

# How Can the Podcast Creative Industry Encourage Indonesia's Economic Recovery during the Covid-19 Pandemic?

Kelvin Bagus Anugrah<sup>1</sup> Rizky Firmansyah<sup>2,\*</sup>, Leni Susanti<sup>3</sup>, Maulidya Eka Sasmita<sup>4</sup>

<sup>1,2,3,4</sup> Department of Accounting, Universitas Negeri Malang

\*Corresponding author. Email: [rizky.firmansyah.fe@um.ac.id](mailto:rizky.firmansyah.fe@um.ac.id)

## ABSTRACT

This study aims to explore the potential of the podcast industry for Indonesia's national economic recovery. The data used in this study are secondary data obtained from video podcasts published by 11 Indonesian podcasters and online newspapers published by the Indonesian press. Data analysis was carried out using visual content analysis and discourse analysis methods. The results of this study indicate that podcasts can be a solution for Indonesia's national economic recovery during this Covid-19 pandemic and beyond because the number of podcast viewers is increasing every year. Another finding in this study is the good prospects of the podcast industry in the future; podcaster income comes from ads, endorsements, and youtube adsense; The most popular podcast genres in Indonesia are comedy, horror, adult, and health. This study is expected to be an input for the Indonesian government to move the digital-based creative economy sector for the recovery of Indonesia's national economy.

**Keywords:** Podcast, Digital Economy, Creative Economy, National Economy Recovery

## 1. INTRODUCTION

Economic growth is an important component in determining the progress of a country. According to [4], economic stability indicates that a country has a low level of inequality and poverty. In other words, a country with a good level of economic stability has a high level of community welfare. However, the presence of the covid-19 pandemic has a tremendous impact on various sectors of life, especially the economy. [38] explains that the covid-19 pandemic is causing a protracted economic recession worldwide.

The outbreak of the pandemic that claimed many lives caused people to suffer even more because they lost their jobs [8]. [40] in a United Nations (UN) study confirmed that the global poverty rate would increase for the first time after 1990. Medium and long-term planning needed to balance and revive the economy after this crisis [28]. Beside the health sector, one sector that is also use as the center of attention is the economic sector. However, Innes [8] mentioned that the recovery of the economic

sector of developing countries would be much more difficult than developed countries.

Indonesia, which is one of the developing countries in the world, needs extra energy in restoring the national economy during the covid-19 pandemic. In 2020, economic growth in Indonesia has decreased by 2.07% compared to 2019 [5]. Meanwhile, the Indonesian economy in the fourth quarter of 2020 also contracted by 2.19% from the fourth quarter of 2019. According to [43], polemics around economic policies and their consequences for other sectors expected to dominate the discourse even after the outbreak is over. Therefore, Indonesia needs the right strategy in economic recovery during and after the covid-19 pandemic. The development of digital economy sector is one option because it has the highest multiplier effect on output, income, and employment [30], as well as encouraging the development of a nation [46]. In this case, the podcast-based creative digital industry can used as an alternative to deal with the decline in the national economy.

Based on the Kamus Besar Bahasa Indonesia (KBBI), podcast can be interpreted as podcasts made in digital format, both audios and videos, which can be downloaded via the internet. Currently, podcasts are starting to show their existence in Indonesian society. The number of podcast viewers in Indonesia shows a significant increase [9], especially after the government's policy of restricting community activities. This is supported by Roy Morgan's research which resulted in findings regarding an increase in the number of online entertainment consumers in the country, from 28.5 million people in 2015 to 56.5 million people in 2019 [36]. These findings are reinforced by a report from Spotify, which shows that the number of podcast viewers in Indonesia has increased tenfold in the past year (Spotify, 2020).

[29] identified the development of digital industries such as podcasting as a platform for penetration of the economy, government sector, and digital infrastructure. This is because most of the people use podcasts as a medium to earn income [41]. According to [2], creators have a higher potential in earning income. Podcasts can be used as a strategy to promote products or personal branding [10]. In line with that, [23] explained that customers are more interested in buying advertised products through audio-visuals, one of which is through podcasting. Another source of income that may be obtained by someone who is in the podcast business is advertisements read by podcasters and income from endorsements [48].

In addition to being a source of income for the community, the podcast industry also encourages the development of the creative economy sector in Indonesia [37]. According to [16], the creative economy sector requires human resources who have skills, innovation, and creativity. Podcasts can be used as a medium to express creativity in the form of audio-visual. The development of the podcast industry is also in accordance with the Sustainable Development Goals (SDGs), to support inclusive economic growth, create decent jobs, support sustainable industrialization, and foster innovation [42]. Therefore, this study aims to determine the potential of the podcast creative industry in restoring the Indonesian economy during the COVID-19 pandemic and beyond.

## **2. LITERATURE REVIEW**

### ***2.1. Indonesia's Economic Condition During the Covid-19 Pandemic***

It is undeniable that the COVID-19 pandemic has caused great shocks to various lines of human life. In addition to health, another sector that is badly affected by the deadly virus is the economic sector. Social distancing, travel restrictions, and the implementation

of lockdown policies in several countries in the world have resulted in an ongoing global economic crisis [8]; [28]; [31]; [38]. According to [15], the economic shock caused by the COVID-19 not only had an impact on the supply and demand crisis, but also had a significant impact on employment growth and productivity. As a result, many people are increasingly suffering from losing their jobs [8].

[21] stated that the crisis due to the COVID-19 pandemic is felt by vulnerable groups, including casual daily workers, factory workers affected by layoffs, street vendors, and farmers. Besides it, the existence of social distancing policies also badly impacts business actors in the tourism, hotel, restaurant, cinematography, transportation, and show business sectors [3]; [39]. This condition causes many countries in the world, including Indonesia, to experience a decline in economic growth. The Central Statistics Agency of Indonesia reported that there was a 2.07% decline in the Indonesian economy in 2020. In 2019, the Indonesian economy as measured by Gross Domestic Product (GDP) as a whole reached Rp15,833.9 trillion and GDP per capita reached US\$4,179.9. Meanwhile, the overall GDP in 2020 fell to Rp15,434.2 trillion and GDP per capita fell to US\$ 3,911.7.

The economic downturn in Indonesia must be handled wisely by the government. In this case, the government needs the right policies to overcome economic problems during the COVID-19 pandemic. However, [45] stated that the policies implemented by the government in dealing with COVID-19 actually caused a decline in economic growth in Indonesia indirectly. This is because the government must take a two-way policy. Besides maintaining the stability of economic growth, the government must also try to minimize the spread of the COVID-19 virus [45]. According to [30], the development of digital-based creative economy sector is very needed in the recovery of the Indonesian economy during the COVID-19 pandemic.

### ***2.2. Digital-Based Creative Economy Sector***

Based on UU No. 24 of 2019, creative economy is defined as the creation of added value from intellectual property originating from human creativity with reference to cultural, scientific, and technological heritage. The law discusses seven important points in the development of the creative economy in Indonesia. Some of them are regulation of creative economy from upstream to downstream, capacity building of industry players, and provision of creative economy infrastructure. According to [32], the creative economy is composed of creative industries that have a high existence because they are filled with individuals who have extraordinary creativity and innovation.

[34], explains that the creative industry comes from someone's ideas and innovations, so it can be called a renewable industry. The main purpose of using the creative industry is to increase welfare and create jobs for the community [34]. History proves that the creative economy has contributed significantly to economic development in a number of countries in the world through creation of jobs and emergence of many new business opportunities [18]. According to Marlina (2017, p. 258), the development of the creative economy is one of the breakthroughs to maintain the resilience of the national economy. Romariana (2016, p. 49) said that the creative industry sector in Indonesia is a sector that has the potential to be developed, because the Indonesian people have a level of creativity that can be aligned with other nations.

The Indonesian Tourism and Creative Economy Agency (Baparekraf RI) classifies the creative economy sector into 16 sub-sectors. Meanwhile, 3 of the 16 sub-sectors categorized by the Indonesian's Creative Economy Agency as creative industries are video, film, and photography; television and radio; and music [19]. The three sub-sectors refer to digital-based economic development. According to [30], the digital economy has a very significant influence in increasing output, income, and employment for the community because it has forward and backward linkages with other sectors. Therefore, Indonesia needs innovation in the digital economy sector to succeed in its creative economy program and increase economic growth during the covid-19 pandemic and beyond.

### **2.3. Podcast Industry Evolution**

[14] defines podcast as audio or video material that can automatically be downloaded to a personal computer or portable media player using an internet connection, either free of charge or subscription. Podcast is an on-demand voice podcast platform, so that audio can listened to repeatedly at the desired time [47]. According to [26], podcast content makes it easy to promote a story in the form of audio or video through digital media. Therefore, podcast provides opportunities for the public to gain knowledge and motivation from experienced sources in their fields [48]. Podcast can also use as a profitable promotional media to introduce a business [14].

Podcast is a form of digital broadcast that has long been popular in the United States and European countries, but has not been widely known by the Indonesian people [14]. However, recently podcast has shown fast progress in Indonesia [27], as result of the presence of the covid-19 pandemic [31]. Podcast is mostly produce by individual creators and by media groups in Indonesia. Based on the latest study by [13], there are more than 850 thousand active podcasts with 30

million episodes in 100 languages available on the digital platform. The most popular podcast genres are social & cultural, news & politics, business, comedy, and health [48].

[37], explained that the speech culture of the Indonesian people is one indication that podcast has potential to be developed. According to research results from the Ministry of Communication and [48], 43.51% of respondents stream video, music, and radio activities using smartphones when connected to the internet. Meanwhile, 26.58% still access videos and music when offline. This supports the argument that the podcast industry has great potential to develop in Indonesia.

Besides it, in 2018 Daily Social in collaboration with the JakPat Mobile Survey Platform conducted research to determine the response of the Indonesian people to podcast. The survey was conduct on 2023 smartphone users in Indonesia. The results showed that 67.97% of respondents were already familiar with podcasts. In addition, as many as 80.82% of respondents admitted to listening to podcasts in the last 6 months [12]. The platforms that often used for podcasting in Indonesia are YouTube, Facebook, Instagram, Spotify, Joox, and TikTok. An increase in the number of audio and video podcast viewers during the Covid-19 pandemic provide opportunities for digital platforms to disseminate podcasts in Indonesia.

## **3. METHODOLOGY**

### **3.1. Research Design**

This study uses a sequential exploratory mixed method approach, where a qualitative approach combined with a quantitative approach [11]. This approach was chosen by the researcher because some of the qualitative data in this study were analyzed using mathematical calculations. According to [1], research that involves statistical tests or mathematical calculation where classified as quantitative research. Therefore, the mix method is the right approach to use in this study. Research data were analyzed interactively using visual content analysis and discourse analysis method. Visual content analysis can used to convert visual material into a code that can calculated and analyzed mathematically [7]. Meanwhile, discourse analysis is use to analyze the language in a news to find the essence of the meaning contained [6]. The object that is the focus of analysis in this research is the role of the podcast industry in the recovery of the national economy during the covid-19 pandemic and after.

### **3.2. Data Types and Sources**

This study uses secondary datas, are podcast videos available on the YouTube and online newspaper with

theme of the role of podcasters in restoring the Indonesian economy. The video streams use as data are podcasts published by 11 Indonesian podcasters, are Atta Halilintar, Awkarin, Cinta Laura, Deddy Corbuzier, Ghofar Hilman, Gritte Agatha, Raditya Dika, Raffi Ahmad, Ruben and Jordi, Sandi Aga Uno, and Sule. The sample was select using a simple random sampling technique involving the subjectivity of the researcher. Meanwhile, online newspaper used in this study are newspaper published by the mass media in Indonesia within the last 2 years, because they are up to date. The online news used was also select based on simple random sampling technique.

**3.3. Method of Collecting Data**

In this study, the data was collected by direct observation. This observation is carried out by observing podcast videos on the YouTube platform and online newspaper published by the Indonesian mass media. The results of observations in the form of tables containing an explanation of the number of connoisseurs podcast on each podcaster, source of income implicit in the podcast (endorsement and advertising), as well as its influence in improving the economy.

**3.4. Data Analysis Technique**

Data analysis in this study carried out interactively based on the concept of Miles and [17]. After collected, the data will reduced to determine which data is in accordance with the main research problem. In this case, is not important and has nothing data to do with the research will be eliminated by the researcher. The second step in the data analysis of this research is the presentation of the data. Presentation of data done by making brief descriptions, materials, and relationships between categories. Researchers use imagination or logic to question how the relationship between objects that are the focus of research, to produce textural descriptions and structural descriptions. The last step in data analysis is verification and inference of data through synesthesia of meaning and essence. The meaning obtained will stated by the researcher in the research report. Meanwhile, preliminary conclusions that are still tentative can change if strong evidence is found to support the next stage.

**4. RESULTS AND DISCUSSION**

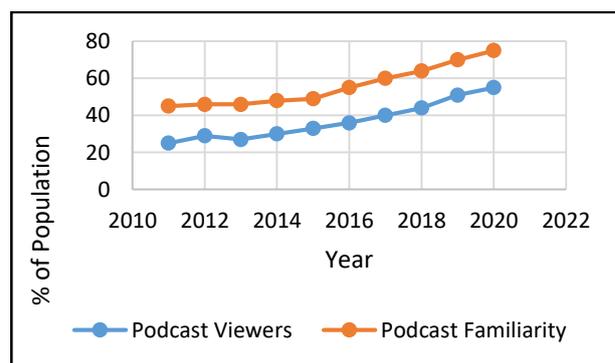
This study uses visual content analysis and discourse analysis methods, which combine quantitative and qualitative approaches to complement each other's [20]. The researcher coded podcast videos on the YouTube platform and online newspaper with the theme of podcast development in the national economic recovery, which the researchers had chosen randomly. Then, the results of coding and classification of the two data are presented quantitatively, but not through inferential statistics [44],

so that through descriptive statistics by percentages. [20], revealed that the data transcribed into percentage form was only used to summarize the results of the study to make it easier to understand. Conclusions on the results of coding are identification and categories obtained based on the subjective element of the researcher.

The results of this study reveal several important findings, one of which is the trend of increasing the number of podcast viewers in the world every year, especially after the emergence of the covid-19 pandemic. In addition, this study also found that the largest source of income obtained from podcasting are advertisements, endorsements, and YouTube adsense. Not only that, this research also finds the most popular podcasts genre in Indonesia and has the potential to be developed. Other findings show that podcasts can restore the national economy during the pandemic and after it through the development of the creative industry.

**4.1. Podcasts Prospects in the World Future**

Based on statistical data, there are more than 850 thousand active podcasts with 30 million episodes in 100 languages available on digital media in 2020 [48]. The majority of podcast listeners are still dominate by the United States and several countries on the European continent [14]; [25]; [48]. The United States is one of the countries with the largest number of podcast viewers in the world because it is the birthplace of the podcast industry [48]. Of the 100% total podcast users in the world, 74% of them are residents of the United States, 14% of the population of Europe, 4.4% of the population of Australia, and the remaining 7.6% are Asian residents [25]. In Indonesia, podcasts still sound foreign to most people [14]. Therefore, the researcher chose the United States as a reference to determine the level of development and potential of the podcast industry in the future.



**Figure 4.1. The Number of Podcast Viewers and Podcast Familiarity in USA**

The results of this study indicate that the podcast industry has bright prospects in the future. Figure 4.1 reflects the increasing trend in the number of podcast viewers and the number of people familiar with podcasts in the United States over the past decade. Based on that

figure, it can be see that currently almost 80% of the United States people are familiar with podcasts and the number continues to increase every year. In 2020, the increase in the number of viewers and the number of podcast familiarity is quite high. The existence of social distancing makes many people work from home, so that the intensity of online activities increases sharply [8]; [28]; [38]. One form of online activity carried out by the world community during the covid-19 pandemic is listening to audio and podcast videos.

[48] reveals that the number of account ownership as well as the number of podcast listeners in the United States, Australia, Britain, and other European countries continues to increase every year and the number is much higher than Indonesia. In line with this, Michelle (2019) revealed that Indonesian people are still very unfamiliar with podcasting because it is still a relatively new type of podcast in Indonesia. Therefore, the podcast industry in Indonesia is still not as popular as in the United States. Even so, the popularity of podcast in Indonesia is predicted to grow with continue in the future [48], especially now that many Indonesian public figures are starting to pursue podcasts as a medium to make money.

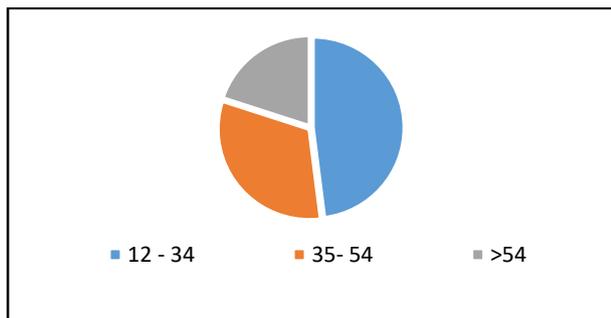
The results of this study are also supported by [14] which resulted in the finding that the podcast industry has the potential to grow rapidly in Indonesia if is managed by the public properly. Podcast can used as a source of information acquisition, educational facilities for the community, interesting entertainment media, and media to earn income in the era of digitalization and technological disruption. This finding is reinforce by the results of [37] which reveals that Indonesia has a speech culture that has been recognized by the world community, so that the signal for the development of podcasts in Indonesia in the future is getting stronger

emphasized that podcast consumers in Indonesia are almost entirely from the younger generation because they have become dependent on the internet.

This study also found that podcast with comedy, horror, adult, lifestyle, and health genres are popular in Indonesia. These findings are the result of researcher's observation on the number of viewers in each genre, the number of likes and comments, as well as the results of analysis on online news. In line with these results, the Daily Social research (2018) states that the favorite genres of podcast for the Indonesian people are comedy, lifestyle and health, technology, education, and business. [14] strengthens these findings by confirming that the podcasts that are in great demand by the Indonesian people are those that casually packaged with humorous and intriguing nuances. Thus, it can concluded that comedy, lifestyle, and health are the genres most in demand by the Indonesian people and have great potential to be developed

#### 4.2. Source of Podcast Income

This study found that the main source of podcast income comes from YouTube adsense, endorsements, and advertising. Researchers conducted an in-depth analysis on 11 Indonesian podcasters who were selected based on the highest number of viewers. Based on the results of an analysis of 1,088 podcast videos published by 11 Indonesian podcasters, it is known that as many as 22.61% of podcast videos contain advertising elements; 4.23% contains elements of endorsement; 38.97% contains elements of advertising and endorsements; and the remaining 34.19% did not contain advertisements or endorsements (see table



**Figure 4.2. The Number of Podcast Monthly Listener by Age Demographic**

Researchers' observations show that millennials have high enthusiasm for the podcast industry. Figure 4.2 reflects that the largest consumer of podcasts is dominate by an age range of 12 to 34 years, which can classified as millennials [24]. These findings supported by [27] which shows that most podcast viewers on the Spotify and YouTube platforms come from the millennial generation with an age range of 20 to 30 years. Not only that, [33]

4.1). This is proof that advertising and endorsements are the main source of income for podcasters.

online news with the theme of podcasts, the creative industry, the digital economy, and the recovery of the

**Table 4.1 Podcast Videos containing Ads and Endorsements**

|                 | No Ads & Endorsment |              | Only Ads   |              | Only Endorsment |             | Ads & Endorsment |              | Total       |
|-----------------|---------------------|--------------|------------|--------------|-----------------|-------------|------------------|--------------|-------------|
|                 | n                   | %            | n          | %            | n               | %           | n                | %            |             |
| Atta Halilintar | 5                   | 18,52        | 21         | 77,78        | 1               | 3,70        | 0                | 0,00         | 27          |
| Awkarin         | 0                   | 0,00         | 3          | 42,86        | 1               | 14,29       | 3                | 42,86        | 7           |
| Cinta Laura     | 0                   | 0,00         | 0          | 0,00         | 5               | 100,00      | 0                | 0,00         | 5           |
| Deddy Corbuzeir | 107                 | 29,81        | 0          | 0,00         | 0               | 0,00        | 252              | 70,19        | 359         |
| Ghofar Hilman   | 151                 | 68,33        | 43         | 19,46        | 2               | 0,90        | 25               | 11,31        | 221         |
| Gritte Agatha   | 35                  | 17,50        | 150        | 75,00        | 2               | 1,00        | 13               | 6,50         | 200         |
| Raditya Dika    | 0                   | 0,00         | 12         | 100,00       | 0               | 0,00        | 0                | 0,00         | 12          |
| Raffi Ahmad     | 0                   | 0,00         | 0          | 0,00         | 0               | 0,00        | 13               | 100,00       | 13          |
| Ruben & Jordi   | 0                   | 0,00         | 14         | 10,22        | 5               | 3,65        | 118              | 86,13        | 137         |
| Sandi Aga Uno   | 48                  | 61,54        | 0          | 0,00         | 30              | 38,46       | 0                | 0,00         | 78          |
| Sule            | 26                  | 89,66        | 3          | 10,34        | 0               | 0,00        | 0                | 0,00         | 29          |
| <b>Total</b>    | <b>372</b>          | <b>34,19</b> | <b>246</b> | <b>22,61</b> | <b>46</b>       | <b>4,23</b> | <b>424</b>       | <b>38,97</b> | <b>1088</b> |

Meanwhile, the results of study on online newspapers resulted in the finding that adsense is the main source of income attached to a YouTube podcaster with certain criteria. According to [22], a Youtuber must first register for the YouTube Partner Program and fulfill several conditions that have been determined by YouTube in order to get adsense payments. The main requirement that a Youtuber must fulfill before applying for the YouTube Partner Program is to live in a countries partner. Other conditions such as the number of subscribers and hours of watch time are set based on the agreement of each country with YouTube. For example, the requirement to register for the YouTube Partner Program in Indonesia is to have a minimum number of 1,000 subscribers and have more than 4,000 watch hours in the last 12 months [22].

The results of this study supported by [48] which results in the finding that advertisements read by podcasters and endorsements on YouTube and Instagram accounts are a form of podcast revenue stream. [14] mentions that podcasters must spend extra effort in attracting the attention of business owners who need advertising. This is because viewers and channel followers are the main priority that is take into consideration by users of advertising services. In addition, whether or not a podcast content is interesting also become the assessment of businessman who needs advertising services. Thus, it can concluded that creativity is a factor supporting the success of a podcast.

**4.3. Podcasts Prospects in the World Future**

The online news data in this study were analyzed using discourse analysis. This analysis was conducted on

Indonesian national economy during the Covid-19 pandemic. The news used as data is news published by the mass media within a period of no more than 2 years to maintain its up-to-date element. The results of the analysis show that the podcast industry was able to Indonesia's national economic recovery during the Covid-19 pandemic and after. The recent development of the podcast industry in Indonesia has made many creative people compete to have their own podcast studio.

According to [48], the podcast industry places more emphasis on the creativity of its creators. The creativity of these creators will be the main capital to earn income. Based on the observations of researchers, the public, especially millennials, have the opportunity to make poddcast as a medium of earning income as well as a medium of entertainment. Podcasts can be used as a medium for self-expression, especially in the midst of this pandemic era. The development of the podcast industry also encourages government programs to remain productive even though regulations are being imposed to stay at home. This result is supported by the argument of [31] in his book that Indonesia can become economically independent from the Covid-19 pandemic through the development of the creative economy sector, one of which is the podcast industry.

Previous research that supports the results of this study is [35]. Based on this research, it can be seen that the digital-based creative economy is the backbone of the current Indonesian economy. The creative economy can be used as a supporter of sustainable national economic growth through the realization of ideas, creativity, and innovation from the human mind [35]. According to [31], this sector is the driving force of the community's

economy from the lowest level to the highest level, starting with an innovative idea. Therefore, the podcast industry, which is a form of creativity in digital form, must continue to be developed in Indonesia so that the community's economy can immediately rise after the Covid-19 pandemic.

## 5. CONCLUSION

This study aims to determine the potential of the podcast industry as a solution in the recovery of the Indonesian national economy. The results of the study show that podcast continues to increase every year, especially after the presence of the Covid-19 pandemic. This increase is an indication that podcast has the opportunity to continue to grow in Indonesia. Millennials are the biggest consumers of podcast, with an age range of 12 to 34 years. As for the most popular podcasts genre in Indonesia based on the observations of researchers are comedy, horror, adult, as well as lifestyle and health. Besides it, this study found that podcasting can be used as a source of income for the community. Based on the results of the researcher's analysis, the majority of podcasters' income sources come from YouTube ads, endorsements, and adsense. Therefore, the development of the podcast creative industry is predicted to be able to restore the national economy during the covid-19 pandemic and afterward.

This research is expected to be a reference for the development of further research with the theme of podcast opportunities in restoring the national economy. Furthermore, the findings of this study are expected to be a consideration for the Indonesian government in moving the creative economy sector through podcasting. The limitation of this research is that the data source only comes from one podcast platform, that is YouTube. Future research is expected to complement the limitations of this study by using a larger sample platform and using different methods.

## REFERENCES

- [1] Abadi, Y, Penelitian Kualitatif, 2003 Media Group.
- [2] Adnan, I., & Iskandar, D., Studi Netnografi Belajar Membuat Podcast pada Komunitas the Podcasters di Media Sosial Discord, 2020, Jurnal Syntax Transformation, 21(1), pp. 619–623.
- [3] Albuлесcu, C. T., Coronavirus and Financial Volatility: 40 Days of Fasting and Fear, 2020 DOI: <https://doi.org/10.2139/ssrn.3550630>.
- [4] Anthony-Orji, O. I., Orji, A., Ogbuabor, J. E., & Nwosu, E. O, Do Financial Stability and Institutional Quality Have Impact on Financial Inclusion in Developing Economies? A New Evidence from Nigeria, 2019, International Journal of Sustainable Economy, 11(1), pp. 18–40. DOI: <https://doi.org/10.1504/ijse.2019.096541>.
- [5] Badan Pusat Statistik, Ekonomi Indonesia 2020 Turun sebesar 2,07 Persen, 2021, Bps.go.id. <https://www.bps.go.id/pressrelease/2021/02/05/1811/ekonomi-indonesia-2020-turun-sebesar-2-07-persen--c-to-c-.html>.
- [6] Barbara, J, Discourse Analysis, 2017, John Wiley & Sons.
- [7] Bock, A., Isermann, H., & Kniper, T, Quantitative Content Analysis of the Visual, 2011, In In The SAGE Handbook of Visual Research Methods.
- [8] Buheji, M., Cunha, K. da C., Beka, G., Mavrić, B., Souza, Y. L. do C. de, Silva, S. S. da C., Hanafi, M., & Yein, T. C., The Extent of Covid-19 Pandemic Socio-Economic Impact on Global Poverty. A Global Integrative Multidisciplinary Review, 2020, American Journal of Economics, 10(4), pp. 213–224. DOI: <https://doi.org/10.5923/j.economic.cs.20201004.02>.
- [9] Bustari, A., Samad, I. A., & Achmad, D, The Use of Podcasts in Improving Students' Speaking Skill, 2017, Journal of English Language and Education, 3(2), pp. 97–111. DOI: <https://doi.org/10.26486/jele.v3i2.256>.
- [10] Chitra, B., & Oktavianti, R, Strategi Digital Public Relations Pegiat Podcast dalam Membangun Brand Engagement (Studi Kasus dalam Podcast Duo Budjang), 2019 Prologia, 3(2), pp. 532–538. DOI: <https://doi.org/10.24912/pr.v3i2.6413>.
- [11] Creswell, J. W., Educational Research: Planning, Conducting, and Evaluating Quantitative and Qualitative Research, 2012.
- [12] Dailysocial, Laporan DailySocial: Penggunaan Layanan Podcast 2018. Daily, 2018, <https://dailysocial.id/post/laporan-dailysocial-penggunaan-layanan-podcast-2018>.
- [13] Edisonresearch and Triton Digital, The Infinite Dial 2019: The Podcast Consumer, 2019, <https://www.edisonresearch.com/wp-content/uploads/2019/04/Edison-Research-Podcast-Consumer-2019.pdf>
- [14] Fadilah, E., Yudhapramesti, P., & Aristi, N., Podcast sebagai Alternatif Distribusi Konten Audio, 2017, Jurnal Kajian Jurnalisme, 1(1), pp. 90–104. DOI: <https://doi.org/10.24198/kj.v1i1.10562>.
- [15] Fornaro, L., & Wolf, M, Covid-19 Coronavirus and Macroeconomic Policy, 2020, In CEPR Discussion Papers.
- [16] Hasan, M., Pembinaan Ekonomi Kreatif Dalam Perspektif Pendidikan Ekonomi, 2018, Jurnal Ekonomi dan Pendidikan, 1(1), pp. 81–86. DOI: <https://doi.org/10.26858/jekpend.v1i1.5063>.
- [17] Huberman, M., & Miles, M. B, The Qualitative Researcher's Companion, 2002.

- [18] Kamil, A., *Industri Kreatif Indonesia: Pendekatan Analisis Kinerja Industri*, 2015, Media Trend, 10(2), pp. 207–225.
- [19] [kemenparekraf.go.id](https://kemenparekraf.go.id), Subsektor Ekonomi Kreatif Kementerian Pariwisata dan Ekonomi Kreatif, 2021, <https://kemenparekraf.go.id/layan/Subsektor-Ekonomi-Kreatif>.
- [20] Krippendorff, K., *Content Analysis an Introduction to its Methodology*, 2004, In Sage Publication.
- [21] Kurniawansyah, H. H., AMrullah, Salahuddin, M., Muslim, & Nurhidayati, S., Konsep Kebijakan Strategis dalam Menangani Eksternalitas Ekonomi dari Covid 19 pada Masyarakat Rentan di Indonesia, 2020, *Indonesian Journal of Social Sciences and Humanities*, 1(2), pp. 130–139.
- [22] Lestari, A. D., Nurmantu, S., & Vikaliana, R. Analisis Pelaksanaan Pengawasan Pengenaan Pajak Penghasilan Atas Penghasilan Youtubers Pada Direktorat Jenderal Pajak Tahun 2018, 2019, *Jurnal Reformasi Administrasi*, 6(2), pp. 144–162.
- [23] Lobodally, A., *Produksi Iklan Pariwisata Audio Visual Belitung Timur*, 2020, *ABDIMAS Jurnal Pengabdian Kepada Masyarakat*, 1(2), pp. 73–75.
- [24] Luscombe, J., Lewis, I., & Biggs, H. C., *Essential elements for recruitment and retention: Generation Y*, 2013, *Education and Training*, 55(3), 272–290. DOI: <https://doi.org/10.1108/00400911311309323>.
- [25] Markman, K. M., *Doing radio, making friends, and having fun: Exploring the motivations of independent audio podcasters*, 2012, *New Media and Society*, 14(4), pp. 547–565. DOI: <https://doi.org/10.1177/1461444811420848>.
- [26] McHugh, S., *Audio Storytelling: Unlocking the Power of Audio to Inform, Empower and Connect*, 2015, *Asia Pacific Media Educator*, 2, pp. 1–13. DOI: <https://doi.org/10.1177/1326365X14555277>.
- [27] Meisyanti, & Kencana, W. H., *Platform Digital Siaran Suara Berbasis on Demand (Studi Deskriptif Podcast Di Indonesia)*, 2020, *Jurnal Komunikasi dan Media*, 4(2), pp. 191–207.
- [28] Nicola, M., Alsafi, Z., Sohrabi, C., Kerwan, A., Al-Jabir, A., Iosifidis, C., Agha, M., & Agha, R. The socio-economic implications of the coronavirus pandemic (covid-19): A review, 2020, *International Journal of Surgery*, pp. 78, 185–193. DOI: <https://doi.org/10.1016/j.ijssu.2020.04.018>.
- [29] Nieborg, D. B., & Poell, T., *The Platformization of Cultural Production: Theorizing the Contingent Cultural Commodity*, 2018, *New Media & Society*, 20(11), pp. 4275–4292. DOI: <https://doi.org/10.1177/1461444818769694>.
- [30] Nurdany, A., & Kresnowati, A. M., *Digital-Related Economy Sectors and Regional Economy Disruption*, 2019, *Jurnal Ekonomi dan Bisnis*, 22(1), pp. 147–162. DOI: <https://doi.org/10.24914/jeb.v22i1.2187>.
- [31] Oris, M., Sulaiman, K., Wijoyo, H., Hendra, S., Ronal, P., Reflina, W., Rosa, S., Megasari, M., Saragih, G., & Indarto, S. L., *Merdeka Kreatif di Era Pandemi Covid-19 Suatu Pengantar*, 2020.
- [32] Purnomo, R. A., *Ekonomi Kreatif: Pilar Pembangunan Indonesia*, 2016, In *Yayasan Kita Menulis (Issue 1)*.
- [33] Rafiza, N., & Irwansyah, *Podcast : Potensi dan Pertumbuhannya di Indonesia*, 2020, *Jurnal Teknologi Informasi dan Komunikasi*, 11(1), pp. 1–2.
- [34] Rochani, A., *Strategi Pengembangan Industri Kreatif Dalam Mewujudkan Kota Cerdas. Inovasi dalam Pengembangan*, 2017, pp. 81–93.
- [35] Rofaida, R., Suryana, Asti Nur Aryanti, & Yoga Perdana, *Strategi Inovasi pada Industri Kreatif Digital: Upaya Memperoleh Keunggulan Bersaing pada Era Revolusi Industri 4.0*, 2020, *Jurnal Manajemen dan Keuangan*, 8(3), pp. 402–414. DOI: <https://doi.org/10.33059/jmk.v8i3.1909>.
- [36] [Roymorgan.com](http://www.roymorgan.com), *56 Million Indonesians Engage in Online Entertainment*. Roy Morgan Research Institute, 2019, <http://www.roymorgan.com/findings/8060-podcast-listeners-indonesia-march-2019-201908020539>.
- [37] Rusdi, F. *Podcast Sebagai Industri Kreatif*, 2012, pp. 91–94. <http://dewanpers.or.id/publikasi/buku/878-data->
- [38] Sułkowski, Ł., *Covid-19 Pandemic; Recession, Virtual Revolution Leading to De-globalization?*, 2020, *Journal of Intercultural Management*, 12(1), pp. 1–11. DOI: <https://doi.org/10.2478/joim-2020-0029>.
- [39] Sumarni, Y., *Pandemi Covid-19: Tantangan Ekonomi Dan Bisnis*, 2020, *Jurnal Ekonomi dan Perbankan Syariah*, 6(2), pp. 46–58.
- [40] Sumner, A., Hoy, C., & Ortiz-Juarez, E., *Estimates of the Impact of Covid-19 on Global Poverty*, 2020, In *UNU WIDER Working Paper 2020/43 (Issue April)*. DOI: <https://doi.org/10.35188/UNU-WIDER/2020/800-9>
- [41] Sundari, G., & Purba, V., *Strategi Komunikasi Podcaster Awal Minggu dalam Membuat Konten Podcast di Spotify*, 2020, *Jurnal Media dan Komunikasi*, 3(2), pp. 148–156. DOI:

<https://doi.org/10.17933/diakom.v3i2.82>

- [42] United Nations. 7 Sustainable Development Goals (SDGs), 2015, <https://sdgs.un.org/goals>.
- [43] Weible, C. M., Nohrstedt, D., Cairney, P., Carter, D. P., Crow, D. A., Durnová, A. P., Heikkila, T., Ingold, K., McConnell, A., & Stone, D, Covid-19 and the Policy Sciences: Initial Reactions and Perspectives. *Policy Sciences*, 2020, 53(2), pp. 225–241. DOI: <https://doi.org/10.1007/s11077-020-09381-4>.
- [44] White, M. D., & Marsh, E. E., Content Analysis: A Flexible Methodology, 2006, *Library Trends*, 55(1), pp. 22–45.
- [45] Yamali, F. R., & Putri, R. N, Dampak Pandemi Covid-19 terhadap Ekonomi Indonesia, 2020, *Ekonomis: Journal of Economics and Business*, 4(2), pp. 384–388. DOI: <https://doi.org/10.33087/ekonomis.v4i2.179>
- [46] Yuhelson, Ariyanto, D., Ernawati, Soejono, F., & Dewi, S. P., Digital economy and financial inclusion, 2020, *Journal of Environmental Treatment Techniques*, 8(1), pp. 241–243.
- [47] Zaenudin, A., Hikayat Podcast, 2017, Tirto.Id. <https://tirto.id/hikayat-podcast-cufm>.
- [48] Zellatifanny, C. M., Trends in Disseminating Audio on Demand Content through Podcast: An Opportunity and Challenge in Indonesia, 2020, *Journal Pekommas*, 5(2), pp. 117–132. DOI: <https://doi.org/10.30818/jpkm.2020.2050202>.