

**DEVELOPING NEW PRODUCT AND SERVICE USING THE
INTEGRATED INNOVATION VALUE FRAMEWORK (IIVF)
FOR SUSTAINABLE COMPETITIVE ADVANTAGE :
(A CASE STUDY OF LOUD INOVASI INDONESIA)**

FINAL PROJECT

**In partial fulfilment of the requirements
for the master's degree
from Institut Teknologi Bandung**

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(Master of Business Administration Program)**



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ABSTRACT

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In the face of rapid digital transformation and the growing demand for personalized, accessible digital media experiences, LOUD Innovation—a startup in the MediaTech sector—has faced a paradoxical decline in revenue despite a thriving industry. This study explores strategic innovation through the development of a customer-centric value proposition using the **Integrated Innovation Value Framework (IIVF)**, which combines *Value Proposition Design (VPD)* and *Ten Types of Innovation*. The research aims to realign LOUD’s offerings with evolving market expectations by uncovering the value fit between its digital products and user needs.

Using a qualitative approach and thematic analysis via the Gioia method, data was gathered from internal stakeholders and external users. The study revealed a gap between the technological offerings of LOUD and the actual pains, gains, and jobs-to-be-done identified in the customer segments. Key findings showed that users seek a stable, ad-free, affordable, and integrated platform that not only serves functional needs but also addresses emotional expectations such as relaxation, ease of use, and shared accessibility. The current product performance exhibits partial fit, achieving problem-solution alignment but lacking traction in product-market fit due to unstable interfaces and ambiguous positioning between B2B and B2C markets.

The application of the IIVF guided the development of new product-service configurations, integrating user needs with innovation dimensions like profit model, product performance, service delivery, and customer engagement. Recommendations include segment-focused redesigns, streamlined user interfaces, more robust content personalization, and adaptive pricing strategies. Ultimately, this study contributes to the strategic business innovation field by proposing a replicable framework for aligning customer experience with scalable innovation, enabling companies to regain competitive advantage and drive sustainable growth in a rapidly shifting digital landscape.

Keywords: Value Proposition Design, Ten Types of Innovation, Integrated Innovation Value Framework, MediaTech, Customer Experience, Digital Transformation, Strategic Innovation

ABSTRAK

MENGEMBANGKAN PRODUK & LAYANAN BARU DENGAN MENGUNAKAN INNOVATION VALUE FRAMEWORK (IIVF) UNTUK KEUNGGULAN KEBERLANJUTAN (STUDI KASUS INOVASI LOUD INDONESIA)

Oleh

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Dalam menghadapi transformasi digital yang cepat dan permintaan yang terus meningkat akan pengalaman media digital yang personal dan mudah diakses, LOUD Inovasi—perusahaan rintisan di sektor MediaTech—telah menghadapi penurunan pendapatan yang paradoks meskipun industri tersebut berkembang pesat. Studi ini mengeksplorasi inovasi strategis melalui pengembangan proposisi nilai yang berpusat pada pelanggan menggunakan Integrated Innovation Value Framework (IIVF), yang menggabungkan Value Proposition Design (VPD) dan Ten Types of Innovation. Penelitian ini bertujuan untuk menyelaraskan kembali penawaran LOUD dengan ekspektasi pasar yang terus berkembang dengan mengungkap kesesuaian nilai antara produk digitalnya dan kebutuhan pengguna. Dengan menggunakan pendekatan kualitatif dan analisis tematik melalui metode Gioia, data dikumpulkan dari pemangku kepentingan internal dan pengguna eksternal. Studi ini mengungkap kesenjangan antara penawaran teknologi LOUD dan kesulitan, keuntungan, dan pekerjaan yang harus diselesaikan yang diidentifikasi dalam segmen pelanggan. Temuan utama menunjukkan bahwa pengguna mencari platform yang stabil, bebas iklan, terjangkau, dan terintegrasi yang tidak hanya melayani kebutuhan fungsional tetapi juga memenuhi harapan emosional seperti relaksasi, kemudahan penggunaan, dan aksesibilitas bersama. Kinerja produk saat ini menunjukkan kecocokan parsial, mencapai keselarasan masalah-solusi tetapi kurang menarik dalam kecocokan produk-pasar karena antarmuka yang tidak stabil dan posisi yang ambigu antara pasar B2B dan B2C. Penerapan IIVF memandu pengembangan konfigurasi produk-layanan baru, yang memadukan kebutuhan pengguna dengan dimensi inovasi seperti model laba, kinerja produk, pemberian layanan, dan keterlibatan pelanggan. Rekomendasi mencakup desain ulang yang berfokus pada segmen, antarmuka pengguna yang lebih ramping, personalisasi konten yang lebih tangguh, dan strategi penetapan harga yang adaptif. Pada akhirnya, studi ini berkontribusi pada bidang inovasi bisnis strategis dengan mengusulkan kerangka kerja yang dapat direplikasi untuk menyelaraskan pengalaman pelanggan dengan inovasi yang dapat diskalakan, yang memungkinkan perusahaan untuk mendapatkan kembali keunggulan kompetitif dan mendorong pertumbuhan berkelanjutan dalam lanskap digital yang berubah dengan cepat.

Keywords: *Value Proposition Design, Ten Types of Innovation, Integrated Innovation Value Framework, MediaTech, Customer Experience, Digital Transformation, Strategic Innovation*

VALIDATION PAGE

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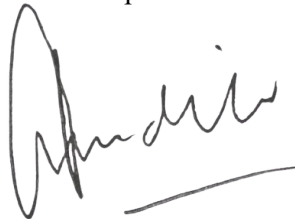
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*This final project is dedicated to my parents, wife (Dary Farah Fikriyyah)
daughter (Gladys Vania Farasya) and my beloved family who always support me.*

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The introduction page is printed on a new page. On this page, the Masters' students may have the opportunity to express their gratitude in writing to other mentors and or individuals who have provided guidance; advise and critics; as well as to those who have assisted in conducting the research; whether individuals or bodies that have provided financial assistance, and so forth.

In the forewords, authors may use all kinds of writing varieties. However it is advisable to keep it in a standard written sentences. Acknowledgments should be made in excessive and limited only to the "scientifically related".

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Chapter I Introduction

This chapter provides the background and rationale for conducting the study. It outlines the challenges faced by the digital media industry, particularly those encountered by LOUD Inovasi, a startup operating in the MediaTech sector. Despite the rapid digitalization and expansion of internet usage in Indonesia, the company experienced a significant decline in revenue. This chapter explores the gap between industry opportunities and LOUD's performance, highlighting internal and external factors affecting growth. To address these issues, the research aims to identify new product and service strategies that can better align with customer expectations. The chapter proceeds with an overview of the company profile, a detailed analysis of the business issues, and the formulation of the research questions, objectives, scope, and limitations.

I.1 Research Background

In a dynamic and competitive business environment, a deep understanding of customer needs and expectations is key to maintaining and improving company performance. The rapid development of digital transformation and shifts in consumer behavior that are increasingly connected online encourage companies to be more adaptive to developments in information and communication technology. Latino (2025) explains that digitalization is currently facing a transition from industry 4.0 to industry 5.0 which expands the technocentric vision to embrace the goals of sustainability, resilience, and human-centered design. Despite realizing the benefits of digitalization, many companies have not yet undertaken this process or are only in the early stages, seeking support and expertise. First, it is important to understand the current level of technology of the company and, therefore, establish an improvement strategy. Over time, several authors have attempted to develop a maturity model that is able to assess the level of Industry 4.0 technology of a company. So that the development of the number of players in the digital sector is getting bigger and the competition is getting tighter. The Central Statistics Agency (BPS) in 2024 recorded that the distribution and growth of GDP by business field in the Infocom sector Cumulative to Cumulative (c to c) increased by 7.57% with a distribution rate increasing by 4.34%..

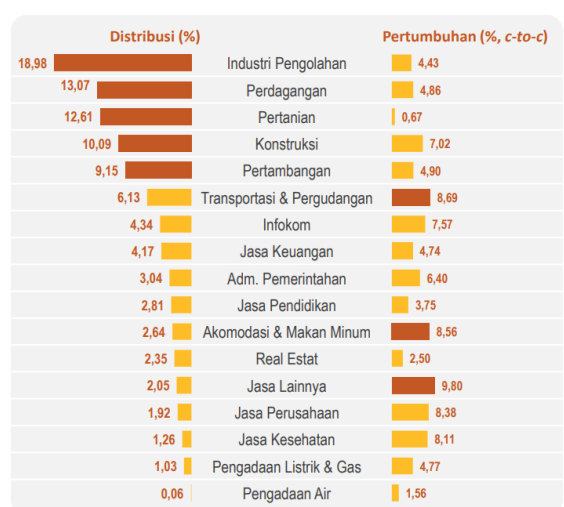


Figure I. 1 Business Growth in Indonesia, 2024

Source : Rilis Berita Badan Pusat Statistik pada Februari 2025

The data indicates that with a growth of 7.57%, the Infocom sector is among the fastest growing in Indonesia. This reflects a significant increase in the use of the internet, digital applications, cLOUD solutions, e-commerce, and other technologies. Despite its high growth, Infocom's contribution to GDP is still small (4.34%). This shows that this sector is still in its early stages of development and has great room for expansion. Opportunities are open for startups, software developers, AI solutions, cybersecurity, MSME digitalization, and edtech or healthtech platforms. This can be proven by the seriousness of the Indonesian government in encouraging digital transformation through programs such as 100 Smart Cities, Digital Talent Scholarship, and the National Digital Literacy Movement, which support the growth of Infocom. This opportunity is also strengthened by the news release from APJII that in 2024, the Number of Indonesian Internet Users will Reach 221 Million People. It is explained in the news that the internet penetration rate has reached 79.5%, equivalent to 221.5 million internet users from the total population. The internet penetration trend has increased consistently over the past five years: from 64.8% (2018) to 79.5% (2024). As of 2018, Indonesia's internet penetration has reached 64.8%. Then sequentially, 73.7% in 2020, 77.01% in 2022, and 78.19% in 2023. This shows that the demand for digital solutions will continue to grow, giving a positive signal to investors and

business actors in the infocom sector. This indicates that the infocom sector has extraordinary potential to grow even bigger and become the backbone of the national digital economy.

Although the information and communication technology (Infokom) sector in Indonesia has shown rapid growth, with an increase of 7.57% annually (c-to-c) according to BPS 2024 and an internet penetration rate reaching 79.5% of the total population, the reality faced by LOUD actually shows the opposite trend. LOUD revenue data for the 2020–2024 period shows an increase in revenue until 2023 with a peak of IDR 10 billion, but has decreased drastically to IDR 3.84 billion in 2024. The CEO of LOUD explained that this year (2023-2024) there was a decrease in revenue due to shifting consumer trends, external factors such as political years, changing digital directions and several other factors, he also said that they are currently carrying out efficiency due to the impact of the decline in revenue.

This shows a gap between the potential of the national digital market and the company's actual performance, which could be caused by a lack of adaptation to the dynamics of market needs, increasingly tight competition, or a suboptimal digital transformation strategy being implemented. In fact, with the support of a growing digital ecosystem and strong government initiatives, the opportunity to restore growth is wide open if the company is able to reposition itself strategically. Another possibility that caused the decline is that the products offered by LOUD are not fully relevant or answer the needs and preferences of the current market, which continues to grow rapidly and increasingly demands more personal, integrated, and user experience-based solutions. In fact, with the support of a growing digital ecosystem and strong government initiatives, the opportunity to restore growth is wide open if the company is able to reposition itself strategically and adjust its offerings to changing market needs. Therefore, the author wants to explore the creation of what products and services LOUD should provide to consumers in order to continue to compete and grow

I.2 Company Profile

PT LOUD Inovasi Indonesia (LOUD Inovasi) is a Start-Up which operates in the field of Media & Entertainment Platform (MediaTech) and Digital Transformation & Innovation (DXI) Services Provider. LOUD is a Start-Up that was founded in

September 2017, but our research related to the landscape industry and technology development was started in 2002. They have 5 products consists of :

- Loud Apps : A new way to listen to your favorite radio, music, podcasts, news and watch videos
- Loud Air Broadcast : The most advanced and efficient broadcast automation technology supporting broadcast station operations
- Loud Castline : Integrated Mediatech aimed at Non-Media customers such as Government, Business, Schools and Villages
- Loud Soundsight : Next generation audio & visual background services covering music, information and advertising promotions
- Loud Ads : A service that provides advertising slots on analog and digital media that combines advanced programmatic and non-programmatic

1. Internal Stakeholders

- HD (Chairman & Founder): Provides strategic direction and oversees the company's vision.
- MZR (CEO & Co-Founder): Responsible for operational execution and achieving business objectives.
- KA, M. NN, FFH (Commissioners): Offer advisory and oversight functions to ensure corporate governance.
- AY, AS, RR (Board Members): Contribute to strategic decision-making and policy formulation.
- AA (Head of Operations): Manages daily operations and ensures efficient resource utilization.
- SN (Expert/Specialist): Provides expertise in innovation and technical development.

2. Employees

- Innovation and Development Teams
- Marketing and Sales Team.
- Support Staff: Ensure smooth operations across all departments.

3. External Stakeholders

- **B2B Clients:** Media companies, advertisers, and businesses using LOUD's digital platforms and analytics tools.
- **End-Users:** Radio listeners, advertisers, and digital content consumers interacting with LOUD's platforms.
- **Technology Providers:** Collaborators offering digital infrastructure, software, or analytics solutions to enhance LOUD's product offerings.
- **Business Partners:** Organizations that co-develop products or services, such as advertising agencies and media production houses.
- **Other MediaTech and DXI providers** offering similar platforms, including digital radio, analytics, and advertising services. These competitors influence LOUD's market positioning and strategy.

4. Broader Ecosystem Stakeholders

- **Government and Regulatory Bodies:** Establish policies and regulations affecting the MediaTech and digital transformation sectors. Support (or lack thereof) in areas like data center infrastructure and frequency allocations impacts LOUD's operations.
- **Investors:** Financial backers interested in LOUD's growth and return on investment. Startups like LOUD rely heavily on investor confidence for funding and scalability.
- **Academic and Research Institutions:** Collaborate on innovation, providing insights and expertise in technology and market trends.
- **Communities and Society:** The public as beneficiaries of LOUD's platforms, particularly in digital radio and advertising, where content relevance and accessibility matter.
- **Societal impact** through employment, innovation, and contribution to the digital economy.

5. Media and Advocacy Groups

- **Media Outlets:** Partners and critics who shape public perception of LOUD's brand and innovations.

- Advocacy Groups: Organizations that influence policy and public sentiment around digital transformation and media accessibility.

I.3 Business Issue

Starting with its mission to support the growth of the radio broadcasting industry in Indonesia, LOUD Tech provides digital technologies and solutions aimed at fostering the development of conventional radio. In response to ongoing digital disruption, LOUD Tech has developed four core products that support the digitalization of traditional radio and offer comprehensive media technology solutions—most notably LOUD Apps and LOUD Aircast.

According to the company’s financial statements (see Appendix 1), LOUD Tech experienced steady profit growth from 2017 up to 2022. However, over the past five years (2020–2024), particularly in 2023–2024, there has been a noticeable decline in revenue, as shown in Figure I.2..

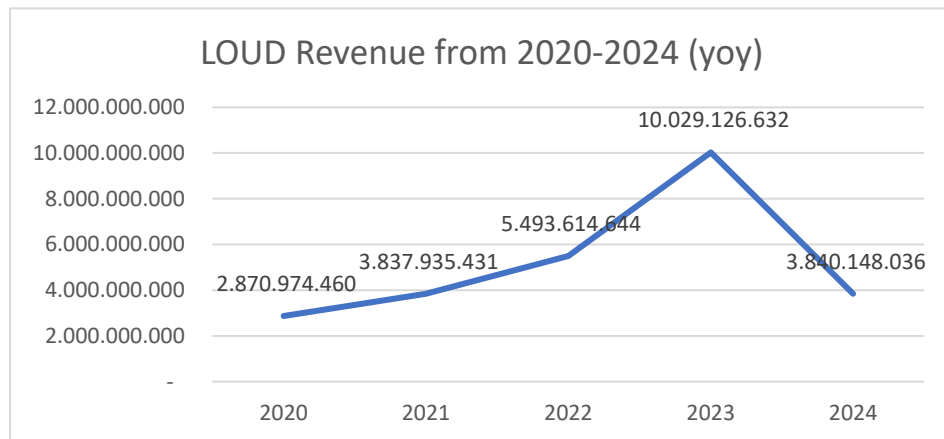


Figure I. 2 LOUD Revenue Year on Year (YoY) 2020-2024

To understand the causes behind this revenue decline, we conducted further analysis by interviewing key individuals at the **C-level and managerial level**. Insights from the **Sales Manager** revealed that the revenue drop was influenced by **both internal and external factors**. Based on the interview results, the main factors contributing to LOUD’s revenue decline in 2023–2024 are as follows:

1. Internal Factors

- Management Restructurization : The change of CEO and CMO that did not go smoothly caused an imbalance in business and marketing strategies. This change also resulted in the need for faster knowledge transfer.
- Marketing Team Weakness : The internal marketing team is very limited (only 2 peoples) and lacks a strong strategy in targeting a wider market. In addition, LOUD still relies on informal networking for marketing.
- Limited Product Innovation : The products offered are still in the development and prototype stages, so there is no innovation that is strong enough to attract new markets.
- Conventional Partnership System : Cooperation with clients is limited to product buying and selling transactions, without collaborative innovation to create added value for both parties.

2. External Factors

- Decreasing Purchasing Power : The political year (2024) causes more government budget allocation to be absorbed into the election, so that demand for tech media products decreases.
- Media Industry Disruption : Declining interest in conventional radio due to competition with digital media and other free platforms such as podcasts and streaming.
- Difficulty Reaching New Markets : Although LOUD wants to enter new segments (such as Baledesa and healthcare based on tech media), they have difficulty finding users and increasing engagement.

The financial impact of declining revenue has led to:

- Cashflow disruptions, requiring cost-cutting measures such as workforce reductions and office rent renegotiations, signaling the need for survival strategies and innovation
- Challenges in B2C expansion, as LOUD remains focused on B2B yet lacks strong customer engagement. According to the sales manager statement, currently, LOUD is prioritizing B2B because they are focused on achieving a high valuation. However, in the reality, their profit & sales numbers in B2B does not have the high

impact and decline in numbers. In the future, they are open the opportunity for new segment because they want to increasing user/listener engagement, which could open opportunities for B2C expansion.

To make more clearer, we try to analyze the issues using Ishikawa Fishbone Diagram shown in Figure 1.3.

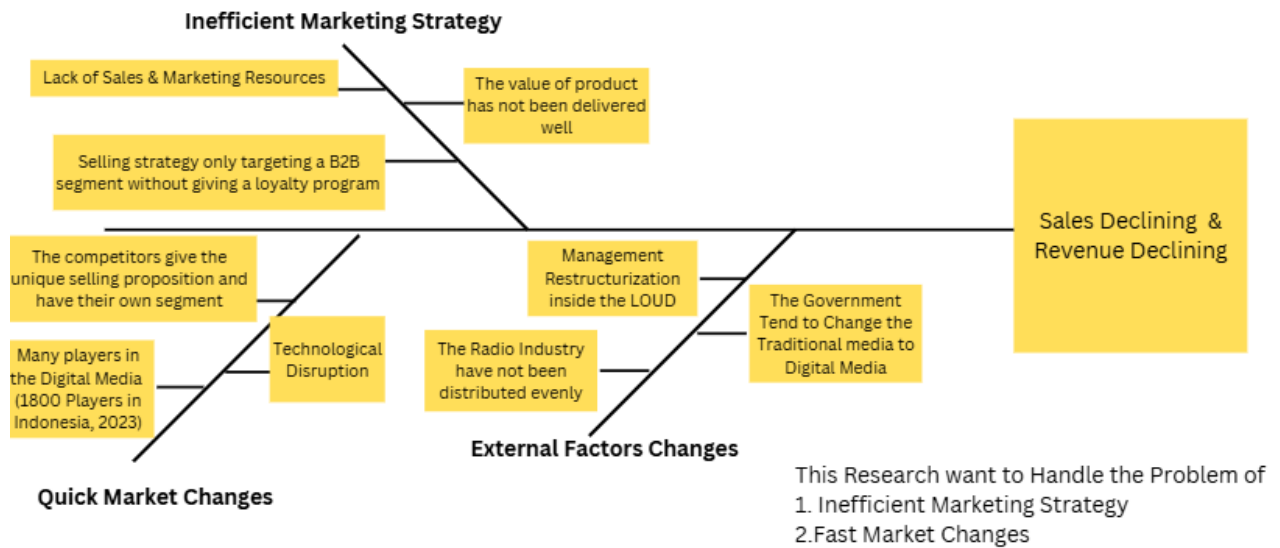


Figure I. 3 Ishikawa Fishbone Diagram

The Ishikawa Fishbone Diagram analyzes the main causes of sales and revenue decline experienced by LOUD. There are two main factors that contribute to this problem, namely inefficient marketing strategy and rapid market changes.

1. Inefficient Marketing Strategy

- Lack of Sales & Marketing Resources – Limitations in the marketing and sales team hinder the effectiveness of the business strategy.
- Limited Sales Strategy – LOUD only targets the B2B segment without a loyalty program, which can reduce customer retention.
- Product Value Not Conveyed Well – Lack of education or communication about the product value to customers reduces the appeal of LOUD's products.

2. Rapid Market Change

- Tight Competition in the Digital Media Industry – With 1,800 digital media players in Indonesia (2023), competition is increasingly fierce, and each player has a unique selling proposition that appeals to their respective market segments.
- Technological Disruption – Technological developments accelerate the shift from conventional to digital media, creating new challenges for LOUD. It also bring impact to another business for example radio, television, agency declining in value. Today everyone shift their patterns from those media to social media that they think it is more effective, efficient and accessible.
- Management Restructuring – Internal changes within the company can affect operational stability and business strategy.
- Uneven Distribution of the Radio Industry – The lack of equality in the radio industry has led to imbalances in market penetration. In reality, the condition in big cities is sometimes more advance than in the village. It is indicating the inequality in radio distribution.
- Changes in Government Regulation – Government policies that encourage the shift from traditional to digital media are further accelerating the industry shift.

LOUD needs to immediately design new strategies to improve marketing effectiveness and accelerate adaptation to the dynamics of the digital media industry.

I.4 Research Questions and Objectives

Research Questions ;

RQ 1. How can the company create the value for its products and offer to the customers?

RQ 2. What are the product and services innovations that can be implemented for the company?

Research Objectives :

1. To analyze and identify optimal configuration strategies that improve the company's internal Develop strategies for company products and offerings to ensure better alignment with customer expectations.
2. Purposing a new or improved products and services that a company can implement in order to deliver better value, meet customer needs more effectively and gain competitive advantage..

I.5 Research Scope and Limitation

Research Scope :

- Research Objective : This study aims to purposing strategy of the declining revenue and sales numbers
- Industry and Case Study : The study is limited to the mediatech industry in Indonesia, with an in-depth case study approach on LOUD Innovation. It does not extend to other sectors or international mediatech firms because of different environment of mediatech industry
- This research would be focus on purposing new innovation and matching with customer perspective due to the issues

Research Limitation :

- This research focuses solely on the decline in sales and revenue that occurred during the period 2023-2024.
- The research focusing on the solving the problem Inefficient Marketing Strategy and Fast market changes, does not discussed about external factors
- The study is conducted within a 6-month timeframe, which may limit the depth of analysis, particularly regarding the long-term impact of implemented strategies.
- This Research only Focus on B2C Products of LOUD (Apps) and B2B Products of LOUD (Aircast)

In this research study, Chapter 1 will discuss the background, company profile (who are the stakeholders), issue, research question & objective, research scope, limitation, then Chapter 2 will discuss literature review and conceptual framework, Chapter 3 will discuss how to design research, data collection methods and data analysis, Chapter 4 will discuss the results and discussion and Chapter 5 will conclude the entire study.

Chapter II Literature Review

This chapter discusses the theoretical foundation of the research and introduces the conceptual framework used in the study. It begins by exploring two main theories: Value Proposition Design (VPD) and the Ten Types of Innovation framework. These frameworks are used to assess how businesses can better understand customer needs and implement innovation systematically. The integration of both approaches forms the basis of the Integrated Innovation Value Framework (IIVF), which serves as the guiding framework for solving LOUD's business problems.

II.1 Theoretical Foundation

This section elaborates on the main theoretical lenses used in this study. The selected theories are relevant for understanding how businesses design value for customers and strategically innovate across multiple dimensions of their operations. The first theory focuses on designing customer-centric solutions, while the second provides a structure for implementing innovation more holistically

II.1.1 Value Proposition Design

(Vargo et al., 2017) explain, value is in its essence an experiential, contextual concept. At the core of any business model and its renewal is a value proposition. (Osterwalder et al., 2014) explain that value proposition is able to satisfy customers' needs while simultaneously alleviating their pains and achieve the benefits gain. In addition, they explain that Value proposition design is to invent and improve value proposition. It will managing and renewing value propositions (and business models) to create a shared language of value creation in the organization that meets customer profile which is an undertaking that never ends. Value Proposition describes the benefits of customers that can expect from the products and services.

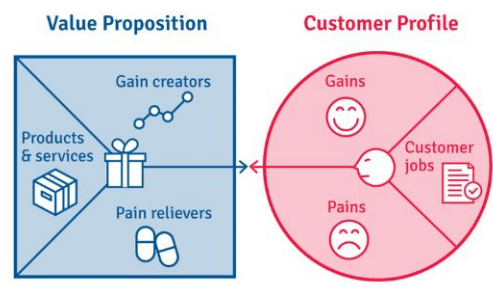


Figure II. 1 Value Proposition Design Framework

Source : (Osterwalder, et.al., 2014)

Figure II.1. explain Value Proposition Design (VPD) are consists of value map and customer profile. Value map describing the fratures of a specific value proposition in the business model in a more structured and detailed way. It breaks the value proposition down into products and services, pain relievers and gain creators. Gain creators describes how the product and services creates customer gains, pain relievers describe how the product and services alleviate customers pains. It built around by the list of products and services. In others and gains describes the outcomes customers want to achieve or the concrete benefits they are seeking. Customer profile describes a specific customer segment in the business model in a structured and detailed way. It breaks the customer down into its jobs, pains and gains. Gains describe the outcomes customers want to achieve or concrete benefits they are seeking, pains describe bad outcomes, risks and obstacles related to customer jobs and customer jobs describe what customers are trying to get done in their work and their lives, as expressed in their own words. The outcomes of VPD is "Fits", it occurs when your value map meets the customer profile. When the products and services produces pain relievers and gain creators that match one or more of the jobs, pains and gains that are important for the customers.

Osterwalder explain that the best practices for mapping jobs, pains and gains are as followed

- Make a value proposition canvas for every different customers segments
- Jobs are the tasks of customers that they want to trying to perform, the problems that are trying to solve or the needs they want to satisfy

- Sometimes social or emotional jobs are even more important than the visible functional jobs and looking good in front of others might be more important than finding a great technical solution that helps complete the job effectively
- A good customer profile is full of sticky notes because most customers have a lot of pains and expect or desire a lot of pains
- Make pains and gains tangible and concern rather than just writing salary increase in gains, specify how much of an increase a customer is seeking.

The concept of **value co-creation** has gained significant traction in contemporary marketing and business model design literature. Vargo and Lusch (2004; 2017) introduced the **Service-Dominant Logic**, which posits that value is not embedded in products or services per se, but rather co-created through interaction between providers and users. This perspective underpins the use of tools like the VPD by emphasizing that customer engagement, perceptions, and contextual experiences are crucial in defining value. Thus, the VPD is not merely a visual framework—it becomes a practical methodology for aligning firm offerings with the evolving and context-specific needs of customers, making it a dynamic instrument in value co-creation.

In line with that, (**Payne et al., 2008**) argue that a systematic understanding of customer value creation processes is necessary for effective value proposition development. Their work stresses that organizations must engage in structured customer research to map value-creating activities and align offerings accordingly. This reinforces the utility of the VPD, as it offers a structured, visual, and iterative approach to discover and refine the interplay between customer jobs, pains, and gains with product benefits. It is not a static representation but a tool that encourages continuous customer feedback integration, making product and service innovation more customer-centric.

Moreover, (**Lindič and Silva, 2011**) empirically demonstrate that the application of structured customer insight tools such as the value proposition canvas helps firms improve innovation outcomes and market performance.

Their research indicates that firms that map customer pains and gains more rigorously are more likely to develop successful products. This supports the claim that the VPD does not just document existing perceptions, but actively **leads to better, more market-responsive product designs**. This impact is particularly critical for organizations undergoing digital transformation or expanding into new customer segments.

Another supporting perspective comes from (Frow et al. 2014), who emphasize the importance of value proposition development as a cross-functional strategic process. Their study illustrates that successful value propositions emerge from organizational alignment and collaborative design processes, supported by customer insight frameworks. This aligns with Osterwalder's argument that value proposition development is a continuous, iterative practice and should be integrated into broader business model innovation efforts. The VPD facilitates this process by encouraging interdepartmental collaboration and aligning internal capabilities with external customer expectations.

Finally, Trimi and Berbegal-Mirabent (2012) highlight the critical role of tools like the VPD in **open innovation environments**, where the integration of customer insight into the design process can accelerate business model transformation. They argue that such tools help reduce uncertainty in innovation processes by grounding decisions in actual customer behavior and feedback. When used effectively, the VPD enhances not only the relevance of the product or service, but also the strategic agility of the organization—particularly important in volatile markets.

II.1.2 Ten Types of Innovation

(Keeley et al., 2013) explain that innovation is the creation of a viable new offering. This definition means that innovation may involve invention, but it requires many other things as well including a deep understanding of whether customers need or desire that invention, how you can work with other partners to deliver it, and how it will pay for itself over time, the second innovations have to earn their keep, it means that innovations have to return

value to you or your enterprise if you want to have the privilege of making another one same day. The third, innovations on a very little is truly new in innovation and the last innovation should be about more than products. They can encompasses new ways of doing business and making money, new systems of products and services and even new interactions and forms of engagement between your organization and customers.

Then, (Keeley et al., 2013) also explain that innovating requires identifying the problems that matter and moving through them systematically to deliver elegant solutions. It means that knowing where to innovate is as important as knowing how to innovate, tackle the hardest problems first, refuse incomplete answers, it does not until it is in the market and turn complexity into simplicity. Then to help identify the innovation efforts in may ways, we can use ten types of innovation frameworks. It can be a diagnostic tool to assess how our approaching innovation internally, it can help you to analyze our competitive environment and it can reveal gaps and potential opportunities for doing something different and upending the market.

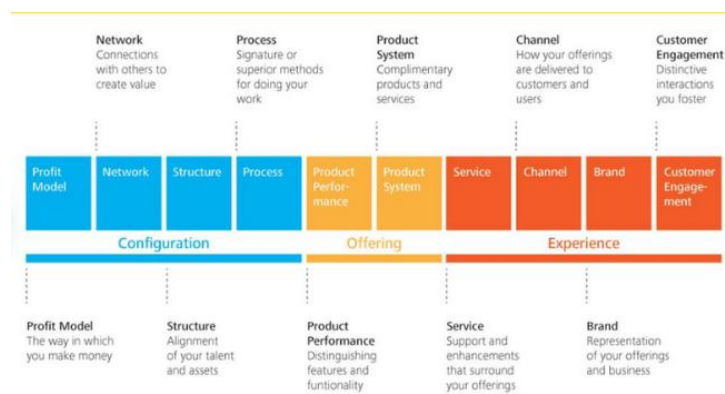


Figure II. 2 Ten Types of Innovation Framework

Source : Keeley, et.al., (2013)

Figure II.2. explain about the Ten types of innovation frameworks is simple and intuitive. It is a useful tool that can be used both to diagnose and enrich an innovation we are working on or to analyze existing competition. This framework is structured into three color-coded categories. The thypes on the left side of the framework are the most internally focused and distant from

customers, as you move toward the right side, the types become increasingly apparent and obvious to end users. To use a metaphor, the left of the framework is backstage, the right is onstage. This framework on the left side is called by configuration, these types of innovation are focused on the innermost workings of an enterprise and its business system. On the middle, we called it by offering these types of innovation are focused on an enterprise core product or service, or a collection of its products and services, while on the right side, we called it by experience, these types of innovation are focused on more customer facing elements of an enterprise and its business system.

The configuration are consists of Profit model, network, structure and process innovation. The offering are consists of product performance and system. The experience are consists of service, channel, brand and customer engagement. This is not a process timeline, nor does it imply sequencing or hierarchy amongst the types. Any combination of types can be present in an innovation, and innovators can start by focusing on any type in the framework.

Innovation frameworks like the *Ten Types of Innovation* by Keeley et al. (2013) are essential not only for identifying the form of innovation but also for helping organizations **design systematically better products and experiences**. However, relying solely on this framework is insufficient without supporting evidence from broader innovation management literature. One such source is *Pisano (2015)*, who emphasizes the importance of a comprehensive innovation strategy that aligns types of innovation with internal capabilities and external value creation. Pisano notes that companies that innovate across multiple dimensions (such as configuration, offering, and experience) are better positioned to deliver sustainable competitive advantage, thus confirming the practical utility of frameworks like Keeley.

Additionally, (Sawhney, et al., 2006) introduced the concept of **Innovation Radar**, which—much like Keeley et al.—urges firms to innovate in various dimensions beyond product. Their empirical research shows that companies

focusing on multiple innovation dimensions simultaneously (such as platforms, networking, or customer experience) tend to outperform competitors who limit innovation only to product features. This reinforces Keeley et al.'s point that true differentiation lies in combining innovation types, not focusing narrowly on product improvements.

Empirical validation is also provided by (Tidd and Bessant, 2018), who argue that structured innovation approaches—such as those that categorize innovation activities—enable firms to better manage complexity, reduce failure risk, and design offerings that are more aligned with market needs. They argue that innovation success is correlated with the ability to combine different types of innovation strategically. This perspective supports the claim that using Keeley et al.'s framework leads to better-designed and more market-responsive innovations, especially when executed as part of a broader innovation management system.

Finally, (Keeley et al., 2013) the firm behind the Ten Types framework—has published case studies showing that companies that apply more than four types of innovation are more likely to outperform their industry peers. For instance, businesses like Apple, Amazon, and IKEA demonstrate sustained success by innovating across customer engagement, channel, process, and network dimensions, not just through product performance. These case-based findings, combined with the academic sources above, provide robust support for the claim that applying the Ten Types of Innovation framework can indeed lead to better and more competitive offerings in the marketplace.

II.2 Conceptual Framework

This conceptual framework Integrates Value Proposition Design (VPD) and the Ten Types of Innovation to address business challenges—specifically, declining sales and revenue—by crafting innovations that are deeply aligned with customer needs and business capabilities. Figure II.3 explains about the framework.

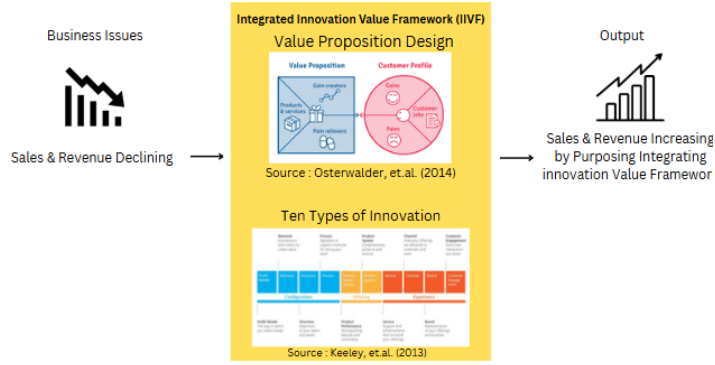


Figure II. 3 Conceptual Framework

This research framework illustrates the conceptual framework of Value Proposition Design which serves as a strategic approach to address the challenges of declining sales and revenue in business.

1. Business Issues: Sales & Revenue Declining

This section shows the initial conditions that are the main problems of the company's sales and revenue decline. This is usually triggered by a mismatch between the products/services offered and the needs, desires, or expectations of the market.

2. Value Proposition Design

This is where the improvement process begins. The Value Proposition Design framework consists of two main parts:

Customer Profile (red circle):

- Customer Jobs: What customers want to do (functional, social, or emotional tasks).
- Pains: Problems, obstacles, or risks faced by customers when trying to complete their tasks.
- Gains: Expected results or additional benefits desired by customers.

Value Proposition (blue box):

- Products & Services: Products and services offered by the company.
- Pain Relievers: How products/services reduce or eliminate customer problems.

- Gain Creators: How products/services create benefits or positive outcomes for customers.

Based on the results of Customer Profile exploration (gains, pains, customer jobs) and Value Map (products & services, pain relievers, gain creators), businesses can:

- Restructure the value proposition that fits the real needs of customers.
- Reduce irrelevant features/value propositions.

Focus on value differentiation that is truly felt by customers.

- The direct impact: Products and services become more in demand, increasing conversion and customer loyalty → increasing sales.
- This process helps companies create offerings that truly align with customer profiles, rather than simply based on internal assumptions.

3. Ten Types of Innovation

On this research, ten types of innovation used for the purpose product and service for our customers after we get the value from the Value Proposition Design. We combine those framework and we named it by Integrated Innovation Value Framework (IIVF). Responding to the Need for Relevant and Targeted Innovation. Many companies face challenges such as declining sales and revenue because the innovations they make are not based on real customer needs. By combining VPD and Ten Types of Innovation, IIVF ensures that innovation: Does not just create new things but is based on customer insight and is aligned with business strategy.

Integrating the “Customer Fit” and “Business Model Innovation” Perspectives. Value Proposition Design focuses on matching customer needs (Customer Profile) with company solutions (Value Map). Ten Types of Innovation provides a broad spectrum of innovation strategies, from

business models (profit models) to customer experience (customer engagement).

Many innovations are carried out in a fragmented manner (for example, only focusing on products). In fact, innovation can be done in many aspects. With the Ten Types of Innovation framework, companies are encouraged to see the potential for innovation from various angles. Then with VPD, it is ensured that all of these dimensions continue to target customer value in a concrete way.

In the IIVF framework, strategic decisions are made based on: Customer data (via VPD) to understand pain, gain, and jobs-to-be-done and combined with innovation opportunity mapping (via Ten Types of Innovation) to select the type of innovation that is in accordance with field findings. The end result is a more appropriate business decision, based on data and not relying solely on intuition.

4. Output: Sales & Revenue Increasing by Purposing Integrating Innovation Framework

If the value proposition is designed correctly—according to customer needs and expectations—then there will be an increase in sales and revenue. This allows the company to regain its competitive advantage in the market. This framework emphasizes that declining business performance is not just about poor products, but often due to the lack of relevance of the offering to the context, needs, and changing consumer behavior. By redesigning the value proposition with a customer focus, companies can reverse negative trends and achieve growth again.

Findings from the implementation of the Integrated Innovation Value Framework (IIVF) can trigger various strategic changes in business. Among them are adjustments to the targeted customer segments, optimization of distribution channels, rearrangement of offerings in the form of new service or product packages, and development of more adaptive pricing strategies.

These steps have the potential to create new revenue streams and increase Average Revenue per User (ARPU), which directly impacts the improvement of the company's financial performance.

Furthermore, the output of the IIVF is not the end point, but the beginning of a continuous innovation cycle. This framework opens up space for companies to continue to apply the same approach iteratively in responding to market dynamics. Through this process, companies can periodically update their value propositions and innovation strategies, while encouraging the formation of an adaptive, innovative, and long-term growth-oriented organizational culture. Thus, the implementation of the IIVF not only results in increased sales and revenue figures, but also contributes to the renewal of the value offered to the market in a more customer-centric manner. In addition, this framework strengthens the foundation of the business model through systemic innovation, encourages increased competitiveness, and ensures the sustainability of the company's growth amidst rapid and complex market changes.

Chapter III Research Methodology

This chapter explains the research approach used to achieve the study's objectives. It describes the qualitative methodology selected to explore and understand customer value perceptions and innovation opportunities. The research design includes a combination of primary and secondary data collection methods, followed by thematic analysis using the Gioia Method. This methodology enables the researcher to derive insight directly from stakeholder interviews and customer perspectives. The chapter details how stakeholders were selected, how the data were collected, and how the coding and analysis processes were conducted, ensuring validity and reliability through triangulation.

III.1 Research Design

Cresswell (2009) explain that Research designs are plans and the procedures for research that span the decisions from broad assumptions to detailed methods of data collection and analysis. This plan involves several decisions, and they need not be taken in the order in which they make sense to me and the order of their presentation here. The overall decision involves which design should be used to study a topic. Informing this decision should be the worldview assumptions the researcher brings to the study; procedures of inquiry (called strategies); and specific methods of data collection, analysis, and interpretation. The selection of a research design is also based on the nature of the research problem or issue being addressed, the researchers' personal experiences, and the audiences for the study.

Newman & Benz (1998) explain qualitative and quantitative approaches should not be viewed as polar opposites or dichotomies; instead, they represent different ends on a continuum. A study tends to be more qualitative than quantitative or vice versa. Mixed methods research resides in the middle of this continuum because it incorporates elements of both qualitative and quantitative approaches.

Qualitative research is a means for exploring and understanding the meaning of individuals or groups ascribe to a social or human problem. The process of

research involves emerging questions and procedures, data typically collected in the participant's setting, data analysis inductively building from particulars to general themes, and the researcher making interpretations of the meaning of the data. The final written report has a flexible structure. Those who engage in this form of inquiry support a way of looking at research that honors an inductive style, a focus on individual meaning, and the importance of rendering the complexity of a situation (adapted from Creswell, 2007).

Quantitative research is a means for testing objective theories by examining the relationship among variables. These variables, in turn, can be measured, typically on instruments, so that numbered data can be analyzed using statistical procedures. The final written report has a set structure consisting of introduction, literature and theory, methods, results, and discussion (Creswell, 2008). Like qualitative researchers, those who engage in this form of inquiry have assumptions about testing theories deductively, building in protections against bias, controlling for alternative explanations, and being able to generalize and replicate the findings.

Meanwhile Mixed methods research is an approach to inquiry that combines or associates both qualitative and quantitative forms. It involves philosophical assumptions, the use of qualitative and quantitative approaches, and the mixing of both approaches in a study. Thus, it is more than simply collecting and analyzing both kinds of data; it also involves the use of both approaches in tandem so that the overall strength of a study is greater than either qualitative or quantitative research (Creswell & Plano Clark, 2007).

On this research, we would like to explore and understand the meaning of corporate problem by finding the value proposition to the customers. This research Therefore, we want to use **Qualitative Research** on this research we want to inductively building from particulars to general themes, and the researcher making interpretations of the meaning of data. On this research, we want to do the following stage that illustrated on Figure III.1.

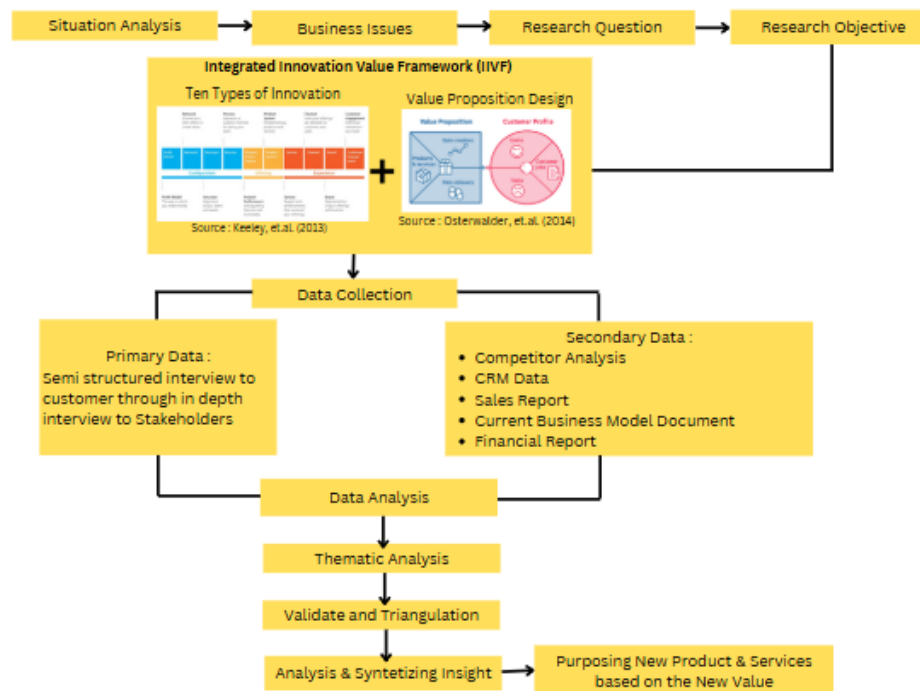


Figure III. 1 Research Design

The research process begins with a Situation Analysis to understand the current context and environment. This leads to identifying Business Issues that require attention or improvement. These issues are then formulated into a clear Research Question, which subsequently guides the formulation of the Research Objective.

Central to this framework is the Value Proposition Design, which involves analyzing the fit between what the business offers (Value Proposition) and what customers need and expect (Customer Profile). This framework serves as the foundation for guiding data collection.

In the Data Collection phase, two types of data are gathered:

- Primary Data, collected through semi-structured interviews with customers and in-depth interviews with relevant stakeholders.
- Secondary Data, sourced from competitor analysis, sales reports, current business model documents, and financial reports.

Once data is collected, the process moves to Data Analysis, beginning with Thematic Analysis to identify recurring patterns and insights. This is followed by Validation and Triangulation to ensure the reliability and accuracy of the findings by cross-verifying data from multiple sources.

In this research, we applied a **purposive sampling** technique, a non-probability sampling method commonly used in qualitative research, where participants are deliberately selected based on their relevance to the research objectives (Palinkas et al., 2015). This approach allows researchers to gain deep, contextual insights from individuals who have direct experience or engagement with the subject being studied. In our case, we conducted in-depth interviews with selected stakeholders who are directly connected to LOUD's products and services. Although LOUD primarily operates within a business-to-business (B2B) framework, insights from the sales manager revealed a strategic direction to also grow the user base on the retail (end-user) side.

Therefore, we included end users from three generational cohorts—Generation X, Y, and Z—each representing distinct digital behavior and media consumption patterns as defined by Kupperschmidt (200). Additionally, we engaged with representatives from three radio entities (RRI, MD, and VOK FM) who utilize LOUD's Aircast & Broadcast services, capturing perspectives from the business segment. The selection of these informants ensures the relevance and richness of the data collected, as each stakeholder provides unique insight into how LOUD's products are used and perceived across different user segments. Hence, we define our stakeholder on the Table III.1.

Table III. 1 Stakeholder Analysis

No	People/Entities	Numbers of People	Segment	Related to LOUD
1	People who born in between 1930-1980 (Gen X) (Kupperschmidt, 2010)	1	Retail (End User)	According to the LOUD Apps

2	People who born in between 1980-1995 (Gen Y) (Kupperschmidt, 2010)	2	Retail (End User)	According to the LOUD Apps
3	People who born in between >1995 (Gen Z) (Kupperschmidt, 2010)	2	Retail (End User)	According to the LOUD Apps
4	RRI, MD, VOK Fm	3	Radio as a Business Segment	According to the LOUD Aircast & Broadcast

III.2 Data Collection Method

Primary and secondary data collection techniques were used to obtain data. In this research, we adopted the Value Proposition Canvas framework developed by Osterwalder et al. (2014) as the foundation for our data collection and analysis. This framework consists of two main dimensions: the Value Map and the Customer Profile, which are instrumental in understanding the fit between what a company offers and what customers need. Each dimension is broken down into components and further specified into operational variables and sub-variables to guide our exploration.

From the **Value Map**, we focused on three components: **Product & Services**, **Gain Creators**, and **Pain Relievers**. The variable under *Product & Services* is *Customer Perception of Current Offerings*, which we explored through sub-variables such as customer opinions about the current product/services, comparisons with competitors (benchmarking), and the articulation of customer needs. For *Gain Creators*, the variable is *Perceived Added Value*, with a focus on customer suggestions regarding what could improve their experience. In the *Pain Relievers* component, the variable is *Problem-Solving Effectiveness*, with sub-variables that seek to identify customer difficulties and evaluate whether current solutions are effective in addressing them.

On the **Customer Profile** side, we identified three components: **Gains**, **Pains**, and **Customer Jobs**. The *Gains* variable is defined as *Expected Benefits or Outcomes*, including the positive results or value that customers

seek. The *Pains* variable is defined as *Perceived Barriers or Challenges*, capturing complaints, obstacles, or risks perceived by customers. Lastly, the *Customer Jobs* variable centers on *Customer Needs and Objectives*, which refers to the tasks customers want to accomplish, the problems they aim to solve, and their desired outcomes through the use of LOUD’s products and services.

To gather this data, we utilized **semi-structured in-depth interviews** with selected stakeholders, aligned with the purposive sampling method, ensuring that each informant provided relevant insights into their experiences and expectations regarding LOUD's offerings. In addition to primary data, we also referred to **secondary data from CRM** systems to validate and enrich the findings. This structured breakdown of variables and sub-variables, based on Osterwalder’s model, ensures a comprehensive understanding of how LOUD's value proposition aligns with the needs of its diverse customer segments.

After we get the data, then we clean and we analyze it, we make a rank for each segment, then the next step we do is data analysis using thematic analysis. For the detailed of data collection, see on the Table III.2.

Table III. 2 Data Collection

Dimension	Component	Variable	Sub Variables	Primary Data Collection	Secondary Data Collection
Value Map	Product Services (P&S) &	Customer Perception of Current Offerings	<ul style="list-style-type: none"> Customers opinion about current products/services. Comparative data from competitors (benchmarking) Customer needs for products/services 	Semi structured interview to customer through in depth interview to Stakeholders	CRM Data Collection
	Gain Creators (GC)	Perceived Added Value	Information from customers about	Semi structured interview to	CRM Data Collection

			things that could add value or make their experience better.	customer through in depth interview to Stakeholders	
	Pain Relievers (PR)	Problem-Solving Effectiveness	Information from customers about the problems/difficulties they are experiencing and how current solutions are helping (or not helping).	Semi structured interview to customer through in depth interview to Stakeholders	CRM Data Collection
Customer Profile	Gains (GN)	Expected Benefits or Outcomes	Information about what customers expect or find valuable from the product/service. Including the positive outcomes or benefits they seek.	Semi structured interview to customer through in depth interview to Stakeholders	
	Pains (PN)	Perceived Barriers or Challenges	Customer complaints, obstacles, risks, or concerns when using a product/service	Semi structured interview to customer through in depth interview to Stakeholders	CRM Data Collection
	Customer Jobs (CJ)	Customer Needs and Objectives	<ul style="list-style-type: none"> The main activities customers want to complete. The problems they want to solve. The goals they want to achieve through using the product/service 	Semi structured interview to customer through in depth interview to Stakeholders	CRM Data Collection

This research seeks to explore how business entities in both B2B (Business-to-Business) and B2C (Business-to-Consumer) segments perceive and respond to digital marketing strategies implemented by the company. Specifically, the study investigates which digital channels are most effective, how these segments engage with content, and what factors influence their purchasing or partnership decisions. The questionnaire has been tailored to address the unique characteristics and needs of each segment, ensuring relevance and clarity. Details of the research questions and segmentation criteria can be found in Appendix 3.

III.3 Data Analysis Method

According to Sugiyono (2020), data analysis is the process of systematically searching for and compiling data obtained from interviews, field notes, and documentation by organizing data into categories, describing them into units, synthesizing them, compiling them into patterns, choosing what is important and what will be studied, and drawing conclusions so that they are easily understood by oneself and others. Meanwhile, Miles and Huberman in Sugiyono (2020) state that activities in qualitative data analysis are carried out interactively and continue continuously until complete, so that the data is saturated.

III.3.1 Thematic Analysis

This study employs **Thematic Analysis**. Gioia et al., (2013) explains Thematic analysis according to Gioia's approach refers to a qualitative method used to analyze data by systematically identifying major themes through an open and interpretive coding process. Although the term "thematic analysis" is not explicitly used by Gioia et al., the approach they introduce in their article is very close to the principles of thematic analysis, but with a distinctive structure and terminology.

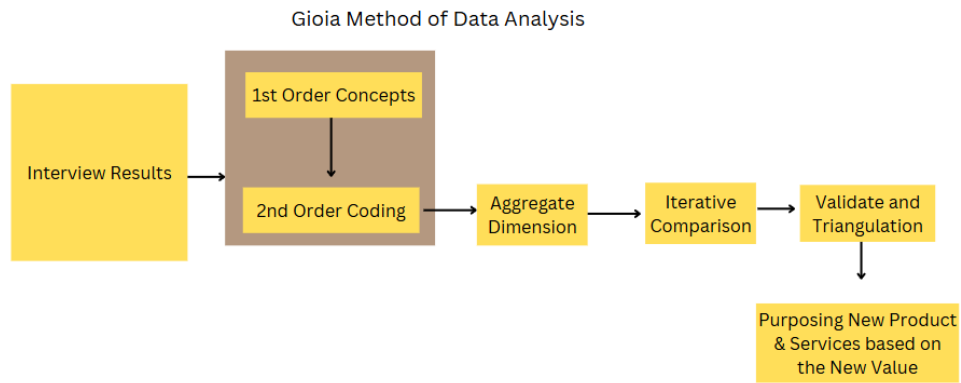


Figure III. 2 Gioia Method of Data Analysis

Sources : Modified by Authors, Cited from Magnani, G, Gioia,D, 2023, Using the Gioia Methodology in international business and entrepreneurship research, *International Business Review*, Volume 32, Issue 2, April 2023, 102097, <https://doi.org/10.1016/j.ibusrev.2022.102097>

Core of Gioia's Approach:

1. First-order concepts : This comes from the informant's own terms or views (raw data) often referred to as informant-centric codes.
2. Second-order themes : The researcher then categorizes and interprets first-order concepts to develop more abstract and conceptual themes — called researcher-centric themes.
3. Aggregate dimensions : These themes are then grouped into large dimensions to form a theoretical framework or conceptual model.

The Objectives of this analysis is to Building data-based theory (inductive theory building) while maintaining traceability from empirical data to the conceptual level systematically and transparently.

After that, we do the Iterative Comparison. This stage is the process of repeatedly comparing initial findings (first-order concepts and second-order themes): The researcher re-compares the original data with the codes and themes that have been created. Aims to ensure that the researcher's interpretation remains in line with the narrative or meaning of the informant. This stage is dynamic: concepts or themes can be added, combined, broken down, or changed based on new understandings that emerge during the analysis process.

Ensures that the theory induction process is carried out in an open and reflective manner.

The third steps is Validate and Triangulation. At this stage, the researcher seeks to ensure the validity and consistency of the findings: Internal validation: Reviewing all coding processes and logic from concepts to aggregate dimensions.

Triangulation can be done through:

- Data sources: comparing data from different interviews or from additional documents.
- Methods: combining with CRM Data, Industry Analysis Preview.
- Researchers: inter-researcher validation to reduce individual bias.
- The goal is to make the findings more reliable and not just the result of a single subjectivity.

The final stage of this research is Purposing New Products & Services based on the New Value”

This stage is the implementation and strategic stage of the entire data analysis process. After the interviews are analyzed (through 1st-order concepts, 2nd-order coding, to aggregate dimensions), and the results have been verified through validation and triangulation, the findings are used to Design New Products and Services.

Based on the new value found (from customer needs, expectations, and pain points), companies can create or modify products/services to be more relevant and valuable to customer segments.

Adjust Business Strategy

For example:

- Adjusting product features that are more in line with customer expectations.
- Developing new service models that resolve pain points.
- New pricing packages based on emerging preferences.
- Switching or adding more effective distribution channels.

Increase Customer Engagement and Revenue

By offering the value that customers really want (based on validated interview and analysis results), companies have the potential to:

- Increase customer loyalty
- Increase ARPU (Average Revenue per User)
- Expanding the market

The “Purposing New Product & Services based on the New Value” stage is a bridge between data-based findings and real actions in the field. This is a strategic step to transform insights into innovations that can be implemented in the form of new products/services that are more appropriate and customer-centric.

After we get the value proposition of the company, next we continue to analyze the concept of ten types of innovation to develop an effective innovation strategy and achieve competitive advantage. In this study, the researcher did not include all the frameworks in the Ten Types of Innovation, but only included :Profit Model Innovation (to provide a fresh way for companies to convert a firm's offering and other sources of value into cash);

- Network (how companies collaborate with other parties to create new value);
- Product Performance (to develop value, features and functionality that are useful for new products in the future);
- Product system (for how individual products and services can be connected or combined together to create a robust and scalable system);
- Service (how companies ensure and enhance the utility, performance and apparent value of an offering, they make a product easier to try, use and enjoy, they reveal features and functionality customers might otherwise overlook);
- Channel (how the company delivers offerings to customers and users)

- Customer Engagement (understanding the deep seated aspirations of customers and users, and using those insights to develop meaningful connections between users and the company).

III.3.2 Benchmark Analysis

Benchmarking is a systematic process of comparing an organization's products, services, and business processes against key competitors or industry leaders (Camp, 1989). The goal is to identify best practices that can be applied to improve organizational performance. Benchmarking can be internal, competitive, functional, or generic. In the context of digital innovation, benchmarking is often used to measure features, UI/UX, pricing, and customer retention strategies from major players such as Spotify, YouTube, or Noice. The results of this benchmarking help companies assess their position in the industry and set new standards for product and service improvement.

III.3.3 Persona Analysis

Customer personas are semi-fictional representations of ideal users created based on real data and insights from current users or target markets. According to Cooper (1999) and Osterwalder et al. (2014), creating personas helps companies understand customer needs, behaviors, and motivations so that they are more targeted in product development. In this study, persona analysis was used to capture the diverse digital preferences of Gen X, Y, and Z as well as the radio business segment. The use of personas also strengthens the value proposition design stage to create products that match the emotional and functional needs of customers.

Chapter IV Results and Discussion

This chapter discusses the value fit analysis between LOUD Innovation products and the needs of two main user segments: the business segment (radio, institutions, communities) and the retail segment (end-user/digital consumers). The approach used is Value Proposition Design (VPD), with the framework: customer jobs, pain, benefits, and value maps (products & services, pain relievers, profit creators). This analysis is also associated with the three stages of fit in innovation development problem-solution fit, product-market fit, and business model fit. After getting the right value, then we will look for successful & unsuccessful initiatives to develop an effective innovation strategy and achieve competitive advantage.

IV.1 Analysis

Before formulating a strategy for developing new products and services through the Value Proposition Design and Ten Types of Innovation approaches, it is important to first understand the business structure that has been implemented by LOUD Inovasi Indonesia. Therefore, the author compiled a mapping of the existing business model to identify how the company currently creates, delivers, and captures value from its services, especially in the context of the B2B (radio, institutions, and media partners) and B2C (end-user digital platform) segments.

This business model was analyzed using the Business Model Canvas framework consisting of nine core elements: customer segments, value propositions, channels, customer relationships, revenue streams, key resources, key activities, key partnerships, and cost structure. Through this mapping, it was found that LOUD's current business model is still very focused on the B2B approach, with limited involvement in the end-user segment. This creates a gap in meeting market needs that are increasingly moving towards digital, service personalization, and holistic user experience.

By understanding this existing condition, researchers can identify critical points that require improvement, as well as develop a more relevant and targeted innovation strategy. To provide a comprehensive overview of LOUD's current business structure and approach, a complete visualization and explanation of the company's existing business model is presented in Appendix 3.

IV.1.1 Value Proposition of LOUD

RQ 1 : How Can The Company Create The Value For Its Products And Offer To The Customers?

According to results of interview LOUD C-Level, the **Value Proposition LOUD Innovation are on Supporting Digital & Social Broadcasting Transformation** that offers strategic value through two main pillars: digital transformation and social transformation, which together form the foundation of integrated solutions in the world of community-based broadcasting and communication in Indonesia.

Digital Transformation: Modernizing the Broadcasting Ecosystem

- LOUD presents a cloud-based technology platform that revolutionizes the traditional broadcasting process to be automated, flexible, and digitally distributed. Through four main product lines—Aircast, , Airtime, and Soundsight—LOUD answers the needs of various segments, ranging from public and private broadcasters, community organizations, to government and educational institutions.
- Aircast functions as a digital broadcast management system, which allows users to create, schedule, and broadcast audio content (news, advertisements, music, talk shows) in real-time or on-demand without having to be present in a physical studio. The production process to content distribution can be done entirely online, providing efficiency in time, energy, and costs.
- is intended for non-broadcast entities such as communities, educational institutions, and government institutions, as a message and audio content distribution solution that is not limited to radio frequencies.
- Airtime allows radio stations to monetize broadcast slots more valuable. Not only limited to local AM/FM based markets, airtime can now be sold to national and international digital markets through LOUD streaming integration, which expands the reach and increases the radio station's bargaining power over advertisers..

- Soundsight offers integration with physical spaces such as cafes and communities, strengthening the distribution of experience-based content as part of a user engagement strategy..

All of these products are supported by a high-tech audio compression and distribution system that enables access in low-bandwidth areas such as the 3T (Disadvantaged, Frontier, and Outermost) areas, without sacrificing sound quality. This opens up new access to quality information and entertainment, even in areas with limited digital infrastructure.

2. Social Transformation: Radio and Community Empowerment

- LOUD realizes that radio is not just a broadcasting tool, but also part of a social ecosystem that supports thousands of workers and communities, LOUD is also carrying out social transformation by encouraging the sustainability and empowerment of radio industry players—especially community and local radio—through a new technological approach and business model.
- With a white-label platform, LOUD provides an opportunity for radio to have their own broadcasting application (such as K-Lite Bandung), which allows them to sell content independently, open memberships, and develop exclusive services based on premium content. This system not only expands their sources of income (diversification beyond advertising), but also maintains the existence of radio as a relevant information medium in the digital era.
- Furthermore, LOUD also provides training, technical assistance, and open communication channels (such as the Telegram forum) to ensure effective technology adoption, including resolving technical complaints and usage constraints in real-time. This strengthens LOUD’s position not only as a technology provider, but also a strategic partner in empowering the broadcasting community.
- LOUD not only sells technology, but also offers business model innovations that drive economic transformation in the broadcasting world. Radio is no longer entirely dependent on conventional advertising, but can sell digital

airtime slots, distribute content to wider digital platforms, and reach audiences outside their traditional broadcast areas.

- LOUD Inovasi also ensures precise tracking and evaluation of ad impressions, opening up opportunities for performance-based revenue sharing. Examples of successful implementations include collaboration with BKKBN and BAKTI Kominfo, where LOUD is used to convey important information related to family health and community development in a massive, measurable, and efficient manner. Even in the 3T area, LOUD technology has proven to be usable thanks to audio compression techniques that allow content distribution with small file sizes but still maintain quality

By combining advanced digital broadcasting technology with an inclusive and sustainable business model, LOUD has proven itself to be a **catalyst for the transformation of the broadcasting industry in Indonesia. The main value offered by LOUD is not only the modernization of broadcasting processes, but also the revival, empowerment, and revitalization of the radio ecosystem—as a medium that plays a strategic role in education, entertainment, and social development.**

We have collected data from both customer and business segments, each providing unique perspectives. Before analyzing their pains, gains, and jobs-to-be-done, the researcher would like to introduce the general profile of the respondents, their intensity in using media tech platforms, the dominant influencing factors, as well as their opinions on the level of importance of those factors.

General Profile of Respondents:

This study employed **purposive sampling** to gather insights from individuals who are **digital natives** or at least **active users of digital media platforms**. Respondents were selected based on their experience and frequency of usage of platforms such as YouTube, Spotify, Netflix, Noice, and other streaming or audio services. The selection focused on users who engage with these platforms either for personal or business-related purposes.

Before the interview sessions, **each respondent was given the opportunity to trial and download the LOUD application firsthand.** This preliminary interaction

aimed to provide a contextual understanding and more grounded feedback during the interview. Respondents explored the app's interface, features, and content offerings, allowing them to reflect and compare it with platforms they commonly use.

To ensure relevant and focused insights, the sample was **segmented into two main groups**:

1. **Individual Segment (Gen X, Y, Z):** This group includes students, self-employed individuals, private employees, and civil servants who use media tech platforms for personal purposes such as entertainment, learning, or lifestyle support.
2. **Business Segment (Radio Industry):** This group consists of professionals who utilize these platforms or related services for business needs—particularly those involved in the radio industry, seeking to adapt or integrate with digital content platforms.
3. Respondents ranged in age from **24 to 57 years old**, representing a variety of **generational cohorts (Gen X, Y, and Z)** and professional backgrounds. Despite the diversity, all are **active users of digital technology**, indicating a high level of digital literacy and platform engagement.

Customer Persona Analysis

Then, we tried to do the customer persona analysis :

1. “Digital Hustler” – Gen Z / Millennial (WN, DL, DS)

Age: 24–30 years

Occupation: Student / Freelance / Small business

Pain Point: Limited access, expensive prices, unfocused content

Needs:

- Entertainment and educational content
- Affordable prices, can be shared (bundle/student plan)
- Simple & comfortable UX

Ideal Platform: Spotify, YouTube

2. “Content Explorer” – Private Employee (SM)

Age: 30–35 years

Pain Point: UI/UX is not attractive, content is not varied

Needs:

Seamless & attractive platform

Audio stories, entertainment features, interesting local content

Ideal Platform: Spotify, Noice (if developed)

3. “Radio Professional” – Business Segment (RRI, VOX, MD)

Age: 40–55 years

Pain Point: Limited broadcast features, lack of flexibility

Needs:

Broadcast automation

Audience analytics

White-labeling and content licensing

Ideal Platform: LOUD Aircast (if enhanced)

Persona 1: DL – Entrepreneur

Age: 25

Occupation: Self-Employed

Platform Used: YouTube

Frequency of Use: >5 times per week

Experience Summary: Very satisfied with platform performance; appreciates consistent updates.

Jobs to be Done :

- Enjoy music while studying or commuting
- Discover new songs and playlists for mood & focus
- Share accounts to save cost

Pain Points: None significant reported.

Needs & Motivations:

- Clean and intuitive user interface
- Minimal advertisement interruptions
- Reliable features and platform stability

Platform Importance: Very Important

Persona 2: WN – The Streaming Student

Age: 24

Occupation: University Student

Platforms Used: Spotify & YouTube

Frequency of Use: >5 times per week

Experience Summary: Generally satisfied, but annoyed by Spotify's inaccurate recommendation algorithm.

Jobs to be Done :

- Needs inspiration and relaxation via music & video
- Uses content to boost productivity & creativity
- Shares accounts with peers to cut cost

Pain Points:

- Algorithmic mismatch
- Budget-conscious
- Needs & Motivations:
- Rich content variety (music + video)
- Affordable pricing
- Platform stability for daily use

Platform Importance: Essential

Persona 3: SM – Private Employee

Age: 30

Occupation: Private Sector Employee

Platforms Used: MRI, Spotify, Noice

Frequency of Use: >5 times per week

Experience Summary: Generally satisfied, but Noice lacks polish and feature maturity.

Jobs to be Done :

- Listens to podcasts or digital radio during commuting or at lunch
- Needs affordable digital content that feels valuable

Pain Points:

- Noice underperforms in usability and content
- Needs & Motivations:

- Budget-friendly options
- Local and relevant content
- Daily media for commuting or breaks

Platform Importance: Essential

Persona 4: DS – The Ad-Averse Binger

Age: 34

Occupation: Student (Mature Learner)

Platforms Used: YouTube & Netflix

Frequency of Use: >5 times per week

Experience Summary: Satisfactory, but disturbed by excessive ads, especially on free platforms.

Jobs to be Done :

- Broadcasts scheduled programs automatically
- Reaches wider audiences beyond FM frequency
- Manages team & content without needing to be onsite

Pain Points:

- Ad overload
- Limited access to premium features

Needs & Motivations:

Unlimited, ad-free access (via shared accounts)

Affordable premium tiers

Platform Importance: Essential

Persona 5: TF – The Family-Time Seeker

Age: 51

Occupation: Household Manager (Gen X)

Platform Used: YouTube

Frequency of Use: >5 times per week

Experience Summary: Uses YouTube to relax after housework; content is accessible and familiar.

Jobs to be Done :

- Enjoys entertainment after household routines
- Uses platforms with her children/grandchildren

Pain Points:

- Excessive ads
- Reliance on shared accounts

Needs & Motivations:

- Easy-to-use, no-frills interface
- Relaxing or family-friendly content
- Ad-free entertainment without complex subscriptions

Platform Importance: Essential

2. Usage of Media Tech Platforms:

All respondents have used media tech platforms before, such as YouTube, Spotify, Netflix, Prime Video, Noice, and MRI. The types of services used include video streaming, music, digital radio, and other digital entertainment content.

3. Frequency of Use:

The majority of respondents use the platform more than 5 times per week, indicating a very high level of use and becoming part of their daily routine.

4. User Experience:

In general, respondents were satisfied with the experience of using media tech platforms. However, some respondents noted certain shortcomings, such as inaccurate algorithms (Spotify), the need for feature enhancements (Noice), or the large number of advertisements (free version of YouTube). Other complaints also included large quota consumption and additional costs on certain platforms.

5. Dominant Factors Affecting User Satisfaction:

The main factors influencing user satisfaction include:

- Ease of access and an intuitive user interface (UI).
- Minimum ad interruption.
- Completeness of content and features offered.
- Affordable prices or account sharing options.
- Service stability and audio and video quality.

6. Findings Regarding Underperformance:

This analysis identifies negative experiences or limitations experienced by respondents when using mediatech platforms:

- Koleksi digital milik UPT Perpustakaan ITB untuk keperluan pendidikan dan penelitian
1. DL (25 years old) – Entrepreneur
 - Findings: Did not experience significant problems.
 - Analysis: The platform used (YouTube) is considered stable, free from interference, and according to expectations. Dhilal is a user who does not have complex expectations or high technical needs.
 2. WN (24 years old) – Student
 - Findings: Spotify’s algorithm is considered less accurate.
 - Analysis: This indicates dissatisfaction with content personalization. This is important because algorithms are a key element in the digital music user experience. Algorithm errors can reduce engagement and perceived relevance of content.
 3. SM (30 years old) – Private Employee
 - Findings: Noice needs a lot of improvements.
 - Analysis: Noice is considered immature in terms of functionality or UX, which indicates a lack of performance or completeness of features when compared to large platforms such as Spotify. This shows the importance of optimization for local/new platforms in order to compete.
 4. DS (34 years old) – Student
 - Findings: Too many ads on YouTube & Netflix
 - Analysis: Interruptions from ads are a common pain point. This shows that the freemium model or platforms with high ads can reduce convenience and encourage users to look for ad-free alternatives, especially those who are used to uninterrupted content.
 6. TF (51 years old) – Previously worked
 - Findings: Vidio is considered boring and pays twice for certain content
 - Analysis: Weaknesses in terms of content (less interesting) and double monetization (additional costs in paid platforms) reduce user satisfaction. This shows the need for a more transparent and attractive content and pricing strategy for local audiences in order to compete with global players.

7. Level of Importance of Mediatech Platform:

This analysis shows how important mediatech platforms (such as YouTube, Spotify, Netflix, etc.) are in users’ daily lives:

1 DL (25 years old) – Essential

Reason: Digital media is an important part of everyday life, both for entertainment and information.

2. WN (24 years old) – Essential

Reason: The platform is the main channel for music and videos, contributing to mood and daily activities.

3. SM (30 years old) – Essential

Reason: The platform is used routinely to listen to relevant and interesting content.

4. DS (34 years old) – Essential

Reason: Digital content helps fulfill the need for entertainment and information flexibly.

5. Tf (51 years old) – Essential

Reason: Platforms such as Netflix and YouTube have become a daily necessity for quality and easily accessible entertainment, and are relevant to today’s lifestyle. Most respondents considered the mediatech platform to be essential for their daily lives. Only one respondent stated that the platform was just nice to have. Then, the next step is the researcher want to breakdown the pain, gain and customer jobs on Table IV.1 from the customer perspective.

Table IV. 1 Customer Perspective of the Customer Jobs, Pains and Gains

<i>Customer Jobs</i>			
Key Person	Question	Answer	Key Points
DL	<ul style="list-style-type: none"> • What is the one thing you as a customer can't afford to miss out on? How do you achieve it? • What should you do with others? • What emotional needs do customers want to meet? 	<p><i>Sebagai seorang yang menjalankan usaha, tentunya music dan digital adalah sesuatu yang penting bagi saya.</i></p> <p><i>Saya merasa bahwa platform mediatech sangatlah berguna bagi saya.</i></p> <p><i>Faktor pertimbangan lain seperti harga juga saya rasa penitng, saya merasa jika saya menggunakan ini sendirian akan sangat berat. Maka dari itu, penting bagi saya untuk bisa mencari promo/harga lebih murah</i></p>	<p>Mmediatech platform important for work and entertainment, need affordable price. Mediatech important & need student/family promo</p>

		<i>dengan mengambil paket bundling/paket student yang lebih murah</i>	
DL		<i>Saya ingin mendapatkan ketenangan dan mencari knowledge lebih dengan menggunakan aplikasi/platform mediatech yang ada</i>	Looking for educational and calming content. Want peace and knowledge from the platform
WN		<i>Sebagai seorang mahasiswa, saya ingin mendapatkan platform music yang murah, mudah dengan mengambil paket family/sharing atau membuat akun baru sebagai new user</i>	Students want cheap, easy access, can share me. Shared use for efficiency
WN		<i>Tentunya iya, saya biasanya melakukan sharing music Bersama orang lain, dishare di beberapa device agar mendapatkan promo</i>	
WN		<i>Saya ingin dengan menggunakan aplikasi ini, ingin mendapatkan kebahagiaan</i>	Want to get happiness by looking for fun content
SM		<i>Saya ingin mendapatkan platform 46ervi yang mudah</i>	Want an easy and funny music app
SM		<i>Saya ingin aplikasi ini membuat saya menjadi happy</i>	
DS		<i>Saya ingin mendapatkan platform 46ervi yang mudah, ambil paket student, family atau pengguna pertama tentunya dengan keluarga</i>	Students want get the cheap price easy access, can sharing accounts
DS		<i>Saya mau mood saya jadi lebih baik</i>	Looking for content that can improve mood
TF		<i>Sebagai seorang yang setiap hari menggunakan platform mediatech seperti Netflix, youtube, prime, tentunya ini bisa membuat saya menjadi lebih rilex, maka dari itu saya butuh sebuah aplikasi yang lebih fresh, simple</i>	Want a platform for relaxation after work, with family. Need for relaxation & family entertainment
TF		<i>Tentunya Bersama dengan keluarga</i>	

TF		<i>Saya ingin lebih rilex Ketika menggunakan aplikasi ini</i>	
Pains			
Key Person	Question	Answer	1 st Point
DL	<ul style="list-style-type: none"> • Have you heard about LOUD Apps before? • What was your impression when opening the application? • What inconvenience did you encounter when opening the application? 	<i>Kesan pertama yang saya rasakan adalah interface nya kaku dan jadul, tentunya sebagai seorang yang setiap hari menggunakan platform youtube, ini masih terasa tertinggal dan saya tidak menemukan sebuah focus didalam nya, karena didalamnya ada video, ada juga lagu, ada juga radio, dan lainnya, kesannya sih lengkap ya, tapi justru tidak ada focus terhadap satu hal. Ditambah lagi aplikasi ini belum menjadi one stop solution</i>	Old school interface, not focused, not a one stop solution
WN		<i>Menurut saya, aplikasi ini kurang stabil dan kontennya masih sangat kurang</i>	Lack of content, unstable application
SM		<i>Ketika pertama kali membuka aplikasinya, aplikasi tersebut crash</i>	Application crashes when opened
DS		<i>Interface kurang baik, Placement logo entertainment , news, channel, 47ervi dan hub tidak sesuai penempatan sehingga tidak bisa langsung eye catching</i>	Confusing interface, logo not eye-catching
TF		<i>Tampilan kuno</i>	
Gains			
Key Person	Question	Answer	Key Points
DL	<ul style="list-style-type: none"> • What would make their lives or jobs easier? • What positive social consequences would you (as a customer) want? 	<i>Sebetulnya aplikasi ini punya keunggulan di fitur yang lengkap, namun kontennya harus lebih dilengkapi Kembali dan harapannya aplikasi ini bisa menjadi one stop solution platform dengan USP yang lebih tepat</i>	All features are integrated & superior & Want the platform to be a one stop solution
DL		<i>Saya ingin memiliki kemudahan dalam hidup,</i>	

	<ul style="list-style-type: none"> • What are your hopes/dreams as a customer? 	<i>functional dalam sebuah aplikasi menjadi sangat berarti bagi saja</i>	
DL	<ul style="list-style-type: none"> • What would be a huge relief to them? 	<i>Saya ingin kedepannya aplikasi ini punya resource dan unique selling point (USP) dan berkompetisi dengan youtube itu menarik. Aplikasi ini bisa dioptimalkan dan dimaksimalkan sebagai platform sharing</i>	
WN		<i>Menurut saya, aplikasi ini cukup lengkap, namun belum ada nya diferensiasi untuk melawan produk spotify dan supper apps lainnya</i>	Need a clear direction (B2C/B2B). The platform must have a clear position: digital or retail
WN		<i>Saya ingin menggunakan sesuai aplikasi untuk mempermudah pekerjaan saya sebagai mahasiswa dan Kembali lagi ke fungsi dari aplikasi/platform tersebut</i>	
WN		<i>Kedepannya platform ini harus focus apakah ke digital platform atau ke retail business Digital platform yang dimaksud adalah sebagai penyedia platform dan memperkuat di B2B atau ke retail business untuk customer (B2C)</i>	
SM		<i>Untuk retail, supaya bisa menciptakan share bisa menciptakan value on demand, seperti noice (ada podcast, LOUD bis bergerak untuk cerita tidur, 1 series berbayar 10.000/ episode) konten yang jadi consideration utama harus dibereskan 4service tampilan. Perbaikan teknologi nya belakangan. Cerita keluarga bisa jadi usulan baik. Seperti di spotify ada membaca cerita untuk anak anak (audiobook itu lagi naik lagi)</i>	A clean & specific multimedia platform Please have a seamless platform & have a focused product

SM		<i>Saya ingin aplikasi ini menjadi seamless multimedia content platform</i>	
SM		<i>Terhadap aplikasi ini Kedepannya harus punya product focus, apakah penyedia content music, (Segmentasi nya bisa B2B atau Retail)</i>	
DS		<i>Saya merasa aplikasi ini masih free dan tidak ada iklan jadi memudahkan saya Ketika menggunakan</i>	Practical, no ads, cost efficient. Want convenience, practicality, and inexpensiveness
DS		<i>Praktis dan tidak merogoh kantong terlalu dalam</i>	
DS		<i>Aplikasi ini di perbaiki interface nya, dibuat lebih simple</i>	
TF		<i>Aplikasi ini lengkap isinya</i>	
TF		<i>Saya mau rilex Ketika seharian bekerja di kantor</i>	Ease & comfort in use. Want a practical, complete, relaxing application
TF		<i>Ingin yang praktis</i>	

The Value Proposition Canvas presented below (Figure IV.1) offers a structured view of the relationship between a digital platform’s offerings (via application and website) and the expectations, needs, and frustrations of its target customer segments. By mapping out the Products & Services, Gain Creators, and Pain Relievers on the left (Value Proposition), and aligning them with Customer Jobs, Gains, and Pains on the right (Customer Segment), this canvas helps to evaluate how well the product aligns with user expectations.

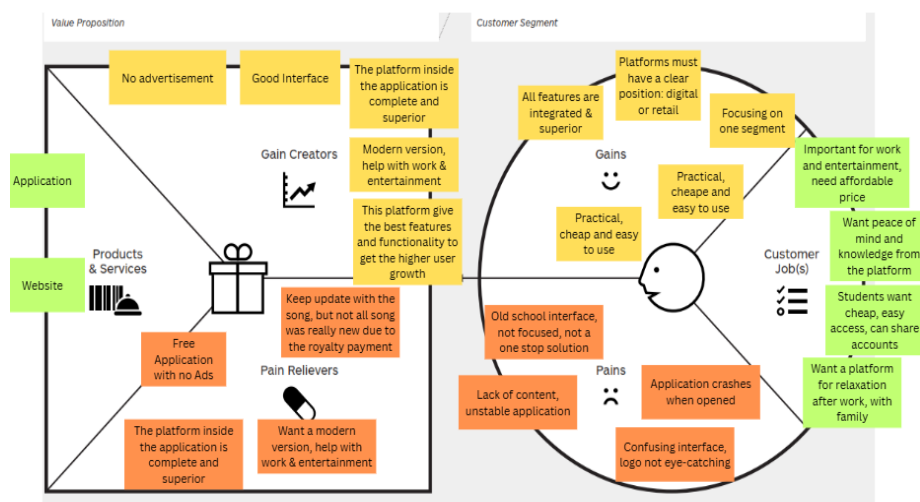


Figure IV. 1 Value Proposition Canvas of Customer Segment

This analysis focuses on understanding whether the current platform features — including a free, ad-free application with a good interface — effectively address user pains such as outdated design, crashing apps, and confusing layouts, while delivering desired gains such as ease of use, practicality, and modern functionality. Additionally, it explores the emotional and functional “jobs” the customer is trying to accomplish, such as relaxing after work, gaining knowledge, or sharing media affordably.

Customer Segment Analysis (B2C)

Customer Jobs (What customers are trying to achieve)

The platform’s users have both **functional** and **emotional** jobs:

- **Functional Jobs:**
 - Accessing a platform for work and entertainment.
 - Students needing a cost-effective, easy-to-use platform.
 - Sharing accounts for collaborative use.

- **Emotional/Social Jobs:**
 - Wanting peace of mind and easy access to information or knowledge.
 - Needing a tool to relax with family after work.

This indicates that the users are diverse: ranging from students and professionals to family members—each with slightly different but overlapping needs around usability, affordability, and reliability.

Gains (What customers want to achieve or value)

- **Ease of Use:** Users prioritize platforms that are practical, cheap, and user-friendly.
- **Clear Positioning:** There’s a strong desire for the platform to clearly define its market position (e.g., whether it serves digital, retail, or a niche).

- **Feature Integration:** Customers appreciate when all services are integrated and feel like a one-stop solution.
- **Modern Experience:** A clean interface and modern experience are expected as part of the core value.

Insight: The gains show a demand for a platform that simplifies life, not complicates it. Value is perceived not just in features, but in *how* those features are delivered—through clear navigation, consistent branding, and relevant content.

Pains (Frustrations or obstacles faced by customers)

- **Outdated Interface:** The look and feel of the platform is seen as old-fashioned and not engaging.
- **Unstable Performance:** App crashes are frequent, hurting reliability.
- **Content Issues:** A lack of engaging, updated content undermines user interest.
- **Poor UX/UI:** Confusing and unappealing interfaces reduce trust and user retention.

Insight: These pains highlight a critical risk—users will abandon the platform if basic usability and modern standards are not met. Stability and content are just as important as features.

Value Proposition Analysis

Products & Services

- A free application with no ads, lowering the barrier to entry.
- Dual platforms: Application and Website — offering multiple access points for users.

Gain Creators

- A modern version designed for both work and entertainment.
- Superior interface and complete features inside the app.

- Assists users in achieving higher user growth — possibly hinting at community engagement or user-generated content.

These value drivers align strongly with the customer gains. Specifically:

- Ease of access and no ads supports the user's desire for affordability and peace of mind.
- Superior functionality and interface directly align with the customer's need for modern, practical, and integrated solutions.

Pain Relievers

- Keeping content updated (although royalty fees limit music selection).
- Modernization effort — users asked for a more current version and got it.
- Simplifying user experience to help users with both work and entertainment.
- The superior platform also addresses some instability issues.

However, pain relievers are not fully addressing:

- The application crash problem.
- The interface confusion and lack of aesthetic appeal.
- Content strategy remains weak due to licensing constraints.

After we map the customer profile and value map, the next step is we should find the fit. There are 3 kinds of fit, (Osterwalder, et.al., 2014) explain that there are 3 fits, the first one is problem solution fit, it would be achieve when they have evidence that customers care about certain job, pains and gains and designed a value propositions that addresse these jobs, pains and gains, the second is product market fit, it would be achieved when your products and 52ervices pain relievers and gain creators are actually creating customers value and getting traction in the market and the last is business model fit, it would be happened when it can embedded in a profitable and scalable business model. From the analysis of the Value Proposition Canvas provided, the fit that best describes the current stage is **Problem-Solution Fit**.

The reasons are :

1.The Problems are Clear & Validated

Users clearly articulate major pain points: outdated UI, unstable performance, and lack of content. The Customer Jobs (entertainment, education, relaxation, knowledge access) are clearly defined and real — not hypothetical. These problems are being confirmed through user feedback loops (e.g., Telegram group, training needs, implementation gaps).

2. The Solution Exists and Attempts to Address the Problems

The app offers no ads, free access, and integrated features, which directly respond to customer needs. It introduces modern interface, remote access, and content delivery automation, especially for radio broadcasters — all of which are relevant solutions to users’ challenges.

3. There is User Interest, But Not Yet a Strong Pull

Users are engaging, asking for improvements, and continuing usage despite bugs — this implies interest. However, usage is conditional: when programs are attractive, users stay; otherwise, they leave. This shows that the solution is being tested but hasn’t yet reached strong retention or advocacy levels.

Building upon the insights gained from understanding customer pains, desired outcomes, and the company’s value propositions, we proceed with a deeper analysis using the Gioia methodology. Gioia methodology called by data by systematically identifying major themes through an open and interpretive coding process. Although the term “thematic analysis” is not explicitly used by Gioia et al., the approach they introduce in their article is very close to the principles of thematic analysis, but with a distinctive structure and terminology. his thematic analysis (Figure IV.2) allows us to organize qualitative data into structured knowledge by capturing the voices of informants and translating them into theoretical insights. Through this process, we identify first-order concepts directly from customer narratives, interpret them into second-order themes that reflect broader patterns, and finally distill them into aggregate dimensions that frame our strategic perspective.

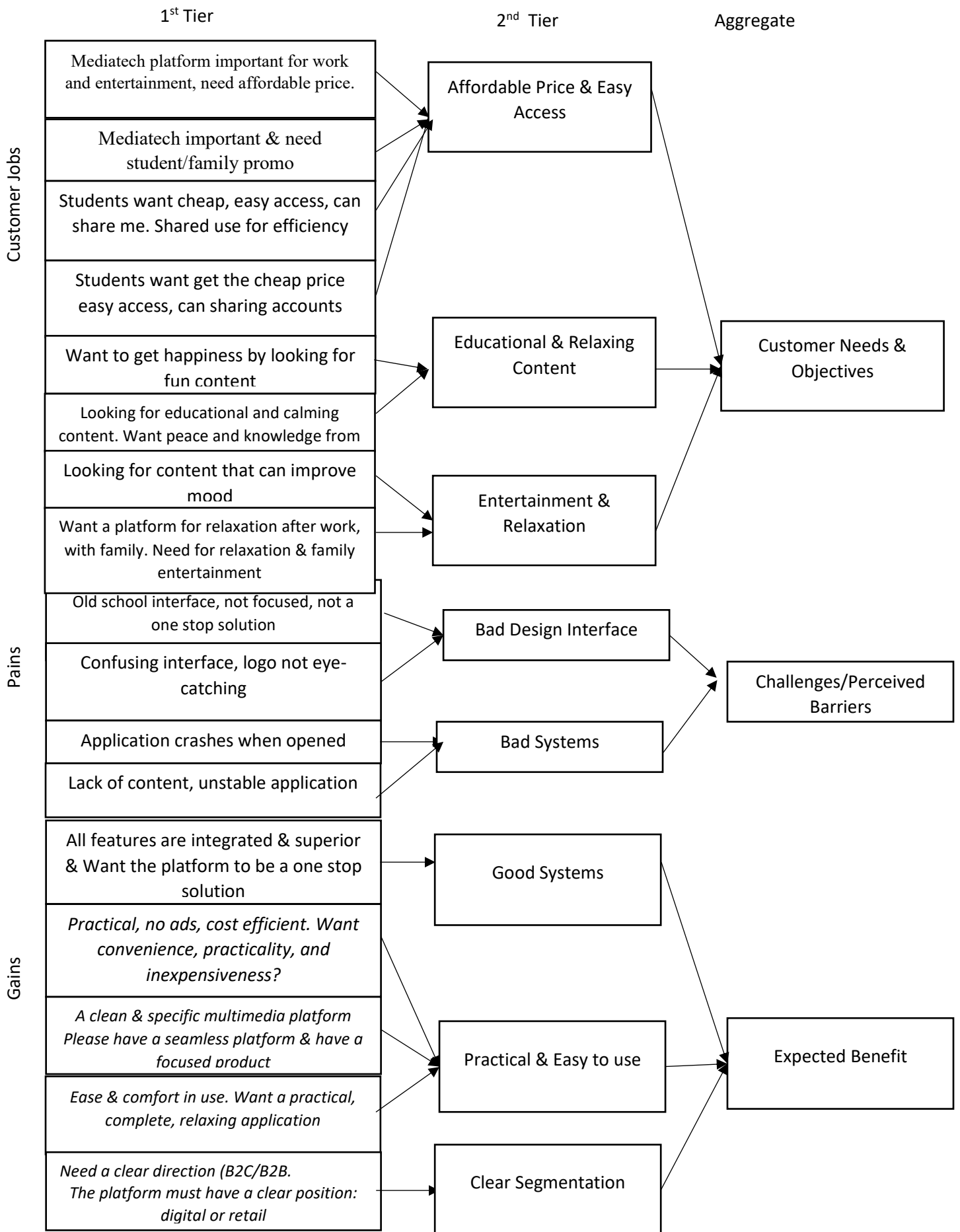


Figure IV. 2 Thematic Analysis of LOUD Customer Segments

1. Customer Jobs (Customer Jobs or Needs)

Customers use the MediaTech platform to:

- Work and entertainment efficiently and cost-effectively.
- Family or collective use, such as sharing accounts.
- Search for educational content, relaxation, and calming entertainment.
- Need media that is a place for digital recreation after work.
- Meaning: The platform must be a practical tool, can be used by various groups, and support daily activities—both productive and recreational.

2. Pains (Challenges or Obstacles)

Main customer complaints:

- The interface is not modern and confusing.
- Applications often crash, unstable.
- Lack of content and platforms are not integrated (not a “one stop solution”).
- Meaning: There is an urgent need for technological improvements, especially in terms of UI/UX, system stability, and completeness of features so that customers feel comfortable and confident.

3. Gains (Expected Benefits)

What customers expects :

- A practical, efficient, ad-free and cost-effective platform.
- Ease of use, all features integrated.
- A clear product identity, whether for the digital market (B2C) or institutions (B2B).
- Meaning: Customers want clear positioning, frictionless technology and comprehensive yet easy-to-use features.

The meaning of thematic analysis from customer perspective is:

“Customers want a mediatech platform that is practical, economical, stable, easy to use, with emotionally relevant content (educational and relaxing), and has a clear positioning.”

LOUD’s value proposition is very much in line with these needs, but there is still homework to:

- Improve UI/UX and system stability.
- Clearly convey product segmentation to the market (eg: separation between platforms for individuals vs institutions).

From the LOUD perspective, they offers the following value propositions to its B2C (consumer) market:

1. Accessible & Affordable Mediatech

Targeted pricing strategies for students and families (e.g., promos, shared accounts).

No ads and cost efficiency create an inviting experience for price-sensitive users.

2. Emotional and Functional Dual Value

Delivers educational, calming, and entertaining content that supports both productivity and relaxation.

Responds to emotional jobs like seeking peace, knowledge, and happiness through content.

3. Practical, All-in-One Platform

Aims to unify content and functionality into one seamless app, reducing friction and decision fatigue.

Offers ease of use with clean design, practical features, and intuitive interaction.

4. Clarity & Personalization

Addresses the need for clear platform positioning, segmentation, and user-focused development.

Tying It Back to LOUD’s Business Model: Digital & Social Transformation

LOUD's digital transformation is evident in how it turns legacy or disjointed media experiences into:

- A centralized, stable platform
- A seamless UI/UX for multi-purpose use
- A shared, scalable service model (especially for students/families)

The social transformation appears through:

- Increasing accessibility to media for underserved users (students, families with limited budgets)
- Supporting mental well-being through educational, peaceful, and relaxing content
- Promoting digital equity, making premium media experiences accessible to all income levels

Then the value they have in B2C Segments are :

LOUD provides B2C value by being an affordable, accessible, and emotionally supportive media platform that integrates content, functionality, and design into one user-centric digital space. This complements LOUD's mission of not just digital innovation, but meaningful social transformation in the media consumption experience.

Building upon the thematic analysis of customer segments, which explored the motivations, behaviors, and expectations of radio stakeholders toward LOUD's offerings, the next layer of analysis focuses on identifying distinct business segments. While the thematic approach helped uncover recurring patterns in user experience and perceived value, this business segment analysis categorizes respondents based on organizational type, operational scale, and technological readiness. This approach enables a more strategic understanding of how LOUD's products—particularly AirCast—are adopted across different broadcasting ecosystems, from state-owned enterprises to private networks. By framing each respondent within their business context, we gain sharper insights into specific needs, product-market fit, and opportunities for tailored solutions.

Respondent 1 – Music Director from MD1 Pro RRI (Public Broadcaster, Jakarta)

Segment Type: State-Owned National Broadcaster / Urban Market

Key Traits:

Target Demographics: Millennials, segmented across Programa 1 (young adults), Programa 2 (youth), Programa 3 (hard news), and Programa 4 (cultural content).

Broadcast Priorities: Content curation, trend responsiveness, and maintaining format integrity (e.g., not playing random listener-requested songs).

Adoption of LOUD:

- AirCast is used daily to automate playlisting and scheduling.
- Strong benefit in radio automation and logging (pre/post-broadcast).

Relies on LOUD for structured programming and compliance (vs. manual mood-based playlists).

Pain Points:

- Bugs and technical imperfections occasionally arise.
- Wishes for more seamless request integration via WhatsApp and better content flexibility.

Business Segment Insight : Represents a high-potential enterprise client segment seeking automation, consistency, and compliance. Large-scale usage across multiple programs creates demand for stability, robust support, and analytics.

Suggests value-add services like real-time content analytics and listener engagement insights could enhance adoption.

Respondent 2 –Pranata Siaran Ahli Muda, RRI (National HQ)

Segment Type: Government Digital Strategy & Innovation Office

Key Traits:

Strategic Role: Involved in RRI's transition to digital platforms: RRI Digital, RRI PlayGo, integration of streaming, podcasting, and community features.

Adoption of LOUD:

Partnered since 2015; integrated into RRI Digital infrastructure.

Sees LOUD (AirCast) as part of a One Stop Solution for content creation, automation, podcast, and analytics.

Technological View:

- Emphasizes cLOUD-based operations and centralized monitoring.
- Highlights issues like bandwidth limitations in eastern Indonesia and infrastructure gaps.

Customer Segment Notes:

- Mentions potential for radio kampus and community radios, though not yet mapped.
- Notes challenges in accessing automation due to technical and financial constraints.

Business Segment Insight:

Represents the public sector's strategic partner segment, interested in scalable, multi-platform, nation-wide solutions.

Opportunity for LOUD to offer regional packages, bandwidth-optimized services, and public-private collaboration tools.

Respondent 3 –Station Manager of VOX Radio (Private Radio Network)

Segment Type: Private Independent Radio Network / Startup Broadcaster

Key Traits:

Network Presence: Bandung, Bali, Surabaya, Yogyakarta, Jakarta, Medan, Aceh.

Initial Adoption: AirCast and custom VOX mobile app from LOUD.

Usage Experience:

- AirCast used during station setup and early operations.
- App integration critical for visual + audio streaming, though iOS has more tech issues.

Value from LOUD:

- Crucial in content automation, client reporting, and audience data (TSL, demographics).
- Helps compensate for lack of Nielsen coverage.

Pain Points:

- Requests more precise ad scheduling (currently based on priority, not fixed time).
- Needs more responsive tech support and modular customization.

Business Segment Insight:

- Represents growing private-sector broadcasters who are tech-savvy, data-driven, and highly responsive to audience trends.
- Seeks flexibility, custom analytics, and tight ad scheduling.
- Great fit for LOUD subscription model, especially with scalable pricing.

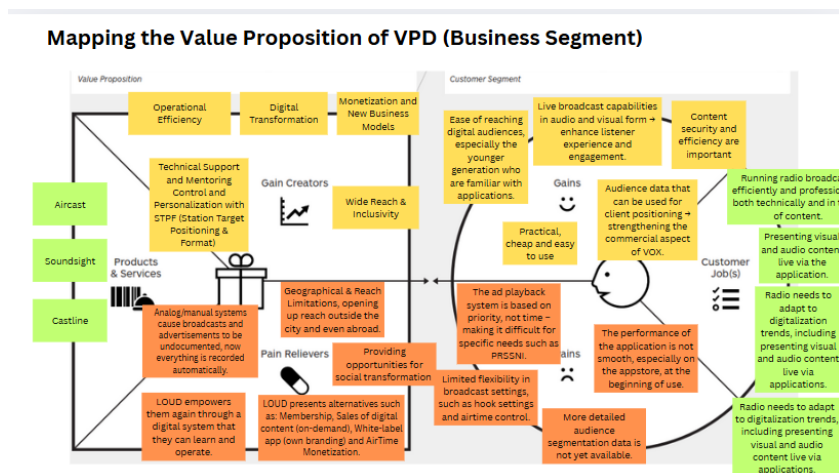


Figure IV. 3 Value Proposition Design from Business Segment

The Value Proposition Canvas presented above (Figure IV.3) offers a structured view of the relationship between a digital platform’s offerings (via aircast, soundsight and) and the expectations, needs, and frustrations of its target business segments.

Based on the Value Proposition Design (VPD) it is best aligned with the **Problem-Solution Fit** rather than full product-market fit or business model fit. The reasons are because :

1. Clear Identification of Customer Pains and Jobs

The right side of the VPD map shows detailed customer jobs, pains, and gains:

Jobs: Efficient radio broadcasting, visual/audio presentation via apps, adapting to digitalization.

Pains: Poor playback system, inflexible settings, lack of audience segmentation data.

Gains: Efficiency, ease of access, audience data utility, visual/audio integration.

This shows the team understands the customer's real problems and aspirations, which is essential for validating problem-solution fit.

2. Directly Addressed by Products and Services

On the left side, products like Aircast, Soundsight, and are mapped clearly to tackle specific pains and jobs:

- Aircast: Empowers LOUD broadcasting via automation.
- Soundsight: Enables content security and real-time analytics.
- : Adds live/visual broadcasting features and monetization support.

It shows that there is a logical and targeted response to user needs, which is the essence of solving a real problem.

3. Not Yet Validated for Market Scale

There's no indication of strong customer traction or proven monetization yet.

While "Monetization and New Business Models" is mentioned, it's more of a hypothesis than a validated model.

Some technical challenges are still listed (e.g., app performance, limited segmentation), implying the solution is still being refined.

The thematic analysis (Figure IV.4) reveals that customers (e.g., radio stations and entertainment hubs) are primarily driven by the need to run broadcasts efficiently and professionally while adapting to digitalization trends. These fundamental tasks are classified under the "Customer Needs & Objectives" aggregate and are broken down into second-tier themes such as "Efficient & Professional" and "Adaptive."

These reflect the business segment’s dual emphasis on operational excellence and innovation adoption.

Simultaneously, the Pains column identifies specific frustrations users face—ranging from poor app performance and lack of flexibility in broadcast settings to missing audience segmentation data. These issues are synthesized into second-tier pain themes like “Lack of Quality” and “Limited Features,” which then roll up into the broader category of “Challenges/Perceived Barriers.” These insights highlight critical functional gaps that hinder user satisfaction and point directly to opportunities for technical improvement and feature development.

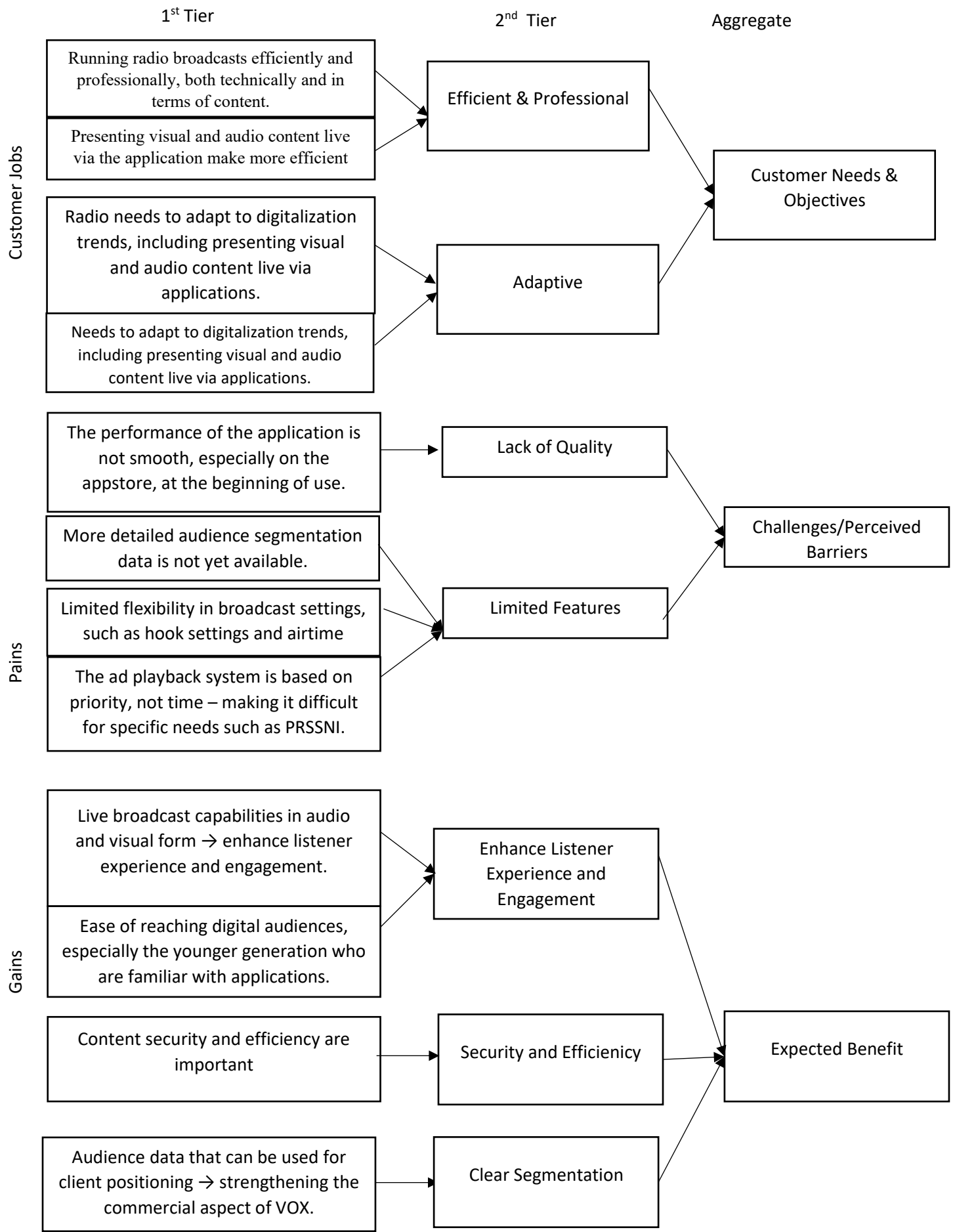


Figure IV. 4 Thematic Analysis of LOUD Business Segments

On the Gains side, users see high value in enhanced listener experience through visual and audio formats, digital reach, security, and data-driven segmentation. These are consolidated into second-tier themes such as “Enhance Listener Experience and Engagement,” “Security and Efficiency,” and “Clear Segmentation,” forming part of the broader “Expected Benefit” aggregate. These themes emphasize how digital capabilities can improve market reach, operational trust, and commercial value, especially for youth-centric and data-driven radio clients.

The analysis identifies core customer needs, perceived challenges, and expected benefits that LOUD seeks to address:

Customer Needs & Objectives

- Efficient & professional broadcasting (technically and content-wise)
- Adaptiveness to digital trends, including live audio-visual broadcasting via apps

Challenges/Perceived Barriers

- Lack of quality in app performance (e.g., lag at the start)
- Limited features (e.g., rigid broadcast settings, inflexible ad playback, limited segmentation data)

Expected Benefits:

- Enhanced listener engagement through better digital interaction
- Security and efficiency in content management
- Clear audience segmentation to support commercial strategy (e.g., for partners like VOX)

Value Provided to Customers

LOUD’s value proposition centers around a dual transformation approach:

Digital Transformation

LOUD empowers traditional broadcasters (especially radio) by:

- Automating formerly manual systems (e.g., logging, ad management)
- Delivering a digital platform (e.g., Aircast, Soundsight,) that supports live and on-demand content
- Integrating audio-visual content through mobile-friendly apps
- Improving operational efficiency, security, and content reach
- Enabling monetization through white-label apps, memberships, and targeted ads

2. Social Transformation

- Supporting inclusivity and wide reach, especially for community radios
- Enabling audience data analytics for better client positioning and social impact
- Empowering local or smaller-scale broadcasters with tools to compete professionally
- Providing opportunities for education, civic engagement, and public service messaging via digital channels

LOUD's business model supports this dual transformation by:

- Offering platform-as-a-service tools for radio stations
- Monetizing through subscription, licensing, white-labeling, and content sales
- Delivering value beyond technology—empowerment, efficiency, and scalability for mission-driven and commercial broadcasters

Therefore, the values on the B2B segments that LOUD have are :

LOUD delivers value by enabling efficient, professional, and adaptive broadcasting experiences through digital platforms—while fostering social transformation through inclusivity, clear audience insights, and enhanced listener engagement.

It aligns both with commercial incentives (monetization, audience data, content control) and social impact (empowerment of community broadcasters, digital equity).

Overall, the alignment between the second-tier themes and their respective aggregates shows a clear pattern: users are looking for platforms that balance professionalism, adaptability, and technical robustness with engaging, measurable, and secure broadcasting experiences. This layered insight from the Value Proposition Canvas indicates not just the present fit between the digital offerings and user needs, but also strategic areas for product evolution and service enhancement.

IV.1.2 Innovation Analysis

RQ 2 : What Are The Product And Services Innovations That Can Be Implemented For The Company?

LOUD is a digital platform that integrates Internet Radio, Audio Streaming, Podcast, and Smart Content Management technologies for the needs of the broadcasting, entertainment, and local community ecosystems in Indonesia. LOUD's services cover the B2B segment (radio, cafes, institutions) and end-users (music listeners, podcasters, digital radio). In this context, innovation is a key foundation for LOUD to develop competitive value, increase market appeal, and build a sustainable ecosystem.

Based on in-depth interviews with both end users and business stakeholders, several **common expectations and needs** have emerged. Most **retail users** (especially Gen Z and millennial respondents) emphasized the importance of **user-friendly interfaces, personalized content, minimal ads, and affordable pricing models**. They described LOUD's current platform as **outdated in design, less stable, and lacking clarity in brand identity**. There was a clear preference for platforms that serve as a **"one-stop solution"** for various content types—music, podcasts, radio, and more—but such integration needs to be supported by better **content curation and user experience**.

From the **business segment**, such as radio managers, the demand is focused on **practical functionality**, such as the ability to **customize playlists by time of day**, **integrate ads strategically**, and access **audience analytics**. Radio practitioners highlighted the need for **more responsive technical support**, **automated scheduling features**, and **flexibility in content and ad placement**.

Across both segments, users expressed a strong desire for **tutorials or onboarding guidance**, **clear value communication**, and innovations that can support either **professional broadcasting goals** or **personal/emotional benefits** (e.g., relaxation, happiness, knowledge). Several interviewees stated that with improvement, LOUD has the potential to compete with major platforms like YouTube or Spotify—but it must find and communicate its **unique positioning and strength** more clearly.

These insights underline the importance of **aligning LOUD’s innovation strategy with real user needs**, ensuring that each innovation initiative—whether in service design, feature development, or monetization—responds to the experiences and aspirations of its target segments.

To further explore LOUD’s strategic positioning and innovation opportunities, a benchmark analysis was conducted against key industry players such as Spotify, YouTube, and Noice. This comparison Table IV.2 and IV. 3 helps to identify gaps, best practices, and potential differentiators that LOUD can leverage to sharpen its competitive edge.

Table IV. 2 Benchmark Analysis Profile

Platform	Product Segment	Description
LOUD	Mediatech (Hybrid B2B (Aircast) & B2C (Apps))	Digital audio platform supporting radio automation, podcasting, music, and community engagement.
Spotify	Music Streaming (B2C)	Global digital music and podcast streaming service.
YouTube	Video & Audio Streaming (B2C)	User-generated content platform with wide video/audio categories.
Netflix	Video Streaming (B2C - SVOD)	Subscription-based video-on-demand platform with global reach.

Platform	Product Segment	Description
Noice	Podcast & Audio Streaming (B2C, Local)	Indonesian-focused platform offering podcasts, radio, and audio series.

Table IV. 3 Benchmark Analysis for Each Category

Category	LOUD	Spotify	YouTube	Netflix	Noice
UI/UX	Outdated, needs redesign (feedback from respondents)	Clean, user-friendly, highly responsive	Familiar but cluttered with ads	Simple and modern	Moderate—some UX issues reported
Content Focus	Local content, community empowerment	Global + localized music, podcasts	Broad spectrum: education, entertainment, vlogs	Premium scripted content	Indonesian audio stories, talk shows
Personalization (AI)	Low—manual playlists, limited AI recommendation	Advanced AI-based personalization	Recommendation engine driven by user history	Algorithm-driven personalization	Still developing—limited personalization
Ad Experience	B2C version lacks ad-free option; ads are disruptive	Ads in free version, removed in premium	Heavy ads unless subscribed to Premium	No ads during content	Minimal ads, but content often sponsored
Pricing Strategy	Flexible (white-label for radio), unclear for B2C	Free with ads, premium monthly (student/family pricing)	Free with ads, Premium option	Subscription-based, no free tier	Freemium, with some exclusive content for premium
Platform Stability	Needs improvement (crashes)	Very stable	Very stable	Highly stable	Acceptable but with

Category	LOUD	Spotify	YouTube	Netflix	Noice
	reported in interviews)				occasional bugs
Distribution Channel	Web, mobile app (Android), radio integrations	Multi-device (mobile, desktop, speakers, smart TVs)	Multi-device (web, app, smart TVs)	Multi-device (TV, app, download offline)	Android/iOS, some integrations with radio
Customer Engagement	Weak; lacks gamification, loyalty program	Wrapped feature, playlist stats, sharable content	Comments, likes, subscriptions	Personalized lists, family accounts	Community features in progress
Differentiation	Community radio empowerment + hybrid B2B/B2C + rural coverage (3T area support)	Strong AI, music discovery, cross-device integration	User-generated variety, searchability, mass engagement	Premium entertainment quality	Focus on Indonesian podcasts, localization

Strength of LOUD:

- Offers a hybrid B2B-B2C solution, especially valuable for underserved areas (3T).
- Unique in providing radio automation + digital transformation services.
- Strong potential in community empowerment and local content.

Weakness of LOUD:

- Lacks technical stability and modern UI/UX.
- No strong personalization engine or algorithmic recommendation system.
- Needs clearer branding and segmentation (B2B vs B2C separation).

Improvement Opportunities:

- Revamp UI/UX to compete with Spotify and YouTube.
- Introduce gamified features and customer engagement tools.
- Invest in content personalization (AI-based).
- Clarify and promote pricing tiers for B2C, including student/family plans.

1. Profit Model Innovation (Monetization Strategy)

According to interview results with the COO, he said that *“so far we have used a freemium and ad-supported model, but have not explored the monetization of loyal customers, which has resulted in a lack of engagement from users”*

From the interview to customers segment and business segment, we get the insight that

“I feel like using this alone would be heavy... it’s important to have a cheaper bundling or student package.”

— *End-user, Dhilal Ahmad*

“LOUD subscription model is quite cheap, but we need flexibility and features that suit our broadcast needs.”

— *Henri, VOX Radio*

This is reinforced by the results of the end-user interview which stated that many users said that the SVARA platform felt "nice to have" because there were no content or feature advantages compared to competitors. Many hopes for a bundling package or student plan to lower the cost barrier.

Meanwhile, interviews from the business segment (VOX and RRI) VOX considers LOUD subscriptions to be quite cheap, but needs more flexibility. RRI has not used it fully. This model reflects LOUD's positioning as an early digital "enabler" for the Indonesian market which is still developing in the adoption of audio streaming. However, to level up as a sustainable and scalable platform in terms of business, it is necessary to explore hybrid and modular profit models, for example paid packages with additional features or white-label licenses for local radio.

2. Network Innovation (Strategic Partnerships)

LOUD shows a high commitment in building strategic partnerships (Partnering Alliances), open collaboration (Open Innovation), and Franchising models to reach more local radio stations and institutions. This approach strengthens the content distribution ecosystem and opens up co-creation opportunities with partners.

The interview results stated that

LOUD is quite active in building horizontal collaboration, but is still weak in vertical integration such as technical supply chain.

Based on the results of the business segment interview, a statement was obtained that

"If there could be a white-label license for local radio, it would greatly help adoption in the regions."

— RRI (Indra)

VOX and RRI are open to end-to-end technology collaboration. There is hope that SVARA can provide solutions more than just a platform, such as white-labeling or local licensing. However, the lack of utilization of Supply Chain Integration and Secondary Markets shows limitations in optimizing technology logistics and long-term digital asset monetization.

LOUD's network approach tends to be "horizontal" - expanding reach through collaboration. To rise to a more competitive level, LOUD needs to deepen the "vertical" aspect - for example by integrating server technology and content distribution to strengthen its position as a "backend platform" for the local audio industry.

3. Product Performance Innovation (Core Offerings Quality)

LOUD strong in ease of use (Ease of Use), interactivity (Engaging), and relevant curated features (Feature Aggregation, Focus). Innovation is also carried out on the side of personalization and environmental sensitivity - for example providing content relevant to the local context and community inclusiveness. It was

strengthened by LOUD's COO statement that they excel in ease of use and feature curation, but are not yet technically superior to other competitors such as Spotify or YouTube.

According to the results of the end-user interview: The majority criticized the outdated UI, incomplete content, application crashes. It doesn't feel superior or aspirational yet. High expectations for content differentiation and system stability.

According to the results of the Business segment interview: VOX and RRI are satisfied with the automation and analytical features, but complain about the ad scheduling system and limited flexibility.

“The app crashes when first opened, the display is also too old-fashioned.”

— *End-user, SM*

“The ad priority system makes it difficult for our team to meet specific airtimes.”

— *VOX Radio*

LOUD has not yet displayed a position as a technically "superior product" compared to global competitors such as Spotify or Anchor, and has not maximized the Styling and Safety aspects as product selling points.

LOUD's current product quality is more functional and inclusive, but needs to be improved to be aspirational and premium to enter the B2B market and professional community. The addition of broadcast analytics features, content security, and AI personalization integration could be the next step.

4. Product System Innovation (Modular Offering)

LOUD has successfully developed a modular digital broadcasting system through its product suite—**Aircast**, **Airtime**, and **Soundsight**—which enables users to flexibly integrate tools according to their specific operational and content needs. This modularity represents a strategic innovation strength for LOUD, as it allows different user segments—such as radio broadcasters, cafés, and communities—to adopt only the components that are relevant to them, without being locked into a monolithic platform.

Insights from business segment informants, particularly from **VOX Radio** and **RRI**, affirm the practical value of these modules. **Aircast**, in particular, plays a pivotal role in automating daily broadcast tasks, structuring playlists, and improving operational efficiency. However, they also noted that **deeper integration and increased flexibility** are required to meet evolving user demands—especially for advanced scheduling, content segmentation, and automation.

“Aircast is a great help in creating broadcast content, but the hook and granular features are still lacking.”

— *VOX Radio*

To fully unlock the potential of this modular system, LOUD should consider **expanding interoperability through open APIs and SDKs**, enabling third-party developers or tech-savvy users to customize workflows, build new integrations, and extend functionalities. Additionally, creating a **marketplace for extensions or plug-ins**, especially involving local audio-tech developers and creative communities, would foster co-creation and rapid innovation tailored to Indonesia’s diverse media ecosystem.

In essence, while LOUD's modular architecture is a core differentiator, advancing it toward an **open, developer-friendly ecosystem** could elevate LOUD from a solution provider to a scalable innovation platform for the local and regional digital broadcasting industry.

5. Service Innovation (Value-Added Services)

LOUD has made initial strides in developing loyalty programs and community-based services, demonstrating its commitment to customer retention and engagement. However, both end-users and business partners identify a significant gap in **self-service capabilities and digital onboarding experiences**. From the end-user perspective, especially among less tech-savvy users, there is a clear need for a more intuitive interface, step-by-step tutorials, and guided onboarding to ensure accessibility and ease of use. As one user noted:

“Saya mau ada tutorial pemakaian, karena kalau orang tua pakai aplikasi ini, suka bingung.”

— *End-user, DS*

From the business side, café managers and radio professionals, such as those from RRI and VOX, also emphasize the importance of self-directed tools that enable more efficient adoption and use. For example, features like **automated playlist scheduling, onboarding wizards**, and simulation-based setup would allow these users to independently configure the platform to suit their unique operational needs.

“Kami butuh layanan yang bisa self-service... semacam wizard atau onboarding digital.”

— *Indra, RRI*

Integrating **smart self-service frameworks**—such as interactive tutorials, drag-and-drop scheduling tools, or AI-driven recommendations—into LOUD’s platform would not only reduce dependency on technical support but also accelerate adoption across both individual and institutional users, especially in decentralized and non-urban settings.

6. Channel Innovation (Delivery Mechanism)

While LOUD’s current distribution model leverages digital channels—such as on-demand access and direct platform integration—it still lacks a **tangible physical presence**, which limits brand visibility and user engagement in public or communal spaces. From the café business perspective, there is a strong interest in **offline experiential touchpoints**, such as pop-up booths or “community listening spaces” at local cafés and events. These could serve not only as branding activations but also as entry points for new users to experience the platform in a social, curated setting.

Meanwhile, institutional partners like **RRI and VOX** stress the importance of a **seamless digital distribution infrastructure**—one that supports smooth integration into their existing broadcast ecosystems. They specifically request **APIs, plugins, or backend tools** that allow LOUD content and systems to plug directly into their operational workflows without disruption.

“Distribusi konten harus seamless... integrasi ke sistem siaran kami penting sekali.”

— Arya, RRI

To advance its channel innovation, LOUD must bridge **online reach and offline presence**, combining immersive public brand experiences with robust technical integration—thus supporting both awareness and adoption across diverse user contexts.

7. Customer Engagement Innovation (Emotional & Identity Engagement)

LOUD has yet to fully tap into **emotional and identity-based engagement**, as its platform currently lacks features such as user recognition systems, community badges, or personalized achievement rewards. Feedback from end-users reveals a strong desire for more than just functionality—they seek experiences that deliver **joy, a sense of belonging, and emotional uplift**, especially in moments of relaxation or after a long day.

“Saya ingin aplikasi ini bikin saya happy dan rileks, terutama setelah kerja.”

— End-user, Taemi Fahmi

Many users also share accounts with family members and express interest in **loyalty programs, shared experiences, and gamified reward systems**, indicating that emotional connection can enhance retention and advocacy.

From the business side, especially cafés, **audio branding** has begun to shape customer atmosphere and ambiance, but its engagement value remains largely unmeasured. There is strong potential for **social campaigns or interactive features**, such as a “Café of the Week” spotlight or localized community-driven playlists, to build emotional ties between users, spaces, and the LOUD brand. Echoing this sentiment, both user and institutional insights suggest that features like **community leaderboards or ‘Top Broadcaster’ badges** could significantly boost user motivation and social identity.

“Kalau ada fitur ‘Top Broadcaster’ atau leaderboard komunitas, bisa meningkatkan loyalitas.”

To unlock deeper user engagement, LOUD should develop features that promote **recognition, community interaction, and shared achievements**, transforming its platform into not just a tool—but a meaningful social experience.

(Keeley et al., 2013) explain that innovation efforts mostly fail. Even when development temas do well, most firms can still find ways to screw up the execution. Despite high hopes and best efforts, projects often just can not get off the ground . When that happens, everyone involved is typically embarrassed so they work hard to scrub any mention of the effort from their resumes. In ten types of innovation, typically users get a moment on discovery early on where they see how useful it can be to explain either success or fail. By using ten types to examine what went right or wrong, we can reveal the gap between what the company do now and what must to do for the future.

Leaders usually discover that the ten types can directly help with individual innovation initiatives and the framework can even reframe or influence their entire approach to business. This analysis ties directly into business model innovation frameworks by (Keeley et al., 2013) One of the way that they can find their innovative way is by learn from the past, therefore the researcher want to find the successful & unsuccessful experience of 10 Types of Innovation in Table IV.4

Table IV. 4 Successful & Unsuccessful Innovation of the Company (Implemented in B2B Segmentation)

Successful Innovation							
No	Profit Model	Network	Product Performance	Product System	Service	Channel	Customer Engagement
1	Ad-Supported	Collaboration	Superior Product	Modular Systems	Try Before You Buy	Diversification	Experience Simplification
2	Cost leadership	Open Innovation	Ease of Use	Product/Service Platforms	Guarantee	Go Direct	Community and Belonging
3	Flexible Pricing	Complementary Partnership	Engaging Functionality	Integrated Offering	Added Value	Non-Traditional Channels	Personalization
4	Licensing		Safety		Superior Service	Pop-up Presence	Process Automation
5			Feature Aggregation		Personalized Service	Indirect Distribution	Experience Enabling
6			Added Functionality		User Communities/ Support Systems	Cross-selling	
7			Performance Simplification		Lease or Loan	On-demand	
8			Customization				
Unsuccessful Innovation							
No	Profit Model	Network	Product Performance	Product System	Service	Channel	Customer Engagement
1	Freemium						
2	Subscription						
3	Membership						

Successful Initiatives

These initiatives demonstrate a strong alignment with LOUD’s core values and strategic direction, as previously outlined in Table IV.5. Each initiative is not only reflective of LOUD’s mission to empower local voices and drive digital transformation in the audio media sector, but also addresses the specific needs and behaviors of its segmented user base (both B2B and B2C).

Table IV. 5 Dimension of Ten Types of Innovation

Dimension	Analysis
Profit Model	LOUD is price-sensitive in its target market (students, families), so these models address affordability effectively.
Network	These partnerships likely expand reach and reduce R&D costs, enabling better service variety and quicker development cycles.
Product Performance	This is directly tied to the expected benefits in the thematic map (practical, enjoyable, reliable app).
Product System	LOUD is trying to offer a one-stop solution (as desired by users). Integration is key to user retention.
Service	These reflect LOUD’s effort to build trust, loyalty, and support , especially for hesitant or new users.
Channel	These increase accessibility and discoverability—important for engaging fragmented and informal user segments.
Customer Engagement	Spot-on with the emotional and functional needs: users want ease, emotional connection, and relevance .

LOUD is strong in leveraging **affordable pricing, ease of use, collaborations**, and **modular service delivery**, which directly match user demands for convenience, low cost, and personalized experiences.

Unsuccessful Initiatives : Profit Model ; Freemium, Subscription, Membership

Analysis : These models generally **require strong retention and consistent perceived value** over time. LOUD’s existing **system instability, unclear**

positioning, and content limitations (from the thematic map) likely **erode trust** in paying upfront or committing long-term.

- The freemium, subscription and membership in the LOUD is not successfully running because currently they are focusing on the B2B Segment and they feel difficult to do those pricing package. However, the COO said for the future they are opened to do the new way for finding the profit from B2C Segmentation.

LOUD is succeeding in being affordable, collaborative, and user-friendly, but it must improve product stability and content value before monetization models like subscriptions or memberships can succeed. Future innovation should focus on refining the user experience, scaling partnerships, and exploring new engagement formats.

Based on the analysis of the company, LOUD can implement a portfolio of products and services targeted at both B2B (broadcast partners) and B2C (listeners/users), with an emphasis on digital transformation, audio content innovation, and platform modularity. the product and service can be implemented for the company are on the Table IV.6

Table IV. 6 Product & Service Can Implement by LOUD

Product/Service	Target Market	Purpose
AirCast, Airtime	B2B	Radio automation, monetization, internal broadcast
White-label app builder	B2B	Empower local broadcasters
Analytics & listener segmentation	B2B	Improve data-driven broadcasting decisions
LOUD Life app	B2C	Daily use content platform
LOUD Story / Sleep Audio	B2C	Emotional & mental wellness engagement
Campus Cast / Desa Digital	B2G / B2B	Education & community empowerment
Community-led content	B2B2C	Engagement and user-generated content
AI content engine	All	Personalization for better experience

Although the primary objective of this research is to identify product and service innovations for LOUD, the use of the Ten Types of Innovation framework is both intentional and essential to ensure that these innovations are not only creative, but also strategically viable, scalable, and aligned with long-term sustainability. While product and service innovations are often seen as the most visible forms of innovation, they are deeply influenced—and in many cases constrained—by underlying factors such as the company’s business model, internal capabilities, external partnerships, and customer engagement strategies. The Ten Types of Innovation framework, developed by (Keeley et al., 2013), expands the lens of innovation beyond just the offering (product and service) by including configuration (how the business is structured and monetized) and experience (how value is delivered and perceived by customers).

This comprehensive approach allows the research to uncover not only what LOUD should build (the “what”), but also how to build it, how to deliver it, and how to make it valuable and sustainable in the market. In LOUD's case—where the company is undergoing a digital transition, serving both B2B and B2C segments, and experiencing revenue decline—focusing solely on product features would be inadequate. Instead, innovations in pricing models, partnership strategies, customer engagement methods, and user experience are equally important levers to ensure that any new product or service introduced can gain traction, generate revenue, and deliver impact. Therefore, the Ten Types of Innovation serves not only as a framework for ideation but also as a strategic filter to validate and support the practicality of the innovations proposed.

IV.2 Business Solution

This solution has been discussed with the LOUD team through several brainstorming sessions and internal evaluations. From the results of the discussion, it was agreed that focusing on one product that combines the power of music, short videos, and influencer content is the most relevant and potential strategic direction to be developed in the future.

1. Reactivate and Relaunch the Personal Radio Streaming and Turn it into Digital Based Platform

LOUD previously developed a platform for personal radio, allowing anyone to broadcast from anywhere, in collaboration with a radio station in Bandung. Although the COO acknowledged its benefits, user adoption was low, and the initiative was ultimately deemed unprofitable. When we tried to get the information from informant, previously they have a manual device such as Mixer. Some people think it is not efficient because the device price is expensive. To handle this issue, the company can turn the product into the digital form because refer to recent data from Wearesocial.com (January 2024), they reveal significant digital opportunities in Indonesia. With a population of 278.7 million, 66.48% are internet users (185.3 million) and nearly 50% are active social media users (139 million). Interestingly, Indonesia boasts a mobile internet connection rate of 126.76%, and while 84.6% of Indonesians still watch television and 84.1% use laptops/PCs/tablets for internet access, digital audio consumption is also prominent. Specifically, 71.0% listen to streaming music services, 70.7% read online content, and 65.9% listen to podcasts—surpassing the 51.1% who still tune in to traditional radio. This shift suggests a growing preference for on-demand and streaming audio content. By transitioning its personal radio platform into a podcast-oriented service, LOUD could tap into this evolving market and align with Indonesian users' increasing adoption of digital platforms for entertainment and information.

2. Redesign the New Innovation Tactics

This is valuable precisely because it is not more copying. When LOUD can combining multiple tactics in fresh ways, you produce new constructs without taking on vast amounts of risk that the new idea can not be built. Most successful innovations are not brand new inventions, but rather they integrate many dsparate and distributed known ideas into something that feels new and noteworthy. It would be described in Table IV.7.

Table IV.7 New Innovation Tactics

Elements	New Innovation Tactics	Segmentation
Profit Model	Monetize Through Microtransactions and Pay-Per-Content Bundles	B2C

	<ul style="list-style-type: none"> • Allow episodic or micro-payment models e.g., "Rp10.000 for one story series episode" • Bundle family/student pricing (e.g., 3 accounts, Rp15.000/month) • Impact: Lower barrier to conversion, aligns with Gen Z's budget behavior, increases revenue per user (ARPU). 	
Network	<p style="text-align: center;">Open Innovation (Recreate the Collaboration within Parties, and make the Innovation Ecosystem)</p> <p style="text-align: center;">Collaboration</p> <p>Collaboration : Strengthen Partnership with Community, Education</p> <ul style="list-style-type: none"> • "LOUD Komunitas" for local communities • "LOUD CampusCast" for educational institutions (recorded lectures, info-sharing) • Impact: Creates recurring institutional revenue, aligns with national digital inclusion goals, and builds brand trust. 	B2B
Product System	<p>Product Bundling &; Integrated Offering</p> <p>Add AI-Powered Content Recommendations and Segmentation</p>	B2C

	<ul style="list-style-type: none"> • Deploy simple AI models for content recommendations (based on usage, time of day, and history). • Create smart playlists: “Relax with LOUD”, “LOUD for Work”, “LOUD Family Time”. • Impact: Enhances engagement, reduces decision fatigue, increases time-on-app. 	
Product Performance	<p>Performance Simplification</p> <p>Develop "Smart Mode" UX to Improve UI/UX and Reduce Friction</p> <ul style="list-style-type: none"> • Redesign the UI with modern design systems (Material Design, Tailwind). • Introduce Smart Mode: <ul style="list-style-type: none"> ○ Auto-light/dark mode ○ Personal mood selection (study, relax, focus) ○ Personalized onboarding walkthroughs • Impact: Improves emotional engagement, reduces churn, and increases app stickiness. 	B2C
Service	<p>Added Value & Loyalty Program</p> <p>Launch a Localized “LOUD Story” or “LOUD Sleep” Vertical</p> <ul style="list-style-type: none"> • Introduce a storytelling/audiobook segment (e.g., folklore, calming stories, bedtime tales). 	B2C

	<ul style="list-style-type: none"> • Emphasize mental wellness: “Listen to relax” — targeting post-work or family listening sessions. • Impact: Builds emotional relevance, habit loops, and viral potential—especially among B2C users. 	
Channel	<p style="text-align: center;">Cross Selling For Example</p> <ul style="list-style-type: none"> • Loud Story Bundle: An offer to purchase access to exclusive audio content/story series. • Sleep Mode or Relaxation Playlist Premium: A paid plan for meditation or sleep content. • Ad-free: An upgrade for a more enjoyable listening experience. • Gift Plan: An offer to purchase a premium plan for friends or family (e.g. family/student bundle). 	B2C
Customer Engagement	<p style="text-align: center;">Community and Belonging (For example : Komunitas Youtube Indonesia, or maybe LOUD can make by itself)</p> <p style="text-align: center;">Build a Community-Led Content Platform :</p> <ul style="list-style-type: none"> • Let users submit or vote on content, like local storytelling, educational segments, podcast playlists. 	B2C&B2B

	<ul style="list-style-type: none"> • Create community badges or playlists (e.g., “Top Bandung Picks”). • Impact: Builds user-generated value, loyalty, and increases daily engagement. <p style="text-align: center;">Experience Enabling</p> <p>Offer a Self-Service White-Label App Builder for Small Radios</p> <ul style="list-style-type: none"> • Create a template-based, no-code white-label builder: • Upload logo, choose design, set schedules. • Monthly subscription includes tech support and analytics. • Impact: Scales B2B reach, empowers small radios, unlocks new revenue stream. 	
Brand	<p style="text-align: center;">Brand Leverage</p> <p style="text-align: center;">For example :</p> <ul style="list-style-type: none"> • LOUD Pro for B2B: AirCast, Soundsight, and with automation and analytics focus. • LOUD Life for B2C: entertainment, calming audio, curated playlists, podcasts. 	B2C & B2B

3. LOUD Should Focus on Short-Form Video Entertainment with Music and Influencer Integration

Focusing on a single flagship product allows LOUD to:

- Maximize engagement and monetization from a single audience behavior.
- Streamline branding, making the product synonymous with a specific use case (like “TikTok = short videos” or “Spotify = music”).
- Create depth before breadth—scale one successful product before expanding into others.

Why This Product Is Most Suitable:

From the data:

- Music Streaming is Massive:
 - 30.8M music streaming users forecast in 2027
 - Indonesians stream music 1.5 hours/day on average

Short Videos Dominate Attention:

- TikTok content is the most-viewed format in Indonesia (40%)
- TikTok influencers have the highest engagement rate (up to 200%)

Influencers Drive Purchase Behavior:

- 56% of users have bought something because of an Instagram influencer
- 41% of people discover new brands through social media ads

Gen Z & Millennials = Social-First Consumers:

- Prefer products promoted on Instagram & TikTok
- 81% engage with user-generated content, especially product videos

So, combining: Music (platform glue), Short-form video (attention magnet) and Influencers (conversion driver) gives LOUD a unique, high-impact positioning.

Kickpunch Content Strategy: Hook Users to Install & Stay on LOUD

1. “Lagu Lo, Gaya Gue” Challenge

- Users pick trending songs + recreate it with their personal story or twist.
- Amplify top entries with influencer duets.
- Call To Action: “Tunjukkan versimu – upload sekarang di LOUD!”

2. #LOUDBattle: Weekly Viral Face-off

- Two trends, one platform.
- Example: “Sakit Tapi Rindu vs Cuek Challenge” – which one wins more uploads?
- Push voting + participation in-app.

3. Mini-Series in 60 Seconds

- Episodic comedy/drama with cliffhangers every 60 sec.
- Call To Action: “Jangan ketinggalan lanjutannya, buka LOUD sekarang!”

4. LOUD Creator Studio (B2C & B2B Hybrid)

Innovation Type: Product System + Customer Engagement

Description: A built-in platform in the LOUD App that allows general users (communities, students, individuals) to create their own audio content, such as podcasts, jingles, educational audio, or community radio.

Benefits:

- Growing based on user-generated content.
- Opening up monetization opportunities for local creators.
- Strengthening LOUD’s position as a “community voice platform”.

5. Smart Monetization Dashboard for Radio (B2B)

Innovation Type: Profit Model + Analytics as a Service

Description: Providing a sophisticated analytics dashboard for partner radio stations, complete with:

Real-time listener data,

Audience predictions,

Advertising potential value,

Prime time insights.

Benefits:

- Helps radio stations strategize their pitches & ads.

- Increase bargaining power when pitching to clients.
- Making LOUD a partner strategy, not just a tool provider.

6. LOUD EduCast (Educational Institutions & Community Segment)

Innovation Type: Network Innovation + Services

Description: Special service package for educational institutions, Islamic boarding schools, and learning communities to:

Use Aircast as an educational radio.

Get access to curated educational content.

Involve students to create thematic audio broadcasts.

Benefits:

- Opening up new markets (non-commercial but broad).
- Strengthening LOUD's position as a digital empowerment tool.

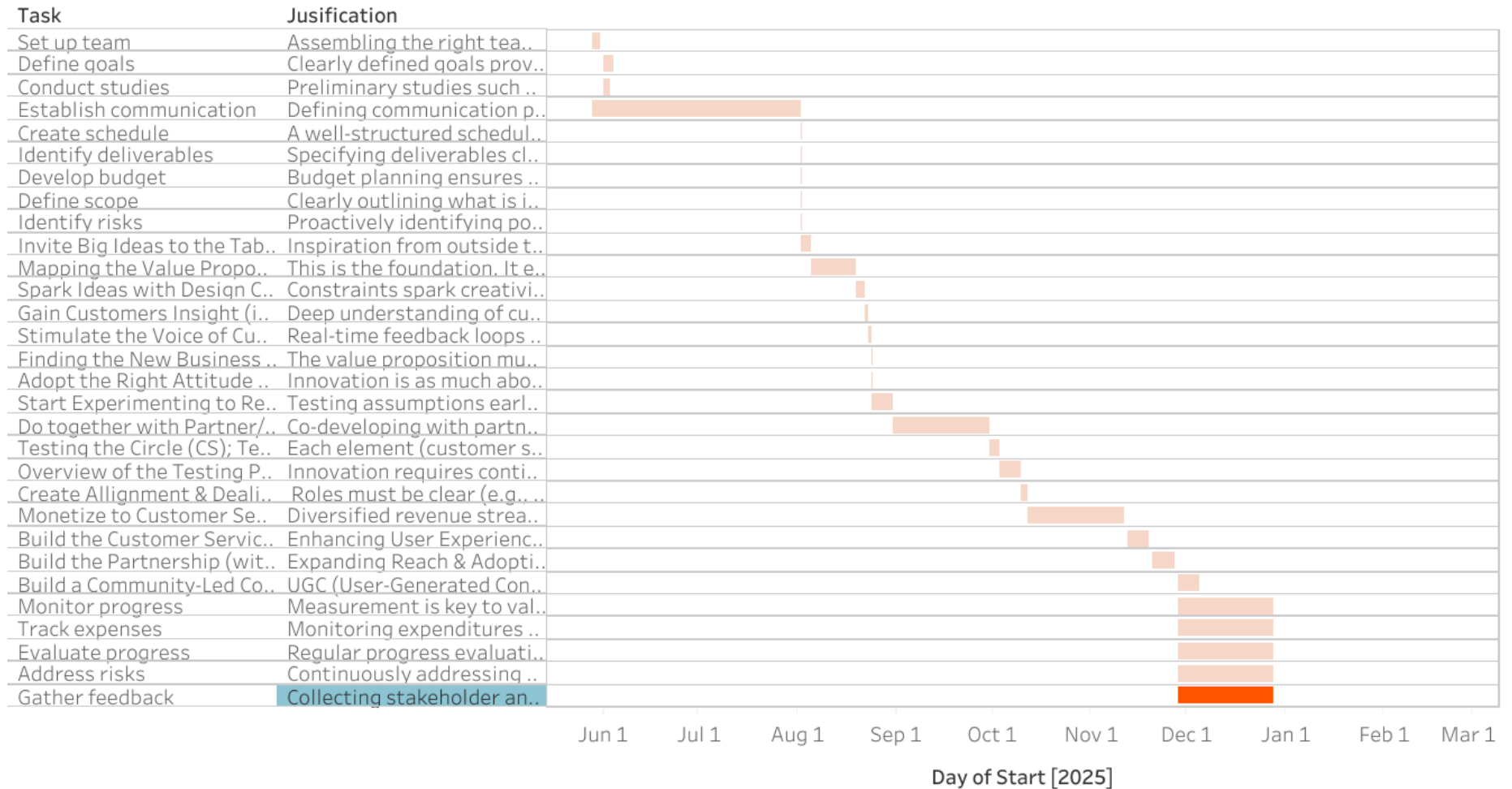
IV. 3. Implementation Plan and Justification

The implementation plan recommended for the company is structured into four main stages: Initiation, Planning and Design, Execution, and Evaluation. During the Initiation phase, the focus is on assembling the right team, defining clear innovation goals, conducting preliminary studies, and establishing effective communication channels. The Planning and Design stage involves scheduling timelines, identifying deliverables, setting budgets, defining project scope, and assessing potential risks. This phase is also marked by intensive ideation activities such as inviting inspiration from books, magazines, and social media, mapping the Value Proposition Design (both Value Map and Customer Segments) through surveys, and gaining deep customer insights using appropriate techniques. The team is encouraged to stimulate the voice of the customer, explore new business models, embrace a creative mindset, and start early experimentation to reduce risk, involving partners and stakeholders through open innovation. Testing will cover all levels — customer segments (circle), value proposition (square), and business

model (rectangle) — with an iterative process in place to refine or pivot based on the outcome.

The Execution stage prioritizes alignment and collaboration among involved parties to define roles (e.g., licensing, platform management), monetization strategies (e.g., freemium, premium, subscription models), and the development of support systems such as customer service and partnerships with community and campus radios. Finally, the Evaluation phase focuses on monitoring progress, managing expenses, evaluating outcomes, addressing risks, and collecting feedback for continuous improvement. This step-by-step approach aims to guide the company in effectively launching and scaling its innovative product or service with a clear roadmap. See on the Table IV.8.

Table IV.8. Implementation Plan and Justification



TASK	JUSIFICATION	ASSIGNED TO	PROGRESS	START	END
Initiation					
Set up team	Assembling the right team ensures that the project has the necessary skills, knowledge, and capacity to be executed effectively. A clear team structure also facilitates accountability and ownership.	CEO	0%	5/28/25	5/31/25
Define goals	Clearly defined goals provide direction and purpose. They help align stakeholders, measure success, and guide decision-making throughout the project lifecycle.	CEO	0%	6/1/25	6/4/25
Conduct studies	Preliminary studies such as market research, feasibility analysis, or stakeholder analysis ensure that decisions are data-driven and risks are understood early.	CEO	0%	6/1/25	6/3/25
Establish communication	Defining communication protocols ensures timely information flow among stakeholders. It prevents misunderstandings, enhances collaboration, and improves responsiveness to issues.	CEO	0%	5/28/25	8/2/25
Planning and design					
Create schedule	A well-structured schedule helps manage time effectively, ensures timely delivery, and aligns all activities with project deadlines and milestones.	CEO	0%	8/2/25	8/2/25

Identify deliverables	Specifying deliverables clarifies expectations, defines success criteria, and allows better planning of resources, quality control, and timelines.	CEO	0%	8/2/25	8/2/25
Develop budget	Budget planning ensures financial resources are allocated appropriately and provides a benchmark for cost control, avoiding overspending or resource shortages.	CEO	0%	8/2/25	8/2/25
Define scope	Clearly outlining what is included—and excluded—in the project scope prevents scope creep, manages stakeholder expectations, and maintains focus on core objectives.	CEO	0%	8/2/25	8/2/25
Identify risks	Proactively identifying potential risks allows for mitigation strategies to be developed in advance, reducing the impact of uncertainties on project success	CEO	0%	8/2/25	8/2/25
Invite Big Ideas to the Table with Books ,Magazines, Social Media, etc	Inspiration from outside the industry often leads to breakthrough innovations.Recommendation: Explore podcast UX trends, meditation apps (like Calm), and radio digitization case studies.	CEO	0%	8/2/25	8/5/25

Mapping the Value Proposition Design (Value Map and Customer Segments) by Survey and Finding the Fits	This is the foundation. It ensures you're solving the right problem for the right people by mapping jobs, pains, and gains (customer profile) and aligning them with products, gain creators, and pain relievers (value map). Fit means your product features clearly relieve customer pains and create desired gains. It validates the assumptions of desirability.	CEO	0%	8/5/25	8/19/25
Spark Ideas with Design Constraints	Constraints spark creativity and help generate more practical ideas. (E.g., "How might we engage low-data users?") Recommendation: Build quick mockups of the Smart Mode UI, Story Audio Feature, and White-label Builder for testing.	CEO	0%	8/19/25	8/22/25
Gain Customers Insight (it can be using some techniques)	Deep understanding of customers uncovers latent needs and context. Recommendation: Use interviews, empathy maps, and customer day-in-life workshops for both B2B and B2C.	CEO	0%	8/22/25	8/23/25
Stimulate the Voice of Customers	Real-time feedback loops (polls, in-app forms, community engagement) ensure relevance. Recommendation: Add feedback triggers in LOUD apps (e.g., "Was this playlist helpful?") and Telegram support groups.	CEO	0%	8/23/25	8/24/25

Finding the New Business Model	The value proposition must be supported by a viable business model (revenue, cost structure, key partners). Recommendation: Use the Business Model Canvas to create and compare LOUD Pro (SaaS B2B) vs LOUD Life (Ad + microtrans B2C).	CEO	0%	8/24/25	8/24/25
Adopt the Right Attitude to Invent or Improve	Innovation is as much about mindset as method. Teams must embrace iteration, failure, and curiosity. Recommendation: Embed agile sprints, retrospectives, and cross-functional collaboration in the dev cycle.	CEO	0%	8/24/25	8/24/25
Start Experimenting to Reduce Risk	Testing assumptions early prevents costly mistakes. Recommendation: Use A/B tests, landing page MVPs, and concierge tests (e.g., manually simulate playlist AI).and Integrating with Lean Startup Principles	CEO	0%	8/24/25	8/31/25
Do together with Partner/within Parties using Open Innovation	Co-developing with partners brings fresh ideas, reduces cost, and creates shared ownership. Recommendation: Work with campus radios, local storytellers, or Kominfo to co-create localized content.	CEO	0%	8/31/25	9/30/25

<p>Testing the Circle (CS); Testing the Square (VP) and Tesitng the Rectangle (Business Models)</p>	<p>Each element (customer segment, value prop, business model) needs individual and integrated testing. Recommendation: Use experiments like fake door tests, freemium trials, and onboarding flows to test assumptions.</p>	<p>CEO</p>	<p>0%</p>	<p>9/30/25</p>	<p>10/3/25</p>
<p>Overview of the Testing Process (extract hypothesis until make progress) and iterative process if it fails, and if it success continue to monetization</p>	<p>Innovation requires continuous learning and progress tracking. Recommendation: Maintain a testing board (e.g., Notion, Trello) that maps hypotheses and outcomes. Apply lean loop: Build – Measure – Learn.</p>	<p>CEO</p>	<p>0%</p>	<p>10/3/25</p>	<p>10/10/25</p>
Execution					
<p>Create Allignment & Dealing with the Parties who involved in the product & service innovation development (who will get the license, who will manage the platform, etc)</p>	<p>Roles must be clear (e.g., who owns the white-label apps, licensing terms, profit sharing). Recommendation: Develop MOUs or digital license agreements with B2B clients and government partners.</p>	<p>CEO</p>	<p>0%</p>	<p>10/10/25</p>	<p>10/12/25</p>

<p>Monetize to Customer Segmentation (B2C)</p> <p>Monetize Through Freemium/Premium; Subscription; Microtransactions and Pay-Per-Content Bundles</p>	<p>Diversified revenue streams increase sustainability. Recommendation: Offer layered monetization:</p> <p>Freemium with ads</p> <p>Premium (no ads + curated content)</p> <p>Pay-per-content (story bundles, calming playlists)</p>	<p>CEO</p>	<p>0%</p>	<p>10/12/25</p>	<p>11/11/25</p>
<p>Build the Customer Service through Platform</p>	<p>Enhancing User Experience: Providing customer service directly through the platform (e.g., via live chat, integrated helpdesk, ticketing system, or chatbot) ensures users receive immediate, seamless support without leaving the ecosystem. This increases satisfaction and loyalty.</p> <p>Scalability & Cost Efficiency: Automating customer support via platform-based tools reduces the need for large support teams and enables scaling to serve more users at a lower marginal cost.</p> <p>Data-Driven Improvement: Integrating support systems with user data and behavior analytics allows the company to track common pain points, which can be used to improve product features, UX design, and onboarding materials.</p>	<p>CEO</p>	<p>0%</p>	<p>11/12/25</p>	<p>11/19/25</p>

	<p>Brand Trust & Professionalism: A responsive and accessible customer service system builds trust, particularly in digital platforms that deal with subscriptions, content rights, or broadcasting tools that users rely on for business or creative purposes.</p> <p>Competitive Advantage: In a competitive media-tech environment, platforms that offer better support win customer loyalty and reduce churn, especially from B2B users like radio stations and cafés who depend on stable services.</p>			
<p>Build the Partnership (with Campus Radio, Community, etc)</p>	<p>Expanding Reach & Adoption: Partnering with campus radios, communities, and grassroots media creators taps into passionate early adopters who are more open to experimenting with new digital platforms.</p> <p>Low-Cost Brand Evangelism: These partnerships often involve co-creation or value exchange (rather than high-budget advertising), turning partners into brand ambassadors who organically promote the platform to their audiences.</p> <p>Content Diversification: Local and community partners contribute a variety of unique, culturally relevant content, enhancing the platform’s value proposition and appeal to diverse listener segments.</p> <p>User-Centered Innovation:</p>	<p>CEO</p>	<p>0%</p>	<p>11/20/25 11/27/25</p>

	<p>Engaging closely with such partners provides direct access to feedback and real-world use cases, which helps iterate platform features that are grounded in actual needs.</p> <p>Creating Network Effects: Each partnership potentially brings in a new user base. Over time, this creates network effects — where the platform becomes more valuable as more partners and users join, especially for content-sharing or syndicated programming.</p>				
Build a Community-Led Content Platform	<p>UGC (User-Generated Content) reduces cost, builds loyalty, and boosts engagement. Recommendation: Let users upload stories, vote playlists, and earn “creator badges”. Add a content moderation dashboard.</p>	CEO	0%	11/28/25	12/5/25
Evaluation					
Monitor progress	<p>Measurement is key to validating business viability. Recommendation: Track:</p> <p>Daily Active Users</p> <p>Conversion Rate (free → paid)</p>	CEO	0%	11/28/25	12/28/25

	Revenue per User (ARPU)				
	Content consumption time				
	Client retention (B2B)				
Track expenses	Monitoring expenditures against the budget ensures financial control and helps detect any cost deviations early, enabling timely corrective actions.	CEO	0%	11/28/25	12/28/25
Evaluate progress	Regular progress evaluation helps measure performance against goals, detect delays, and assess whether the project is on track.	CEO	0%	11/28/25	12/28/25
Address risks	Continuously addressing emerging risks ensures the project remains resilient and adaptive to changes, minimizing negative impacts.	CEO	0%	11/28/25	12/28/25
Gather feedback	Collecting stakeholder and team feedback allows for continuous improvement, ensures user needs are met, and supports informed decision-making for next steps or future projects.	CEO	0%	11/28/25	12/28/25

V. CONCLUSION AND RECOMMENDATION

V.1. Conclusion

The findings of this research highlight the following key conclusions:

- **Alignment with Customer Needs through Problem-Solution Fit**

The research successfully established that LOUD’s offerings—particularly its platform for radio automation (AirCast), multi-platform content distribution (), monetization tools (Airtime), and experiential content (Soundsight)—address fundamental customer jobs and expectations. These include:

- Access to affordable, easy-to-use, and stable media platforms.
- Desire for emotionally resonant content (educational, relaxing, entertaining).
- Support for both individual and institutional broadcasting needs.

However, while **problem-solution fit** has been achieved, LOUD has not yet reached full **product-market fit** or **business model fit**, due to persistent technical, experiential, and strategic issues.

- This study answers both research questions thoroughly:

RQ1: How can the company create value for its products and offer it to customers?

- By using VPD, the research identified specific **customer jobs** (e.g., desire for relaxing content, educational media, easy access), **pains** (unstable app, outdated UI, lack of content), and **gains** (practical, affordable, emotionally engaging experiences).
- LOUD’s existing value proposition—supporting **digital and social transformation** of radio—partially meets these needs but requires refinement in usability, segmentation, and user experience.
- The value they have in B2C Segments are :LOUD provides B2C value by being an affordable, accessible, and emotionally supportive media platform that integrates content, functionality, and design into one user-centric digital space. This complements LOUD’s mission of not just

digital innovation, but meaningful social transformation in the media consumption experience.

- While in the B2B Segments are LOUD delivers value by enabling efficient, professional, and adaptive broadcasting experiences through digital platforms—while fostering social transformation through inclusivity, clear audience insights, and enhanced listener engagement.
- A “Problem-Solution Fit” was achieved, showing the platform is addressing real problems but hasn’t yet reached optimal user traction or loyalty.

RQ2: What are the product and service innovations that can be implemented for the company?

Using the Ten Types of Innovation, several innovation directions were recommended:

- **Product Innovation:** A seamless, ad-free, integrated platform with intuitive design.
 - **Service Innovation:** Features such as custom audio content (e.g., children’s bedtime stories, educational podcasts).
 - **Customer Engagement:** Clear B2B vs B2C segmentation, bundled pricing for families/students, personalized UX.
 - **Profit Model:** Freemium offerings with upsell opportunities and subscription bundles.
 - **Channel Innovation:** Expansion through mobile, web, and potential OTT platforms.
- **Gaps in User Experience and Platform Stability**

Despite offering a promising set of features and digital transformation tools, LOUD’s current application faces critical challenges:

- Poor user interface (described as outdated and cluttered).
- Frequent crashes and performance instability.
- Lack of focused, updated, and personalized content.
- Confusing brand positioning between B2B and B2C markets.

- These weaknesses undermine user satisfaction and inhibit wider adoption, especially in the increasingly competitive and experience-driven digital media landscape.
- **Insights from Customer-Centric Analysis Drive Innovation Strategy**
Through qualitative interviews and thematic analysis (using the Gioia method), the study found that customers value:
 - Practical and multifunctional platforms.
 - Affordable pricing (with demand for bundling and shared use).
 - Emotional benefits such as calm, knowledge, entertainment, and family engagement.
 - These insights enabled the formulation of a customer-driven innovation roadmap to reposition LOUD as a relevant, human-centered platform.
- **Integrated Innovation Value Framework (IIVF) as a Strategic Tool**
The IIVF, which combines VPD and Ten Types of Innovation, proved to be an effective framework for diagnosing strategic gaps and designing comprehensive solutions. This framework:
 - Anchored innovation in real customer pains, gains, and jobs.
 - Encouraged holistic innovation, not only in product but also in profit models, customer engagement, channels, and networks.
 - Facilitated continuous adaptation and organizational learning for sustainable growth.
- **Strategic Opportunity to Reposition LOUD**
LOUD stands at a pivotal juncture. With a strong foundation in broadcasting technology and a socially empowering mission, it has the potential to reposition itself not just as a media platform, but as a **digital enabler** for communities, institutions, and everyday users.
To capitalize on this, LOUD must transition from internal assumptions and fragmented development toward a **structured, insight-driven innovation cycle**
- **The Business Solution Aligns Well with the Issues**
The business solution aligns well with the core issues and provides a robust, customer-centric, and innovation-driven path forward. The approach goes

beyond surface-level fixes. It offers a strategic transformation roadmap that integrates product, experience, business model, and organizational learning. If implemented effectively, this solution can help LOUD regain relevance, stabilize its revenue, and unlock long-term sustainable growth.

The research outlines a forward-looking innovation strategy by:

- Institutionalizing Customer Insight into Innovation Cycles
- Encouraging Long-Term Business Model Maturity
- Building a Scalable Innovation Culture
- Opening Up Future Market Opportunities

V. 2. Recommendation

LOUD Inovasi has reimagined its purpose—not just as a streaming service, but as a connector of stories, music, and communities. Responding to shifting user expectations, LOUD must evolve in design, content, and structure.

1. Product First: UI/UX + Stability

A clean, intuitive UI/UX and cross-platform technical reliability (Android, iOS, web) are foundational. No more crashes or outdated interfaces—trust begins with performance.

2. Purposeful Content

Users don't just want content—they want meaningful content. LOUD will focus on curated playlists, audiobooks, and local storytelling with a strong cultural and emotional resonance, supported by partnerships with creators and institutions.

3. Unified Experience, Broader Scope

LOUD aims to become a one-stop digital media hub—integrating music, radio, podcasts, and communities in one seamless experience that reflects diverse rhythms of life.

4. Clear B2B vs B2C Offerings

Segmentation is critical.

- B2B: Tools for smart broadcasting (automation, analytics, multi-region reach)
- B2C: Affordable, personalized content for entertainment, learning, and well-being
- LOUD's core identity lies in uplifting local voices, not competing with global platforms.

5. Structured Innovation with Ten Types Framework

- Modular features (e.g., CalmCast, EduCast)
- Tiered pricing (student/family plans)
- Multi-channel distribution (TV box, social media, mobile)
- Innovation means building a community—not just features—through co-creation and gamified engagement.

6. Strategic Partnerships

Growth requires collaboration—with institutions (RRI, BKKBN) and local content creators. Enabling third-party contributions will turn LOUD into a creator ecosystem.

7. Embedding Innovation with IIVF

Cross-functional innovation teams, continuous feedback loops, and metrics like NPS, ARPU, and churn will guide LOUD's evolution.

8. AI-Powered Personalization

Following global best practices, LOUD will implement AI-based content personalization, enabling behavior- and mood-based recommendations to drive deeper engagement.

9. Future Research Directions

- Quantitative validation of IIVF
- Longitudinal impact studies
- Cross-sector comparative studies

10. Others Recommendation

- Empowering User-Generated Content through LOUD Creator Studio to tap into the grassroots content movement and amplify engagement.
- Implementing Smart Analytics Dashboards for radio partners to boost monetization opportunities and deepen B2B relationships.
- Launching LOUD EduCast, a dedicated program for education institutions, which can open a new and socially impactful user segment.

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Appendix 1 Sales Report of LOUD Innovation 2017-2024

No.	Nama Paket Pekerjaan	Lokasi	Pemberi Tugas/Penggunaan Jasa		Durasi	Nilai (Rp)
			Nama	Alamat		
2024						
1	Jasa Sewa Platform Mobile application dan Program Automation LPP RRI Tahun Anggaran 2023	Jakarta	Kantor Pusat RRI Lembaga Penyiaran Publik Radio Republik	Jl Merdeka Barat 4-5 Jakarta Pusat	12 bulan	2.478.630.000
2023						
1	Penayangan Iklan Indihome di Radio Daerah	Jakarta	MD Media TELKOM	Telkom Landmark Tower 18th floor, Jl. Jend Gatot Subroto Kav.52, Jakarta 12710	1 bulan	89.743.500
2	Penayangan Iklan Indihome di Radio Daerah	Jakarta	MD Media TELKOM	Telkom Landmark Tower 18th floor, Jl. Jend Gatot Subroto Kav.52, Jakarta 12710	1 bulan	89.743.500
3	Penayangan Iklan Indihome di Radio Daerah	Jakarta	MD Media TELKOM	Telkom Landmark Tower 18th floor, Jl. Jend Gatot Subroto Kav.52, Jakarta 12710	1 bulan	53.900.000
4	Penayangan Iklan Indihome di Radio Daerah	Jakarta	MD Media TELKOM	Telkom Landmark Tower 18th floor, Jl. Jend Gatot Subroto Kav.52, Jakarta 12710	1 bulan	59.829.000

No.	Nama Paket Pekerjaan	Lokasi	Pemberi Tugas/Penggunaan Jasa		Durasi	Nilai (Rp)
			Nama	Alamat		
5	Penayangan Iklan Indihome di Radio Daerah	Jakarta	MD Media TELKOM	Telkom Landmark Tower 18th floor, Jl. Jend Gatot Subroto Kav.52, Jakarta 12710	1 bulan	59.829.000
6	Penayangan Iklan Indihome di Radio Daerah	Jakarta	MD Media TELKOM	Telkom Landmark Tower 18th floor, Jl. Jend Gatot Subroto Kav.52, Jakarta 12710	1 bulan	358.974.000
7	Penyediaan Manage Service BAKTI Podcast sebagai Kanal Literasi Digital dan Optimalisasi Internet di Daerah 3T	Jakarta	Badan Aksesibilitas Telekomunikasi dan Informasi (BAKTI) KOMINFO	Gd. Menara Merdeka Lt.9, Jl. Budi Kemuliaan 1 No.2, Jakarta 10110	12 bulan	979.568.340
8	Jasa rekaman Video untuk program pembuatan konten digital PT ANTAM .Tbk	Jakarta	PT Multi Media Komunika Ikon	Ruko Jatiwaringin Junction, Jl Jatiwaringin raya No.24 Jakarta Timur 13620	25 hari	63.603.000
9	SIMEDSOS KPU		PT Multi Media Komunika Ikon	Ruko Jatiwaringin Junction, Jl Jatiwaringin raya No.24 Jakarta Timur 13620		880.618.500

No.	Nama Paket Pekerjaan	Lokasi	Pemberi Tugas/Penggunaan Jasa		Durasi	Nilai (Rp)
			Nama	Alamat		
10	Jasa Sewa Platform Mobile application dan Program Automation LPP RRI Tahun Anggaran 2023	Jakarta	Kantor Pusat RRI Lembaga Penyiaran Publik Radio Republik	Jl Merdeka Barat 4-5 Jakarta Pusat	12 bulan	2.375.666.400
11	Jasa Sewa Kanal Spesial RRI Komunitas Kanal UMKM	Jakarta	Kantor Pusat RRI Lembaga Penyiaran Publik Radio Republik	Jl Merdeka Barat 4-5 Jakarta Pusat	12 bulan	173.850.420
12	Penyediaan Jasa Svava Soundsight untuk Maxx Store & Gerai Baby Shop (27 Gerai)	Jakarta	PT XTrend Marketing Inisiatif	Pondok Pinang Center, Blok A No.24, Jl. Ciputat Raya, Pondok Pinang, Kebayoran Lama, Jakarta Selatan	12 bulan	78.171.750
13	Jasa Sewa Platform Teknologi, Support dan Pengelolaan Operasional Radio Be Indonesia Radio Tahun 2023	Jakarta	Badan Kependudukan dan Keluarga Berencana Nasional (BKKBN)	Jl. Permata No.1, Halim Perdanakusuma, Jakarta Timur 13650	9 bulan	224.850.000
14	Produksi Talkshow/Vodcast Waktu Indonesia Berencana (WIB) eps 1 (tema: Akselerasi Program Percepatan	Jakarta	Badan Kependudukan dan Keluarga Berencana Nasional (BKKBN)	Jl. Permata No.1, Halim Perdanakusuma, Jakarta Timur 13650	1 bulan	49.950.000

No.	Nama Paket Pekerjaan	Lokasi	Pemberi Tugas/Penggunaan Jasa		Durasi	Nilai (Rp)
			Nama	Alamat		
	Penurunan Stunting) dan eps 2 (tema: Apa Itu Stunting?) tahun 2023					
15	Produksi Talkshow/Vodcast Waktu Indonesia Berencana (WIB) eps 3 (tema: Romantisme Hubungan Remaja dan Pernikahan Dini) & episode 4 (tema: Premarital Check Up) tahun 2023	Jakarta	Badan Kependudukan dan Keluarga Berencana Nasional (BKKBN)	Jl. Permata No.1, Halim Perdanakusuma, Jakarta Timur 13650	1 bulan	49.950.000
16	Produksi Talkshow/Vodcast Waktu Indonesia Berencana (WIB) eps 11 (tema: Anak Gemuk Belum Tentu Sehat) & episode 12 (tema: Peduli Lansia, Rawat Martabat Bangsa) tahun 2023	Jakarta	Badan Kependudukan dan Keluarga Berencana Nasional (BKKBN)	Jl. Permata No.1, Halim Perdanakusuma, Jakarta Timur 13650	1 bulan	49.950.000

No.	Nama Paket Pekerjaan	Lokasi	Pemberi Tugas/Penggunaan Jasa		Durasi	Nilai (Rp)
			Nama	Alamat		
17	Produksi Talkshow/Vodcast Waktu Indonesia Berencana (WIB) eps 15 (tema: Menenal KB dan Kesehatan Reproduksi) tahun 2023	Jakarta	Badan Kependudukan dan Keluarga Berencana Nasional (BKKBN)	Jl. Permata No.1, Halim Perdanakusuma, Jakarta Timur 13650	1 bulan	25.000.000
18	Belanja Jasa Publikasi Kominfo Pemprov JATENG	Jawa Tengah	Dinas Komunikasi & Informatika Provinsi Jateng	Jl. Menteri Soepeno I Nomor 2 Semarang Semarang Selatan, Kota Semarang, Jawa Tengah.	1 bulan	49.500.000
19	Belanja Jasa Publikasi Kominfo Pemprov JATENG	Jawa Tengah	Dinas Komunikasi & Informatika Provinsi Jateng	Jl. Menteri Soepeno I Nomor 2 Semarang Semarang Selatan, Kota Semarang, Jawa Tengah.	1 bulan	39.500.000
20	Pengembangan dan Implementasi Sistem Aplikasi PKS NDCC	Bandung	PT Zamrud Khatulistiwa Technology	Jl Bungur No 9 Bandung	12 bulan	5.439.000.000
21	Kerja Sama Implementasi Transformasi Digital	KUTIM	Kepala UPT RPD Kutai Timur(Dinas Komunikasi Dan	Sulawesi RT.21 No.08 Sangatta Kutim	12 bulan	13.320.000

No.	Nama Paket Pekerjaan	Lokasi	Pemberi Tugas/Penggunaan Jasa		Durasi	Nilai (Rp)
			Nama	Alamat		
	Radio Berbasis Suara Platform.		informatika Persandian dan Statistika)			
22	Kerja Sama Pengembangan dan Operasional Support Implementasi Sistem Aplikasi PKS NDCC	Bandung	PT Zamrud Khatulistiwa Technology	Jl. Bungur No. 9, Kel. Cipedes, Kec. Sukajadi, Kota Bandung	9 bulan	5.439.000.000
						16.643.517.410
2022						
1	Penayangan Iklan Indihome di Radio Daerah	Jakarta	MD Media TELKOM	Telkom Landmark Tower 18th floor, Jl. Jend Gatot Subroto Kav.52, Jakarta 12710	1 bulan	54.023.617
2	Penayangan Iklan Indihome di Radio Daerah	Jakarta	MD Media TELKOM	Telkom Landmark Tower 18th floor, Jl. Jend Gatot Subroto Kav.52, Jakarta 12710	1 bulan	54.023.617
3	Penayangan Iklan Indihome di Radio Daerah	Jakarta	MD Media TELKOM	Telkom Landmark Tower 18th floor, Jl. Jend Gatot Subroto Kav.52, Jakarta 12710	1 bulan	53.536.918

No.	Nama Paket Pekerjaan	Lokasi	Pemberi Tugas/Penggunaan Jasa		Durasi	Nilai (Rp)
			Nama	Alamat		
4	Penayangan Iklan Indihome di Radio Daerah	Jakarta	MD Media TELKOM	Telkom Landmark Tower 18th floor, Jl. Jend Gatot Subroto Kav.52, Jakarta 12710	1 bulan	53.536.918
5	Penayangan Iklan Indihome di Radio Daerah	Jakarta	MD Media TELKOM	Telkom Landmark Tower 18th floor, Jl. Jend Gatot Subroto Kav.52, Jakarta 12710	1 bulan	53.536.918
6	Penyediaan Manage Service BAKTI Podcast sebagai Kanal Literasi Digital dan Optimalisasi Internet di Daerah 3T	Jakarta	Badan Aksesibilitas Telekomunikasi dan Informasi (BAKTI) KOMINFO	Gd. Menara Merdeka Lt.9, Jl. Budi Kemuliaan 1 No.2, Jakarta 10110	12 bulan	981.860.000
7	Lisensi Bale Aspirasi		PT Multi Media Komunika Ikon	Ruko Jatiwaringin Junction, Jl Jatiwaringin raya No.24 Jakarta Timur 13620		1.110.000.000
						2.360.517.988
2021						
7	Penyediaan dan Pemanfaatan Kanal Podcast untuk Literasi Digital sebagai	Jakarta	Badan Aksesibilitas Telekomunikasi dan Informasi (BAKTI) KOMINFO	Gd. Menara Merdeka Lt.9, Jl. Budi Kemuliaan 1 No.2, Jakarta 10110	7 bulan	964.480.000

No.	Nama Paket Pekerjaan	Lokasi	Pemberi Tugas/Penggunaan Jasa		Durasi	Nilai (Rp)
			Nama	Alamat		
	Optimalisasi Internet di Daerah 3T					
8	Spot Iklan Layanan Masyarakat Hari Keluarga Nasional (HARGANAS)	Jakarta	Badan Kependudukan dan Keluarga Berencana Nasional (BKKBN)	Jl. Permata No.1, Halim Perdanakusuma, Jakarta Timur 13650	3 hari	49.821.750
9	Pencegahan Stunting (versi 1)	Jakarta	Badan Kependudukan dan Keluarga Berencana Nasional (BKKBN)	Jl. Permata No.1, Halim Perdanakusuma, Jakarta Timur 13650	1 bulan	49.918.000
10	Spot Iklan Layanan Masyarakat tentang Pencegahan Stunting	Jakarta	Badan Kependudukan dan Keluarga Berencana Nasional (BKKBN)	Jl. Permata No.1, Halim Perdanakusuma, Jakarta Timur 13650	3 hari	49.350.237
11	Talkshow Waktu Indonesia Berencana, Cegah Stunting	Jakarta	Badan Kependudukan dan Keluarga Berencana Nasional (BKKBN)	Jl. Permata No.1, Halim Perdanakusuma, Jakarta Timur 13650	1 bulan	49.995.000
12	Waktu Indonesia Berencana - Pencegahan Stunting	Jakarta	Badan Kependudukan dan Keluarga Berencana Nasional (BKKBN)	Jl. Permata No.1, Halim Perdanakusuma, Jakarta Timur 13650	1 bulan	198.000.000

No.	Nama Paket Pekerjaan	Lokasi	Pemberi Tugas/Penggunaan Jasa		Durasi	Nilai (Rp)
			Nama	Alamat		
13	Penayangan Iklan Indihome di Radio Daerah	Jakarta	MD Media TELKOM	Wisma Aldiron Dirgantara Lt.2, Jl. Gatot Subroto Kav.72 Pancoran, Jakarta Selatan 12780	1 bulan	41.195.000
14	Penayangan Iklan Indihome di Radio Daerah	Jakarta	MD Media TELKOM	Wisma Aldiron Dirgantara Lt.2, Jl. Gatot Subroto Kav.72 Pancoran, Jakarta Selatan 12780	1 bulan	41.195.000
15	Penayangan Iklan Indihome di Radio Daerah	Jakarta	MD Media TELKOM	Wisma Aldiron Dirgantara Lt.2, Jl. Gatot Subroto Kav.72 Pancoran, Jakarta Selatan 12780	1 bulan	41.195.000
16	Penayangan Iklan Indihome di Radio Daerah	Jakarta	MD Media TELKOM	Wisma Aldiron Dirgantara Lt.2, Jl. Gatot Subroto Kav.72 Pancoran, Jakarta Selatan 12780	1 bulan	41.195.000
17	Penayangan Iklan Indihome di Radio Daerah	Jakarta	MD Media TELKOM	Wisma Aldiron Dirgantara Lt.2, Jl. Gatot Subroto Kav.72 Pancoran, Jakarta Selatan 12780	1 bulan	41.195.000

No.	Nama Paket Pekerjaan	Lokasi	Pemberi Tugas/Penggunaan Jasa		Durasi	Nilai (Rp)
			Nama	Alamat		
18	Penayangan Iklan Indihome di Radio Daerah	Jakarta	MD Media TELKOM	Wisma Aldiron Dirgantara Lt.2, Jl. Gatot Subroto Kav.72 Pancoran, Jakarta Selatan 12780	1 bulan	41.195.000
19	Penayangan Iklan Indihome di Radio Daerah	Jakarta	MD Media TELKOM	Wisma Aldiron Dirgantara Lt.2, Jl. Gatot Subroto Kav.72 Pancoran, Jakarta Selatan 12780	1 bulan	41.195.000
20	Penayangan Iklan Indihome di Radio Daerah	Jakarta	MD Media TELKOM	Wisma Aldiron Dirgantara Lt.2, Jl. Gatot Subroto Kav.72 Pancoran, Jakarta Selatan 12780	1 bulan	41.195.000
21	Penayangan Iklan Indihome di Radio Daerah	Jakarta	MD Media TELKOM	Wisma Aldiron Dirgantara Lt.2, Jl. Gatot Subroto Kav.72 Pancoran, Jakarta Selatan 12780	1 bulan	41.195.000
22	Penayangan Iklan Indihome di Radio Daerah	Jakarta	MD Media TELKOM	Wisma Aldiron Dirgantara Lt.2, Jl. Gatot Subroto Kav.72 Pancoran, Jakarta Selatan 12780	1 bulan	41.195.000

No.	Nama Paket Pekerjaan	Lokasi	Pemberi Tugas/Penggunaan Jasa		Durasi	Nilai (Rp)
			Nama	Alamat		
23	Penayangan Iklan Indihome di Radio Daerah	Jakarta	MD Media TELKOM	Wisma Aldiron Dirgantara Lt.2, Jl. Gatot Subroto Kav.72 Pancoran, Jakarta Selatan 12780	1 bulan	41.195.000
24	Penayangan Iklan Indihome di Radio Daerah	Jakarta	MD Media TELKOM	Wisma Aldiron Dirgantara Lt.2, Jl. Gatot Subroto Kav.72 Pancoran, Jakarta Selatan 12780	1 bulan	41.195.000
25	Spot & Talkshow PT Pos Indonesia versi "Berkah Ramadhan"	Bandung	PT Pos Indonesia (Persero)	Gd. Wahana Bakti Pos Jl. Banda No.30, Bandung	1 bulan	285.012.145
26	Penyediaan Jasa Svava Soundsight untuk 10 Maxx Store & 3 Gerai Baby Shop	Jakarta	PT XTrend Marketing Inisiatif	Pondok Pinang Center, Blok A No.24, Jl. Ciputat Raya, Pondok Pinang, Kebayoran Lama, Jakarta Selatan	12 bulan	30.375.000
27	Penyediaan Jasa Svava Soundsight untuk 101 Gerai KFC pada Inline Store	Jakarta	PT XTrend Marketing Inisiatif	Pondok Pinang Center, Blok A No.24, Jl. Ciputat Raya, Pondok Pinang, Kebayoran Lama, Jakarta Selatan	12 bulan	226.479.000
						2.397.771.132
2020						

No.	Nama Paket Pekerjaan	Lokasi	Pemberi Tugas/Penggunaan Jasa		Durasi	Nilai (Rp)
			Nama	Alamat		
28	Promosi KIE Melalui Platform Radio BKKBN (Online dan On Air) Phase II - Pelatihan Broadcasting, Pendampingan, dan Pengelolaan BE Indonesia Radio	Jakarta	Badan Kependudukan dan Keluarga Berencana Nasional (BKKBN)	Jl. Permata No.1, Halim Perdanakusuma, Jakarta Timur 13650	3 bulan	198.000.000
29	Promosi KIE Melalui Platform Radio BKKBN (Online dan On Air)	Jakarta	Badan Kependudukan dan Keluarga Berencana Nasional (BKKBN)	Jl. Permata No.1, Halim Perdanakusuma, Jakarta Timur 13650	10 hari	198.660.000
30	Penayangan Iklan Indihome di Radio Jakarta	Jakarta	MD Media TELKOM	Wisma Aldiron Dirgantara Lt.2, Jl. Gatot Subroto Kav.72 Pancoran, Jakarta Selatan 12780	1 bulan	29.199.500
31	Penayangan Iklan Indihome di Radio Daerah	Jakarta	MD Media TELKOM	Wisma Aldiron Dirgantara Lt.2, Jl. Gatot Subroto Kav.72 Pancoran, Jakarta Selatan 12780	1 bulan	45.000.421
32	Penayangan Iklan Indihome di Radio Jakarta	Jakarta	MD Media TELKOM	Wisma Aldiron Dirgantara Lt.2, Jl. Gatot Subroto Kav.72	1 bulan	29.199.500

No.	Nama Paket Pekerjaan	Lokasi	Pemberi Tugas/Penggunaan Jasa		Durasi	Nilai (Rp)
			Nama	Alamat		
				Pancoran, Jakarta Selatan 12780		
33	Penayangan Iklan Indihome di Radio Daerah	Jakarta	MD Media TELKOM	Wisma Aldiron Dirgantara Lt.2, Jl. Gatot Subroto Kav.72 Pancoran, Jakarta Selatan 12780	1 bulan	45.000.421
34	Penayangan Iklan Indihome di Radio Jakarta	Jakarta	MD Media TELKOM	Wisma Aldiron Dirgantara Lt.2, Jl. Gatot Subroto Kav.72 Pancoran, Jakarta Selatan 12780	1 bulan	29.199.500
35	Penayangan Iklan Indihome di Radio Daerah	Jakarta	MD Media TELKOM	Wisma Aldiron Dirgantara Lt.2, Jl. Gatot Subroto Kav.72 Pancoran, Jakarta Selatan 12780	1 bulan	45.000.421
36	Penayangan Iklan Indihome di Radio Jakarta	Jakarta	MD Media TELKOM	Wisma Aldiron Dirgantara Lt.2, Jl. Gatot Subroto Kav.72 Pancoran, Jakarta Selatan 12780	1 bulan	29.199.500

No.	Nama Paket Pekerjaan	Lokasi	Pemberi Tugas/Penggunaan Jasa		Durasi	Nilai (Rp)
			Nama	Alamat		
37	Penayangan Iklan Indihome di Radio Daerah	Jakarta	MD Media TELKOM	Wisma Aldiron Dirgantara Lt.2, Jl. Gatot Subroto Kav.72 Pancoran, Jakarta Selatan 12780	1 bulan	45.000.421
38	Penayangan Iklan Indihome di Radio Jakarta	Jakarta	MD Media TELKOM	Wisma Aldiron Dirgantara Lt.2, Jl. Gatot Subroto Kav.72 Pancoran, Jakarta Selatan 12780	1 bulan	29.199.500
39	Penayangan Iklan Indihome di Radio Daerah	Jakarta	MD Media TELKOM	Wisma Aldiron Dirgantara Lt.2, Jl. Gatot Subroto Kav.72 Pancoran, Jakarta Selatan 12780	1 bulan	45.000.421
40	Penayangan Iklan Indihome di Radio Jakarta	Jakarta	MD Media TELKOM	Wisma Aldiron Dirgantara Lt.2, Jl. Gatot Subroto Kav.72 Pancoran, Jakarta Selatan 12780	1 bulan	29.199.500
41	Penayangan Iklan Indihome di Radio Daerah	Jakarta	MD Media TELKOM	Wisma Aldiron Dirgantara Lt.2, Jl. Gatot Subroto Kav.72 Pancoran, Jakarta Selatan 12780	1 bulan	45.000.421

No.	Nama Paket Pekerjaan	Lokasi	Pemberi Tugas/Penggunaan Jasa		Durasi	Nilai (Rp)
			Nama	Alamat		
42	Penayangan Iklan Indihome di Radio Jakarta	Jakarta	MD Media TELKOM	Wisma Aldiron Dirgantara Lt.2, Jl. Gatot Subroto Kav.72 Pancoran, Jakarta Selatan 12780	1 bulan	29.199.500
43	Penayangan Iklan Indihome di Radio Daerah	Jakarta	MD Media TELKOM	Wisma Aldiron Dirgantara Lt.2, Jl. Gatot Subroto Kav.72 Pancoran, Jakarta Selatan 12780	1 bulan	45.000.421
44	Penayangan Iklan Indihome di Radio Jakarta	Jakarta	MD Media TELKOM	Wisma Aldiron Dirgantara Lt.2, Jl. Gatot Subroto Kav.72 Pancoran, Jakarta Selatan 12780	1 bulan	58.399.000
45	Penayangan Iklan Indihome di Radio Daerah	Jakarta	MD Media TELKOM	Wisma Aldiron Dirgantara Lt.2, Jl. Gatot Subroto Kav.72 Pancoran, Jakarta Selatan 12780	1 bulan	45.000.421
46	Penayangan Iklan Indihome di Radio Jakarta	Jakarta	MD Media TELKOM	Wisma Aldiron Dirgantara Lt.2, Jl. Gatot Subroto Kav.72 Pancoran, Jakarta Selatan 12780	1 bulan	58.399.000

No.	Nama Paket Pekerjaan	Lokasi	Pemberi Tugas/Penggunaan Jasa		Durasi	Nilai (Rp)
			Nama	Alamat		
47	Penayangan Iklan Indihome di Radio Daerah	Jakarta	MD Media TELKOM	Wisma Aldiron Dirgantara Lt.2, Jl. Gatot Subroto Kav.72 Pancoran, Jakarta Selatan 12780	1 bulan	45.000.421
48	Penayangan Iklan Indihome di Radio Jakarta	Jakarta	MD Media TELKOM	Wisma Aldiron Dirgantara Lt.2, Jl. Gatot Subroto Kav.72 Pancoran, Jakarta Selatan 12780	1 bulan	58.399.000
49	Penayangan Iklan Indihome di Radio Daerah	Jakarta	MD Media TELKOM	Wisma Aldiron Dirgantara Lt.2, Jl. Gatot Subroto Kav.72 Pancoran, Jakarta Selatan 12780	1 bulan	45.000.421
50	Penayangan Iklan Indihome di Radio Jakarta	Jakarta	MD Media TELKOM	Wisma Aldiron Dirgantara Lt.2, Jl. Gatot Subroto Kav.72 Pancoran, Jakarta Selatan 12780	1 bulan	58.399.000
51	Penayangan Iklan Indihome di Radio Daerah	Jakarta	MD Media TELKOM	Wisma Aldiron Dirgantara Lt.2, Jl. Gatot Subroto Kav.72 Pancoran, Jakarta Selatan 12780	1 bulan	45.000.421

No.	Nama Paket Pekerjaan	Lokasi	Pemberi Tugas/Penggunaan Jasa		Durasi	Nilai (Rp)
			Nama	Alamat		
52	Penyediaan Jasa Svara Soundsight untuk 103 Gerai KFC, 1 Gerai Naughty bt Nature, dan 1 Gerai Taco Bell pada Free Standing	Jakarta	PT XTrend Marketing Inisiatif	Pondok Pinang Center, Blok A No.24, Jl. Ciputat Raya, Pondok Pinang, Kebayoran Lama, Jakarta Selatan	18 bulan	304.788.000
53	Iklan Widya Wicara di 100 channel radio - Tier 1 di seluruh Indonesia	Jakarta	PT Widya Informasi Nusantara	Jl. Tangkas Baru Blok E No. 2, Karet Semanggi, Jakarta Selatan	1 bulan	197.093.820
						1.831.538.951
2019						
54	Penayangan iklan KFC di Radio Pantura	Jakarta	PT XTrend Marketing Inisiatif	Pondok Pinang Center, Blok A No.24, Jl. Ciputat Raya, Pondok Pinang, Kebayoran Lama, Jakarta Selatan		141.010.100
55	Penayangan Iklan Indihome di Radio Jakarta	Jakarta	MD Media TELKOM	Wisma Aldiron Dirgantara Lt.2, Jl. Gatot Subroto Kav.72 Pancoran, Jakarta Selatan 12780	1 bulan	58.410.000

No.	Nama Paket Pekerjaan	Lokasi	Pemberi Tugas/Penggunaan Jasa		Durasi	Nilai (Rp)
			Nama	Alamat		
56	Penayangan Iklan Indihome di Radio Daerah	Jakarta	MD Media TELKOM	Wisma Aldiron Dirgantara Lt.2, Jl. Gatot Subroto Kav.72 Pancoran, Jakarta Selatan 12780	1 bulan	45.000.421
57	Penayangan Iklan Indihome di Radio Jakarta	Jakarta	MD Media TELKOM	Wisma Aldiron Dirgantara Lt.2, Jl. Gatot Subroto Kav.72 Pancoran, Jakarta Selatan 12780	1 bulan	58.410.000
58	Penayangan Iklan Indihome di Radio Daerah	Jakarta	MD Media TELKOM	Wisma Aldiron Dirgantara Lt.2, Jl. Gatot Subroto Kav.72 Pancoran, Jakarta Selatan 12780	1 bulan	45.000.421
59	Penayangan Iklan Indihome di Radio Jakarta	Jakarta	MD Media TELKOM	Wisma Aldiron Dirgantara Lt.2, Jl. Gatot Subroto Kav.72 Pancoran, Jakarta Selatan 12780	1 bulan	58.410.000
60	Penayangan Iklan Indihome di Radio Daerah	Jakarta	MD Media TELKOM	Wisma Aldiron Dirgantara Lt.2, Jl. Gatot Subroto Kav.72 Pancoran, Jakarta Selatan 12780	1 bulan	44.464.702

No.	Nama Paket Pekerjaan	Lokasi	Pemberi Tugas/Penggunaan Jasa		Durasi	Nilai (Rp)
			Nama	Alamat		
61	Penayangan Iklan Indihome di Radio Jakarta	Jakarta	MD Media TELKOM	Wisma Aldiron Dirgantara Lt.2, Jl. Gatot Subroto Kav.72 Pancoran, Jakarta Selatan 12780	1 bulan	58.410.000
62	Penayangan Iklan Indihome di Radio Daerah	Jakarta	MD Media TELKOM	Wisma Aldiron Dirgantara Lt.2, Jl. Gatot Subroto Kav.72 Pancoran, Jakarta Selatan 12780	1 bulan	44.464.702
63	Penayangan Iklan Indihome di Radio Jakarta	Jakarta	MD Media TELKOM	Wisma Aldiron Dirgantara Lt.2, Jl. Gatot Subroto Kav.72 Pancoran, Jakarta Selatan 12780	1 bulan	58.410.000
64	Penayangan Iklan Indihome di Radio Daerah	Jakarta	MD Media TELKOM	Wisma Aldiron Dirgantara Lt.2, Jl. Gatot Subroto Kav.72 Pancoran, Jakarta Selatan 12780	1 bulan	44.464.702
65	Penayangan Iklan Indihome di Radio Jakarta	Jakarta	MD Media TELKOM	Wisma Aldiron Dirgantara Lt.2, Jl. Gatot Subroto Kav.72 Pancoran, Jakarta Selatan 12780	1 bulan	58.410.000

No.	Nama Paket Pekerjaan	Lokasi	Pemberi Tugas/Penggunaan Jasa		Durasi	Nilai (Rp)
			Nama	Alamat		
66	Penayangan Iklan Indihome di Radio Daerah	Jakarta	MD Media TELKOM	Wisma Aldiron Dirgantara Lt.2, Jl. Gatot Subroto Kav.72 Pancoran, Jakarta Selatan 12780	1 bulan	45.000.421
67	Penayangan Iklan Indihome di Radio Jakarta	Jakarta	MD Media TELKOM	Wisma Aldiron Dirgantara Lt.2, Jl. Gatot Subroto Kav.72 Pancoran, Jakarta Selatan 12780	1 bulan	58.410.000
68	Penayangan Iklan Indihome di Radio Daerah	Jakarta	MD Media TELKOM	Wisma Aldiron Dirgantara Lt.2, Jl. Gatot Subroto Kav.72 Pancoran, Jakarta Selatan 12780	1 bulan	45.000.421
69	Penayangan Iklan Indihome di Radio Jakarta	Jakarta	MD Media TELKOM	Wisma Aldiron Dirgantara Lt.2, Jl. Gatot Subroto Kav.72 Pancoran, Jakarta Selatan 12780	1 bulan	58.410.000
70	Penayangan Iklan Indihome di Radio Daerah	Jakarta	MD Media TELKOM	Wisma Aldiron Dirgantara Lt.2, Jl. Gatot Subroto Kav.72 Pancoran, Jakarta Selatan 12780	1 bulan	45.000.421

No.	Nama Paket Pekerjaan	Lokasi	Pemberi Tugas/Penggunaan Jasa		Durasi	Nilai (Rp)
			Nama	Alamat		
71	Penayangan Iklan Indihome di Radio Daerah	Jakarta	MD Media TELKOM	Wisma Aldiron Dirgantara Lt.2, Jl. Gatot Subroto Kav.72 Pancoran, Jakarta Selatan 12780	1 bulan	43.393.263
72	Penayangan Iklan Indihome di Radio Daerah	Jakarta	MD Media TELKOM	Wisma Aldiron Dirgantara Lt.2, Jl. Gatot Subroto Kav.72 Pancoran, Jakarta Selatan 12780	1 bulan	43.393.263
73	Penayangan Iklan Indihome di Radio Daerah	Jakarta	MD Media TELKOM	Wisma Aldiron Dirgantara Lt.2, Jl. Gatot Subroto Kav.72 Pancoran, Jakarta Selatan 12780	1 bulan	43.393.263
2018						
74	Penayangan Iklan Indihome di Radio Daerah	Jakarta	MD Media TELKOM	Wisma Aldiron Dirgantara Lt.2, Jl. Gatot Subroto Kav.72 Pancoran, Jakarta Selatan 12780	1 bulan	48.750.456
75	Penayangan Iklan Indihome di Radio Daerah	Jakarta	MD Media TELKOM	Wisma Aldiron Dirgantara Lt.2, Jl. Gatot Subroto Kav.72 Pancoran, Jakarta Selatan 12780	1 bulan	48.600.455

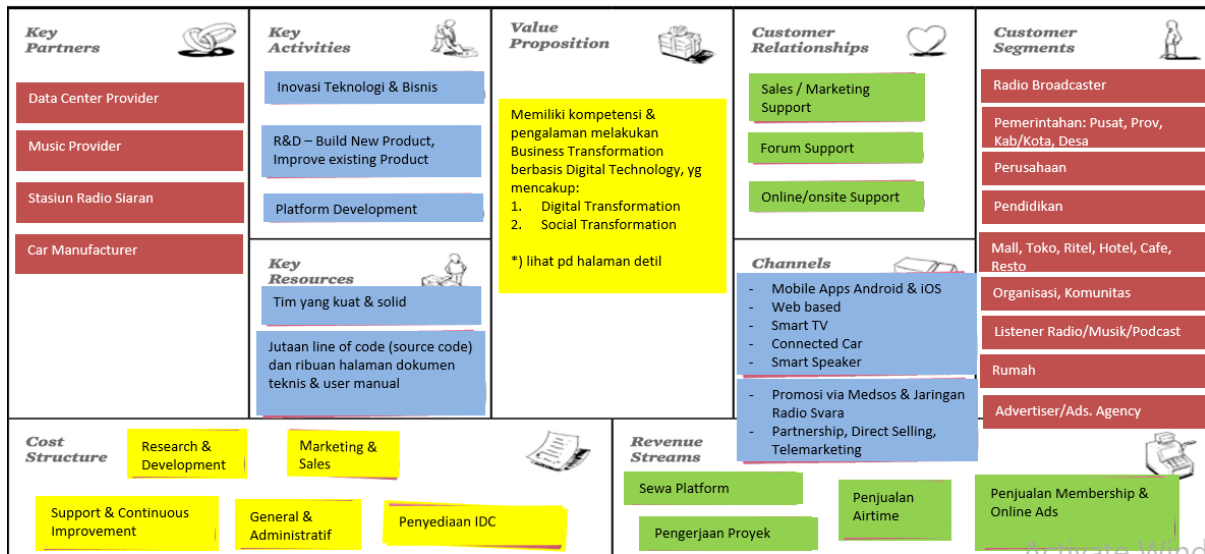
No.	Nama Paket Pekerjaan	Lokasi	Pemberi Tugas/Penggunaan Jasa		Durasi	Nilai (Rp)
			Nama	Alamat		
76	Penayangan Iklan Indihome di Radio Jakarta	Jakarta	MD Media TELKOM	Wisma Aldiron Dirgantara Lt.2, Jl. Gatot Subroto Kav.72 Pancoran, Jakarta Selatan 12780	1 bulan	42.147.368
77	Penayangan Iklan Indihome di Radio Daerah	Jakarta	MD Media TELKOM	Wisma Aldiron Dirgantara Lt.2, Jl. Gatot Subroto Kav.72 Pancoran, Jakarta Selatan 12780	1 bulan	48.600.455
78	Penayangan Iklan Indihome di Radio Daerah	Jakarta	MD Media TELKOM	Wisma Aldiron Dirgantara Lt.2, Jl. Gatot Subroto Kav.72 Pancoran, Jakarta Selatan 12780	1 bulan	48.600.455
79	Penayangan Iklan Indihome di Radio Jakarta	Jakarta	MD Media TELKOM	Wisma Aldiron Dirgantara Lt.2, Jl. Gatot Subroto Kav.72 Pancoran, Jakarta Selatan 12780	1 bulan	32.723.573
80	Penayangan Iklan Indihome di Radio Jakarta	Jakarta	MD Media TELKOM	Wisma Aldiron Dirgantara Lt.2, Jl. Gatot Subroto Kav.72 Pancoran, Jakarta Selatan 12780	1 bulan	32.896.713

No.	Nama Paket Pekerjaan	Lokasi	Pemberi Tugas/Penggunaan Jasa		Durasi	Nilai (Rp)
			Nama	Alamat		
81	Penayangan Iklan Indihome di Radio Daerah	Jakarta	MD Media TELKOM	Wisma Aldiron Dirgantara Lt.2, Jl. Gatot Subroto Kav.72 Pancoran, Jakarta Selatan 12780	1 bulan	48.600.455
82	Penayangan Iklan Indihome di Radio Daerah	Jakarta	MD Media TELKOM	Wisma Aldiron Dirgantara Lt.2, Jl. Gatot Subroto Kav.72 Pancoran, Jakarta Selatan 12780	1 bulan	48.600.455
83	Penayangan Iklan Indihome di Radio Daerah	Jakarta	MD Media TELKOM	Wisma Aldiron Dirgantara Lt.2, Jl. Gatot Subroto Kav.72 Pancoran, Jakarta Selatan 12780	1 bulan	48.600.455
84	Penayangan Iklan Indihome di Radio Jakarta	Jakarta	MD Media TELKOM	Wisma Aldiron Dirgantara Lt.2, Jl. Gatot Subroto Kav.72 Pancoran, Jakarta Selatan 12780	1 bulan	28.098.246
85	Penayangan Iklan Indihome di Radio Jakarta	Jakarta	MD Media TELKOM	Wisma Aldiron Dirgantara Lt.2, Jl. Gatot Subroto Kav.72 Pancoran, Jakarta Selatan 12780	1 bulan	28.098.246

No.	Nama Paket Pekerjaan	Lokasi	Pemberi Tugas/Penggunaan Jasa		Durasi	Nilai (Rp)
			Nama	Alamat		
86	Penayangan Iklan Indihome di Radio Daerah	Jakarta	MD Media TELKOM	Wisma Aldiron Dirgantara Lt.2, Jl. Gatot Subroto Kav.72 Pancoran, Jakarta Selatan 12780	1 bulan	46.500.435
87	Penayangan Iklan Indihome di Radio Daerah	Jakarta	MD Media TELKOM	Wisma Aldiron Dirgantara Lt.2, Jl. Gatot Subroto Kav.72 Pancoran, Jakarta Selatan 12780	1 bulan	46.500.435
88	Penayangan Iklan Indihome di Radio Daerah	Jakarta	MD Media TELKOM	Wisma Aldiron Dirgantara Lt.2, Jl. Gatot Subroto Kav.72 Pancoran, Jakarta Selatan 12780	1 bulan	46.500.435
89	Penayangan Iklan Indihome di Radio Jakarta	Jakarta	MD Media TELKOM	Wisma Aldiron Dirgantara Lt.2, Jl. Gatot Subroto Kav.72 Pancoran, Jakarta Selatan 12780	1 bulan	28.098.246
90	Penayangan Iklan		PT Cipta Karya Sukses Bersama (Agency)	Jakarta		220.000.000
91	Penayangan Iklan		PT Prima Lakto Sehat (YUFORIA)	Jakarta		110.000.000
92	Penayangan Iklan		PT Cipta Karya Sukses Bersama (Agency)	Jakarta		177.375.000

No.	Nama Paket Pekerjaan	Lokasi	Pemberi Tugas/Penggunaan Jasa		Durasi	Nilai (Rp)
			Nama	Alamat		
93	Penayangan Iklan		PT Pos Indonesia	Bandung		197.450.000
94	Penayangan Iklan		PT Pos Indonesia	Bandung		197.450.000
2017						
95	Penayangan Iklan PT Pos di 40 Kota	Bandung	PT Pos Indonesia			198.000.000
96	Penayangan Iklan Indihome di Radio	Jakarta	MD Media TELKOM	Wisma Aldiron Dirgantara Lt.2, Jl. Gatot Subroto Kav.72 Pancoran, Jakarta Selatan 12780	2 bulan	85.628.096

Appendix 2 Business Model Canvas Existing



Appendix 3 List of Question to the Respondents

B2C Segments

Customer Jobs – What Customers Are Trying to Get Done

Jobs describe the tasks customers want to complete, the problems they want to solve, or the needs they want to satisfy. The following questions help uncover different types of customer jobs:

Customer Jobs

1. What is the one thing you as a customer can't afford to miss out on? How do you achieve it?
2. What should you do with others?
3. What emotional needs do customers want to meet

Customer Pains

Pains refer to anything that frustrates customers before, during, or after trying to get a job done. It also includes risks or bad outcomes related to the job. The following questions identify possible pain points:

1. Have you heard about LOUD Apps before?
2. What was your impression when opening the application?
3. What inconvenience did you encounter when opening the application?

Customer Gains – What Customers Want to Achieve

1. What would make their lives or jobs easier?
2. What positive social consequences would you (as a customer) want?
3. What are your hopes/dreams as a customer?
4. What would be a huge relief to them?

B2B Segments

1. Customer Jobs (jobs or needs that users want to solve)

1. What are your main challenges in managing your daily/weekly broadcasts?
2. If you were responsible for broadcasting, which processes would you say are the most time-consuming and need automated solutions?

3. What would you expect from a digital broadcast platform so that you can focus on content creation rather than technical?

2. Pains (user barriers, risks, or frustrations)

1. What are your concerns in adopting digital broadcast technology?
2. Have you ever experienced a technical failure during a broadcast that resulted in loss of listeners or reputation?
3. How do you feel about having to broadcast without the help of an automated system?

3. Gains (positive outcomes that users expect)

1. What is the ideal outcome you expect from using a platform like AirCast? (e.g.: smooth broadcasting 24/7, automatic schedule, no need for manual operators)
2. Do you want to reach a wider audience through digitization? If so, how can AirCast help?
3. If you were to suggest a new feature for AirCast, what would you most want to improve broadcast performance?