

**ADAPTIVE INTRAPREUNERSHIP IN LOCAL RADIO TRANSFORMATION:
ENTREPRENEURIAL ORIENTATION AND BUSINESS MODEL
RECONFIGURATION AT RADIO 96.8 KPFM SAMARINDA**

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Abstract. Digital disruption has forced Indonesian local radio stations to fundamentally re-examine their business models. This study analyzes how entrepreneurial orientation (EO) is articulated in the transformation of Radio 96.8 KPFM Samarinda's business model through the activities of its Event & Creative Division. A qualitative approach with an explanatory case study method was employed, with data obtained from in-depth interviews and observations. The findings indicate that the transformation took place as a gradual radiomorphosis process in four phases (2007–2026), executed through a Triple O strategy (On-Air, Online, Off-Air) that reconfigured the four elements of the Business Model Canvas. The five dimensions of EO are manifested through adaptive intrapreneurship patterns typical of local media organizations with limited capacity.

Keywords: Entrepreneurial Orientation, Transformasi Model Bisnis, Radio Lokal, Disrupsi Digital, Radiomorphosis

Abstrak. Disrupsi digital memaksa radio lokal Indonesia meninjau ulang model bisnisnya secara fundamental. Penelitian ini menganalisis bagaimana entrepreneurial orientation (EO) terartikulasikan dalam transformasi model bisnis Radio 96.8 KPFM Samarinda melalui aktivitas Divisi Event & Creative. Pendekatan kualitatif dengan metode studi kasus eksplanatori tunggal terinkubasi digunakan, dengan data diperoleh dari wawancara mendalam, observasi, dan dokumen internal. Temuan menunjukkan transformasi berlangsung sebagai proses radiomorfosis gradual dalam empat fase (2007–2026), dijalankan melalui strategi Triple O (On-Air, Online, Off-Air) yang merekonfigurasi empat elemen Business Model Canvas. Kelima dimensi EO termanifestasi melalui pola intrapreneurship adaptif yang khas pada organisasi media lokal berkapasitas terbatas.

Kata Kunci: Entrepreneurial Orientation, Transformasi Model Bisnis, Radio Lokal, Disrupsi Digital, Radiomorfosis.

INTRODUCTION

Digital disruption has changed the logic of media production, distribution, and monetization as a whole, including local radio which has been forced to fundamentally re-examine its business model (Widagdhaprasana & Dahana, 2024; Mulyana & Parikesit, 2019). Astuti et al. (2026) notes that digital transformation is an unavoidable existential challenge, while sound as the distinctive element of radio is believed to retain a resilience that other media do not possess (Harliantara, 2022). That resilience is now being tested by three pressures at once: audience shifts, advertising declines, and regulatory uncertainty (Masduki & d'Haenens, 2022; Ni'am & Basala, 2024).

The We Are Social survey (2025) recorded a 96.6% dominance of short-form video, with a weekly viewing time of 7.39 hours, while free-to-air radio only consumed 35.9% of internet users. On-demand digital audio platforms are growing rapidly: 84.9% of Indonesian internet users listen to music via streaming services, and 68.5% access podcasts. The Ministry of Communication and Digital Studies (2024) study confirmed that only around 20% of the public still regularly listen to the radio, with the lowest consumption rate among Gen Z at 16.1% (Astuti et al., 2026). On the economic side, PRSSNI data shows that radio advertising spending in May 2025 fell 13% compared to the previous year (Sompie, 2025), along with digital advertising spending growing 8% annually and reaching 52% of total national advertising spending (We Are Social, 2025).

Several studies have documented radio's response in Indonesia to digital disruption. Amarullah et al. (2025) analyzed eight local radio stations in Greater Madiun using the Business Model Canvas (BMC) and found off-air revenue to be an important component beyond conventional advertising.

Susana et al. (2024) documented Ardan Group Bandung's multiplatform integration as an adaptive response. However, three gaps remain unmet. First, these studies document necessary adaptation strategies but fail to explain the organizational entrepreneurial mechanisms that enable their execution amidst structural constraints. This is where entrepreneurial orientation (EO) becomes relevant, not as a new strategy, but as an orientation that determines whether a radio station is able to identify opportunities and innovate even when its space for maneuver is limited. Second, studies of media entrepreneurship in Indonesia are still limited to the individual and print media levels, and have not yet addressed corporate entrepreneurship at the radio organization level (Briandana et al., 2022; Mutiara & Priyonggo, 2020). Third, research on Indonesian radio is still dominated by the context of Java, so that the dynamics of local radio outside Java as a business entity facing resource limitations are underrepresented. (Kushardiyanti, 2023 in Amara et al., 2025). Achtenhagen (2020) explicitly notes that EO is an overlooked concept in media business studies, while Astuti et al. (2026) conclude that radio sustainability depends on leadership open to digital change, without explaining the entrepreneurial mechanisms that drive it.

This study contributes to the literature in three ways. First, it extends entrepreneurial orientation studies into the context of local radio transformation, an area that remains underexplored in Indonesian media management scholarship. Second, it offers an empirical account of how EO is not merely reflected in managerial attitudes but operationalized through a specific organizational unit, namely the Event & Creative Division, as an intrapreneurial actor within a resource-constrained local media organization. Third, by situating the case in Samarinda, outside the Java-centered media

industry, this study enriches the understanding of radiomorphosis as a contextual and uneven process shaped by local market pressures, organizational capacity, and community-based competitiveness.

Although previous studies have documented the digital adaptation of Indonesian radio, most of them remain focused on visible strategic responses such as multiplatform distribution, off-air diversification, or social media adoption. What remains less explained is the internal entrepreneurial mechanism that enables such adaptation to occur, particularly within local radio organizations that operate with limited financial, human, and technological resources. Therefore, this study shifts the analytical focus from “what strategies are adopted” to “how entrepreneurial orientation is articulated organizationally” in sustaining business model transformation.

METHOD

This research uses a qualitative approach with a case study method. Yin (2014) defines a case study as an empirical inquiry that investigates a contemporary phenomenon in depth within a real-life context using multiple sources of evidence converged through triangulation. This method was chosen because the transformation phenomenon of KPFM Samarinda is contemporary, the research questions are in the form of "how" and "why," and the researcher has no control over the events being studied (Yin, 2018).

Informants were selected using purposive sampling based on three criteria: position and role in the organization, length of service, and involvement in decision-making and EO practices (Heryana, 2018; Moleong, 2017). The key informant was Sofian Sauri (Director of Radio 96.8 KPFM Samarinda, in office since 2017) as the highest strategic decision-maker who sets the

direction of transformation policy. Two supporting informants are Angga Cahya (Operational Manager and Coordinator of the Event & Creative Division, working since 2015) who is directly involved at the managerial level in the development of digital content innovation and off-air activities, and Raditya Ari (Broadcaster and Content Creator of the Event & Creative Division, working since 2019) who is involved at the operational level in the production, distribution, and research of digital content.

Although the number of interview informants was limited to three, they were selected because each represented a critical organizational level in the transformation process: strategic decision-making, managerial coordination, and operational execution. The director provided data on transformation policy and business orientation; the operational manager explained the managerial translation of the Triple O strategy and client-oriented innovation; while the broadcaster-content creator provided insights into the daily practices of content production, digital experimentation, and platform adaptation. Thus, the informants were not selected to represent demographic diversity, but to capture the chain of organizational articulation of entrepreneurial orientation from strategy to execution.

Data collection was carried out through three methods, namely semi-structured in-depth interviews with three informants, participatory observation on February 9, 2026 and non-participatory observation of the digital infrastructure of 17 private local radio stations in Samarinda (January 1 to February 15, 2026), as well as internal documents including the 2020 Blueprint, 2026 Company Profile, and 2025 rate card.

RESULTS AND DISCUSSION

Ecosystem Pressures as a Trigger for Transformation. The transformation of KPFM Samarinda's business model was not born from an expansive initiative alone, but rather a response to the accumulation of multidimensional ecosystem pressures. Within Fidler's (1997) mediamorphosis framework, media change is always driven by a complex interaction between competitive pressures, socio-technological innovation, and perceived needs. The three identified dimensions of pressure form the context that forced KPFM Samarinda to reconfigure its business model.

Digital disruption is characterized by a significant shift in audience consumption. A YouGov survey (2025) noted that radio is only consumed by 23% of the population monthly, with only 4% daily listeners, while social media consumption reaches 81%. This data confirms the principle of survival in mediamorphosis, where the demand for audio content hasn't declined, but the distribution medium has shifted from terrestrial broadcasts to internet-based platforms. The 2020 KPFM Blueprint formally identified two structural issues: declining listenership and social media as a real-time competitor. Director Sofian Sauri acknowledged this situation:

"We're clearly behind, our on-air revenue has significantly decreased... But we're confident we can still compete. It's just that the opportunities (in the conventional radio business) are slim."

The fragmentation of the local radio ecosystem is a second pressure. Data from the East Kalimantan KPID (2025) recorded 19 radio stations operating in Samarinda, directly competing with 160 online media outlets (SMSI Kaltim, 2025). Non-participatory observation of 17 private local

radio stations in Samarinda revealed that only three (around 18%) had implemented formal digital monetization, confirming Maharani et al.'s (2022) findings that the majority of local radio stations are still at the stage of limited digital channel adoption without fundamentally changing their business model structures. Structural economic pressures form a third dimension. Internally, revenue still relies on conventional spot advertising. Externally, a Rp 306.7 trillion (Reuters Institute, 2025) reduction in government budget spending (Reuters Institute, 2025) has resulted in reduced government advertising spending, combined with the geographical disparity in Java-centric radio advertising distribution (Masduki & d'Haenens, 2020).

Transformation Process: From Conventional Broadcasting to a Hybrid Model. The transformation took place in four phases consistent with the principle of metamorphosis in mediamorphosis (Fidler, 1997): new forms gradually develop from the metamorphosis of previous forms. The first phase, the dominance of conventional broadcasting (2007–2014), was the period when KPFM Samarinda operated entirely based on spot advertising and talk shows with a website that only functioned as a landing page. The second phase, strengthening events as a diversification (2015–2018), was marked by the establishment of the Event & Creative Division, which in Lokshin and Knippen's (2013) taxonomy represents an initial architectural innovation that changes the architecture of value distribution without changing the core of broadcasting. The third phase, digital experimentation (2019–2021), marked an integrative transition through news portals and cross-platform content distribution with experimental decision-making, as Sofian Sauri acknowledged:

"So, the decision-making process doesn't actually involve developing a grand

strategy. It's more about trying things out and then executing them."

The fourth phase, multiplatform hybrid consolidation (2022–2026), is marked by the formalization of the Triple O strategy as the company's official identity in the 2026 Company Profile with systematic product diversification in the 2025 rate card. The Triple O strategy functions as a multiplatform convergence mechanism that represents the principle of convergence in mediamorphosis (Fidler, 1997): the intersection of broadcast channels, digital platforms, and event activities generates new business models while creating economies of scope (Picard, 2000, in Hass, 2011) where the same content is reproduced into various formats at low marginal cost. Operations Manager Angga Cahya explains:

"So that we can present a wide variety of data to clients; how engaged they are, how much we're marketing the products we broadcast."

Reconfiguration of the Business Model Canvas. The reconfiguration of KPFM Samarinda's business model includes fundamental changes to the four elements of the BMC as a shift in how the organization creates, delivers, and captures value (Tece, 2010; Villi & Picard, 2018 in Santos-Silva, 2021). Key Activities shifted from schedule-based audio broadcast production to a planned multiplatform content management system, with routine production of three articles per day and cross-divisional coordination through monthly meetings discussing financial conditions, advertiser targets, and market opportunities. Channels shifted from a single-frequency distribution to a circular cross-channel distribution system: a single talk show session resulted in a podcast, short video clips for Instagram and TikTok, and a full YouTube post.

Observations from January 1 to February 15, 2026, showed that Instagram (16,500 followers) and TikTok (3,085 followers) were active with daily posts, while platforms with low engagement were no longer prioritized, reflecting the survival principle in mediamorphosis.

The value proposition has fundamentally shifted from broadcast spot duration to multiplatform exposure and client outcomes, as reflected in the 2025 rate card, which includes podcasts (Rp 9.5–11.5 million), Instagram Reels (Rp 400,000–1.23 million), TikTok (Rp 1.2 million), website advertorials (Rp 950,000), and cross-channel bundling packages (Rp 1.5 million). Angga Cahya explains the logic:

"The circle is ultimately about business, so we're talking about client outcomes."

Customer Relationships are shifting from a transactional, ad-slot-purchase-based model to a collaborative, campaign-brainstorming model, where the Event & Creative Division serves as a strategic partner that conceptualizes, collaborates with clients, and provides end-to-end execution. Having over 19,000 followers on Instagram and TikTok marks the formation of a digital community that transcends the limits of frequency transmission power, a competitive advantage that is not easily replicated by digital-native platforms.

Event & Creative Division as the Spearhead of Transformation. The novelty of this research lies in the central role of the Event & Creative Division as the driving force behind the transformation of KPFM Samarinda's business model, an intrapreneurship pattern that has not been widely studied in the context of local radio, especially outside Java. From a media entrepreneurship perspective (Hass, 2011),

this division's activities fall within the corporate entrepreneurship landscape: entrepreneurship that occurs within established organizations where teams act relatively independently in pursuit of new opportunities. This division not only performs content production functions, but also integrates strategic planning, field execution, digital community management, and value negotiation with clients within a single, streamlined work unit.

The changes in work patterns occurring within this division are comprehensive and reflect a shift from spontaneous broadcasting to trend-driven content management. Raditya Ari describes:

"Usually, I only come to the office to broadcast. Now it's different. Starting in 2021, it's been a nine-to-five shift. I come in around 10, check social media, see what's trending, and check out trends for broadcast material. If I want to produce a video, I usually find material today and then execute it the next day."

Sofian Sauri describes the most noticeable shift in work orientation:

"The most noticeable thing is the multitasking approach... Previously, it was like discussing follow-up with a lot of clients. Now, it's like, can I get in here (with clients), is it a good fit for our audience? What bundle is right for them (the clients)?"

This shift from a "client follow-up" approach to a "bundle what fits" approach is a concrete manifestation of the business model innovation that Gershon (in Albarran et al., 2018) identified as a change in the way organizations create value propositions, rather than simply adding distribution channels.

Entrepreneurial Orientation as a Response Mechanism. The five dimensions of EO are consistently manifested in the practices of the Event & Creative Division, proving that EO works not only as a description of behavior, but as a mechanism that allows organizations to respond to ecosystem pressures entrepreneurially (Lumpkin & Dess, 1996 in Achtenhagen, 2020).

The dimension of autonomy is reflected in a lean and flexible work structure where staff have the space to develop concepts, repackage digital content, and execute client collaborations without centralized decision-making. Participatory observation on February 9, 2026, showed that content concept decisions could be made directly by broadcasters without management approval. From an intrapreneurship perspective (Hang, in Albarran et al., 2018; Hass, 2011), this autonomy creates a disintegration between content and medium, allowing a single broadcast product to be distributed across multiple platform configurations independently and efficiently. The innovativeness dimension comes in the form of incremental innovation, a recombination of existing broadcast competencies with new digital contexts, rather than disruptive innovation that abandons the core of broadcasting. Raditya Ari describes the freedom to experiment:

"It's very free. The rules are flexible... The important thing is to make a lot and vary it, at least 3-4 video content a week. I've also experimented with making comics for Instagram... trying is always okay."

In Lokshin and Knippen's (2013) taxonomy, KPFM Samarinda's innovations include on-air innovations (modular: packaging talk shows as partnership spaces) and off-air innovations (architectural:

website development, social media distribution, digital monetization).

The proactive dimension is evident in the decision to integrate digital channels before digital revenue stabilizes, anticipating shifts in advertiser preferences, which are interpreted as structural signals. The risk-taking dimension is implemented in a moderate and measured manner, as Sofian Sauri emphasized:

"I'm very aware that a small, multi-tasking team is vulnerable... So my decision was to set a more realistic target... The reason for this caution is so that this radio station can stay alive first."

KPFM Samarinda utilizes a cost-effective yet impactful third-party platform, minimizing financial risk while maintaining diversification opportunities. Its competitive aggressiveness is realized not through large-scale expansion, but through strengthening its positioning as a community-based, multiplatform local radio station. Angga Cahya defines this advantage:

"we play relationships... community building."

In a market with 19 radio stations in Samarinda and hundreds of online media outlets, KPFM Samarinda's competitive aggressiveness lies in its intensity in maintaining a relevant and difficult-to-replicate local niche. The pattern of these five EO dimensions suggests that in the context of a local radio station with a small team and limited capacity, EO does not necessarily imply high aggressiveness, but rather limited exploration tailored to the organization's capacity (Achtenhagen, 2020). Compared to other local radio stations that are still in the digital channel adoption phase (Maharani et al., 2022), KPFM Samarinda demonstrates a more advanced level of integration: rather

than forming a separate digital entity, the organization integrates digital functions directly into its existing structure through the Event & Creative Division. This confirms that radiomorphosis is contextual and influenced by organizational resource capacity, a nuance that is less explored in studies of local radio transformation outside Java.

CONCLUSION

This study concludes that the transformation of Radio 96.8 KPFM Samarinda's business model took place as a gradual and hybrid adaptive radiomorphosis process, triggered by the accumulation of multidimensional ecosystem pressures that were responded to through the Triple O strategy (On-Air, Online, Off-Air) as a multiplatform convergence framework. Reconfiguration occurred in the four elements of the Business Model Canvas and entrepreneurial orientation was consistently articulated through its five dimensions in the practices of the Event & Creative Division with an adaptive intrapreneurship pattern that is typical of limited-capacity media organizations.

The findings of this study include:

1. Business model reconfiguration. Fundamental changes occurred in Key Activities, Channels, Value Proposition, and Customer Relationships, demonstrating that the Event & Creative Division is not merely a content production unit, but rather a driving force behind organizational transformation.
2. Expansion of the EO study. This finding expands the study of entrepreneurial orientation to the context of non-network local radio outside Java, which has been underrepresented in Indonesian media management literature.
3. Recommendations for further research. Further research is recommended to use

multi-case comparative methods and quantitative instruments to measure the intensity of EO dimensions more measurably.

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