media existence does not require transforming its format to resemble a podcast. Instead, the program reinforces its identity as a local television program by consistently delivering credible, timely, and socially relevant information to the people of Yogyakarta (Fajarini et al., 2025). This emphasis on local identity and community relevance constitutes Jogja TV's primary competitive advantage in maintaining audience loyalty amid the growing consumption of digital media. The findings suggest that the success of local television in the era of media convergence depends not solely on platform digitalization, but also on its ability to produce content characterized by strong audience proximity and contextual relevance, qualities that are difficult for other media platforms to replicate (Putri, 2022).

These findings also extend Jenkins' theory of media convergence by demonstrating its application within the context of local television. In this setting, convergence is manifested not only through the integration of digital technologies but also through the reinforcement of local identity as a strategic resource for sustaining competitiveness. In other words, the continued existence of local television is shaped by the synergy of technological innovation, high production quality, and content differentiation that reflects the needs and interests of local communities. Together, these three dimensions enable local television to maintain a strategic position within an increasingly competitive media ecosystem characterized by the rapid growth of podcasts and other digital media platforms.

CONCLUSION

Jogja TV has sustained its existence in the podcast era by adopting an adaptive strategy centered on strengthening its local identity, enhancing production quality, and integrating digital technologies into its organizational workflow. *Kopi Joss* exemplifies this strategy by presenting content focused on local issues, featuring competent guest speakers, and providing a platform for public dialogue that addresses the needs and concerns of the people of the Special Region of Yogyakarta. This emphasis on locality constitutes the program's primary competitive advantage, distinguishing *Kopi Joss* from nationally oriented podcasts and enabling it to maintain audience engagement and loyalty.

The findings also demonstrate that media convergence extends beyond the distribution of content across digital platforms to encompass transformations in organizational culture and production practices. The use of digital communication tools, such as WhatsApp, has enhanced coordination among production team members by facilitating faster and more efficient communication while preserving the importance of face-to-face briefings. Accordingly, media convergence operates on two interconnected dimensions: the transformation of media products and the transformation of production processes that improve the operational effectiveness of broadcasting organizations.

From the perspective of Henry Jenkins' media convergence theory, the emergence of podcasts does not replace the role of local television; rather, it encourages television broadcasters to adapt by reinforcing their distinctive strengths. In the case of Jogja TV, this adaptation is reflected in its commitment to producing hyperlocal content, maintaining high production standards, and integrating digital technologies into its organizational practices. These findings suggest that the sustainability of local television in the new media era depends not only on its ability to embrace technological innovation but also on its capacity to preserve its local identity and produce content characterized by strong audience proximity. Therefore, this study extends the concept of media convergence by demonstrating that, within the context of local television, long-term sustainability relies not only on digital transformation but also on the strategic differentiation of locally oriented content as a source of competitive advantage in an increasingly dynamic media ecosystem shaped by podcasts and other digital media platforms.

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