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The Collaborative Model in Indonesia Digital Media Landscape: Study of Institutional Innovation in “Close the Door”

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ABSTRACT

The digital environment provides opportunities for everyone and is anticipated to create more equitable sharing of power in society. Unfortunately, with the growth of capital and monetization issues in the digital environment, control of the digital landscape by a number of parties is inevitable. This condition was identified in YouTube, one of the most influential digital platforms in Indonesia. Deddy Corbuzier is now known as the most popular YouTuber in Indonesia. Not only in terms of subscriber count and channel views, but also the composition of his institutional collaborator through *Close The Door*. A model that can be elaborated to describe how collaboration is created in the landscape of digital content producers in Indonesia. The institutional track record leveraging Deddy Corbuzier's fame has impacted the development of the digital content industry. From a political economy of media perspective, this condition portrays the paradoxical condition of content creators in Indonesia. First, similar to what happened in the traditional media business, the institutional ruler was established in Indonesia's digital landscape. Second, in the middle of uncertain conditions for content providers to survive, the institution creates a solution for digital media with a collaboration mechanism. This research was conducted through a desk study to examine how innovation was formed through collaboration among digital content creators. This study illustrates that while the digital media ecosystem helps content producers thrive initially, in the long run, it also promotes digital capitalization and the emergence of new rulers.

Keywords:

digital media; collaboration; business media; innovation model



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INTRODUCTION

Rapid technological transformation over the past decade has presented both challenges and opportunities for the media industry. Anyone can now build their own media platform and share their perspective through it. YouTube, Facebook, X, and TikTok have evolved into venues where the public can offer their viewpoints on current events. Through these platforms, the media content business has seen unprecedented growth. Homecasting, content production, and dissemination by individuals using their personal device has become easier, cheaper, and faster. The media landscape has transformed just in a blink, with rapid media technology changes hand in hand with the growth of the media industry and content creators in the digital media (Brennen & Kreiss, 2016). In this context, digital media technology has tremendously impacted how media institutions, including content creators, create value and how they need a position in expanding value networks (Linz, Muller-Stewens, & Zimmermann, 2017; Evans, et al., 2022).

According to Data Reportal, Indonesia has 139 million active YouTube users and is the 4th Largest YouTube user in the world (Kemp,

2023). This indicates that Indonesian YouTube users remain the largest segment, whether as audiences or users. Compared to Facebook, which is still a powerful social media in Indonesia, user gap numbers are not significantly doubtful. Interestingly, most of the YouTube users were dominated male users (Kemp, 2023), and utilized YouTube to scrutinize podcasts, music, and game (Kurniawan, et al., 2024).

Indonesian YouTube users are not only identified as individuals managing their own channels to publish specific content but also include collective content creators and communities. Institutional media also adopt the same mechanism to reach their audiences through the YouTube platform. The growth of YouTube users both as institutions and as individuals is inseparable from the growth of YouTube content creators in Indonesia (Hapsari & Sandy, 2022). This condition can be viewed from two perspectives. First, the encouraging growth of YouTube content creators indicates that the Indonesian media ecosystem provides endorsement for producers and also users of digital media. It means Indonesian media freedom facilitates the rapid growth of content creators in digital media platforms (Nugroho, et al., 2013).



Ironically, the increasing number of YouTube content and YouTube creators is directly proportional to the degree of competition among users. When the early generation of YouTube content creators can generate money easily through their channels, the latest generation of content creators should face the struggle. Based on this condition, we can say that the existence of content and users on the YouTube platform are not only supported by the numbers of the content and users but also other significant factors such as the quality of the content, the genre of the content, and also how the suitable of the content with the users (Febriyanti, Ida, & Susan, 2020; Yang, Brossard, Scheufele, & Xenos, 2022).

Within this situation, innovation in producing content and developing business media are the main issues that YouTube users should consider. The digital media business model is not only limited to the new generation of content creators with fresh ideas but also the struggle of the creators in anticipating competitive advantage with much harder to replicate in terms of products or services (Evens, Raats, & Rimscha, 2018; Masduki, Prasty, Yusuf, & Ningsih, 2024)

Second, content creators' struggling conditions and how they build YouTube capital are the basis for developing YouTube's business model. For YouTube content creators, the power of advertising is still considered the basis of media monetization (Chu,

Arunasalam, Ozmen, & Celik, 2022; Rieder, Erik, Coromina, & Matamoros-Fernandez, 2023). However, the thinning of the advertising pie forces users and content creators to search for another horizon of business models. As the business media evolves, investors are less willing to grant “burn money” to capitalize on media companies. This is part of the digital media ecosystem that requires collaboration from other content creators to encourage them to develop all the potential opportunities (deM19). Collaboration through the digital media community or other forms of relations should help their members to develop their capabilities and act in an entrepreneurial mindset (Chesbrough, 2007; Achtenhagen, Melin, & Naldi, 2013; Noveriyanto & Adawiyah, 2021).

The rapid growth of content creator users in the YouTube platform forces the sustainability mechanism of each channel (Bruce, Keelson, Amoah, & Egala, 2023). Like adaptation necessity, some users and channels can succeed in sustaining, but some channels are gone (Rieder, Erik, Coromina, & Matamoros-Fernandez, 2023; Cendekiaputri, Sajarwa, & Firmonasari, 2021). Regarding this condition, YouTube realized that it does not provide certain mechanisms to make its users survive unless they do it by themselves. The survivability mode of content creators on the YouTube platform is concentrating the control on a few parties. This condition is similar to the dynamic observed in print media and



broadcasting media, in which the big ones can triumph. For this reason, business model innovation is required that not only places users as customers but also allows them to share YouTube earnings as prosumers (Scaraboto & Fischer, 2023; Vizcaino-Verdu, De-Casas-Moreno, & Tirocchi, 2023).

Taking into account the necessity for a survival mode, sustainable media, and a new business model in digital media, this study intends to elaborate on the *Close The Door* flagship as a new media business model in Indonesia.

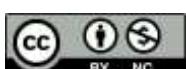
Close The Door was known as one of the popular podcasts Deddy Corbuzier developed. Then, this podcast was established to become one of the media companies that have a significant impact on the Indonesian digital media ecosystem. *Close The Door* has not only provided examples to develop home casting for holding companies but also provides an interesting perspective model to encourage collaboration in building a digital business model that can be sustainable and profitable.

In this research, *Close The Door* is identified as a digital media company that developed its insight for creating digital media business models. A digital media firm is any business that specializes in the creation of digital media, which is any information saved in an electronic format, such as text files, photos, audio, and also video (de-Lima-Santos, Mesquita, Peixoto, & Camargo, 2022; Remane, Schneider, & Hanelt, 2022).

Moreover, digital media platforms provide opportunities and challenges for the development of media business models. As a new ecology, digital media creates new forms of collaboration, fragmentation, revenue, and also competitors (Picard, 2014; Wirtz & Daiser, 2017; de-Lima-Santos & Mesquita, 2021). This means, from the digital media perspective, there are new processes of creation, new processes of present content, and new relationships between creators and their audiences which can be found in digital media.

The media business model is defined as a formulation of creating value in the marketplace and can be thought of as the main component of media business (Osterwalder & Pigneur, 2010; Jense & Sund, 2017). The elaboration challenge in developing a new media business model proposes four elements of the business media framework (Johnson, Christensen, & Kagermann, 2008), namely: (1) customer value propositions; (2) profit formula; (3) resources needed; and (4) key processes. Johnson's formulation offers an economical perspective, whose main point concentrates on how to get revenue for the media company and what kind of resources the company needs to do their activity.

Meanwhile, from a communication perspective development of a media company is more focused on how to do media production and media dissemination related to content media. From a media



and communication perspective, four discourses can be determined as directions for media business models in the future (Curran, 2010). First, continuity and the way of the media to succeed in the middle of competition. Development of the media is not only related to media company existence in media ecology but also characterized by media proprietors of sustainability. Second, anticipating media business for the future. Most of the media business crisis is caused by the anxiety and pessimism of people who have the role of managing the media. Because of that, media management should be projected to predict media crises and failures. Third, innovation is needed to drive media transformation. In the certain generation perspective who identified media models as a reform mechanism, this is the opportunity for cleansing purgative and embodies certain goals. Fourth, wider community involvement is the path that needs to be taken. The bright side of the media based on transformist ideals, especially in journalism or the professional content media sector, is anticipated by the development of citizen journalism, network journalism, and other forms production content of media mechanisms.

Regarding four discourses of media business from a communication perspective, the digital media business model realizes the reality of media sustainability which does not depend on certain business models (Curran, 2010). Various business models on media can

be implemented with some consideration, such as changing content and pushing the paywalls, public funding, sales commission, membership and syndication, diversification of media products, and other form of media business models (Macnamara, 2010; Evens, Raats, & Rimscha, 2018). Among those forms, collaboration becomes novel for profitability in the digital media business model (de-Lima-Santos M. F., Mesquita, Peixoto, & Camargo, 2022). It does not only involve one or two media companies but in some cases also involve media competitors.

Collaboration in digital media business development refers to the strategy of media organizations or network firms at operational levels to bring the products or services in bundles to the market, or users in this research context (Bouwman, de Reuver, & Shahrokh, 2017). Considering collaboration perspective, most of the literature that discusses the business media model focuses on three main points of perspective: (1) the use of internet and media technology infrastructure; (2) strategic issues in value creation; and (3) innovation and technology management (Bouwman, de Reuver, & Shahrokh, 2017; Chesbrough, 2007)

Specifically from a collaboration perspective, the aim of the media company to work hand in hand is not only limited to capital. Facing a digital media ecosystem, some of the media companies realize that they should build



sustainability mechanisms to keep their existence. Three models of collaboration can be used to understand media cooperation (deM19):

1. Sharing models in value creation. In this condition, media cooperation aims to reach a greater scale and network effect. They combine similar capabilities and operate on the same stage of the value chain.
2. Specialization models. Every media realizes that they have specific value points which can be justified as their uniqueness. They are combining complementary capabilities into an innovative offering that every entity can contribute to build value creation potential.
3. Allocation model. Focussing on managing risk. In this condition, value is created by the allocation of roles and responsibilities in connection to risks between partners in an optional condition.

According to the Close The Door flagship as a media company model, this company portrays the new model of media business that occurs in Indonesian media. This research not only wants to describe how media collaboration was conducted in the Close The Door flagship but also elaborate on the new model of business media that was developed through that collaboration.

METHODOLOGY

This research explores collaboration among YouTube members of the *Close The Door* flagship. The method of this research was conducted in four stages. First, the researcher conducted a desk study as the milestone of this study. At this stage, the researcher collected the basic information of the *Close The Door* Channel established through PT Dekto's Digital Corbuzier document. An explanation of this institution is published in limited information through the Ministry of Law and Human Rights. The supplementary information was also collected from the annual report of PT Digital Mediatama Maxima. This company was identified as the holding company of PT Dektos Digital Corbuzier.

Second, the next step of the desk study is to identify all the YouTube channels with the “Close The Door” flagship. This part was conducted in two ways: (1) to find the Close The Door flagship through an open official institution document, and (2) to search via YouTube search to identify the Close The Door Flagship directly. The second way was conducted with consideration that most of the channel was not identified in the Close The Door official document. In this second stage, this research obtained 28 channels under the “Close The Door” flagship.

Third, based on the *Close The Door* list, the researcher identified all the channel activity in the “Social Blade”



platform. In this stage, the researcher analyzes the growth of the channel, the focus of the channel, and the topic they have provided. For comparison purposes, in this study, the researcher also identified the growth number of each channel before and after joining *Close The Door* Flagship. This phase helped this study to understand the context and the situation of each channel's media development.

To analyze and synthesize the findings, the researcher builds a fourth-stage design. Through this stage researcher emphasizes the findings to conclude the digital media business model which is conducted by *Close The Door*. Elaboration of the digital media business model was built to conclude what kind of digital media business was built by PT Dektos Digital Corbuzier. The dynamic of each channel offers the opportunity and possibility to join and not join with this institutional flagship. Interestingly, with a certain number of collaborations, Dddy Corbuzier as the main channel does not lose this position as the market and opinion leader, but at the same time, this channel also hand in hand with the other channels to grow.

RESULTS AND DISCUSSIONS

PT Dektos Digital Corbuzier, the official institution of *Close The Door* Channel, was built on September 15, 2015. The Official name of this institution is PT Digital Marketing Solution which is focused on several types of media production and

dissemination through digital media. Related to the official document of PT Dektos Digital Corbuzier which is registered with the Ministry of Law and Human Rights, there are several scopes of this institutional activity, such as voice recording, movie, television program, animation, comic, creative content design, writing and literature, and also another form of entertainment, art, and industry creative product.

Based on those conditions, hence, Dddy Corbuzier is known as a mentalist, podcaster, host, and also artist, his institutional chain was not only managed through those scopes. This is the reason why *Close The Door* also manages content creators who have activities outside the entertainment industry, even unpopular ones. This media company has 28 YouTube channels. Most of those channels were managed by individual content creators who joined *Close The Door* Channel as media partners. Those channels are mentioned below:

Table 1
Channels Under Close The Door
Flagship

No	Name of The Channel	Join Youtube Date	Subscribers
	iTecLife	June, 6, 2016	470.000
	Hobijam TV	June, 4, 2013	30.800
	Detective Aldo	November, 4, 2011	993.000



	Adella Wulandari	April, 18, 2019	2.520.000
	Aurel Val	March, 4, 2013	857.000
	Dunia Ade Rai	Juli, 9, 2019	807.000
	Uus Kamukita	October, 2, 2017	1.410.000
	Dr Indrawan Nugroho	Juli, 29, 2008	880.000
	Rhenal Khasali	Mei, 6, 2019	493.000
	Ferry Irwandi	April, 7, 2010	689.000
	Bang Mpin	January, 31, 2016	588.000
	Aji Strongman Indonesia	August, 6, 2021	104.000
	Azka Corbuzier	November, 9, 2014	640.000
	The Leonardo's	November, 1, 2016	1.050.000
	Agak Laen Official	August, 12, 2021	461.000
	Suara Chinoll	May, 29, 2020	835.000
	Has Creative	August, 8, 2020	1.580.000
	Tuah Kreasi	January, 2, 2016	983.000
	Radio Santuy	January, 10, 2018	237.000
	Tom McIfle	September, 30, 2017	869.000
	Ewing HD	July, 13, 2011	3.830.000
	Lentera Malam	June, 28, 2016	1.520.000

	Close The Door Clips	April, 1, 2015	816.000
	Galagea	December, 14, 2014	76.400
	Puella ID	February, 13, 2021	317.000
	Plus 26	April, 4, 2013	668.000
	Deddy Corbuzier	December, 8, 2009	20.700.000
	Kasi Solusi	August, 6, 2021	942.000

Source : Author's elaboration

Mapping the genre of the channel from *Close The Door* Flagship, the researcher found that the entertainment channel is identified as the most channel genre under *Close The Door* flagship. Based on the description from each channel member, 17 YouTube channels are identified as entertainment channels. Even most of the owners of those channels were known as entertainers. They were former or still have ongoing programs in broadcasting media. It was similar to the *Close The Door* founder, who was also known as an entertainer and influencer in his previous professional activity. Deddy Corbuzier was a famous mentalist and the host of the Hitam Putih Program in Trans Media. Undoubtedly he connected his partners, both those in front of the screen and those behind the screen, in the entertainment industry, as we can see through the table below:



Table 2
Entertainment Channel in Close The
Door Flagship

YouTube Channel	Upload Number	Subscriber
Hobijam TV	181 videos	30.800
Detective Aldo	365 videos	993.000
Uus KamuKita	295 videos	1.410.000
Bang Mpin	1.109 videos	588.000
Azka Corbuzier	109 videos	102.000
The Leonardo's	377 videos	1.050.000
Agak Laen Official	201 videos	461.000
Has Creative	237 videos	1.580.000
Tuah Kreasi	197 videos	983.000
Radio Santuy	911 videoes	237.000
Ewing HD	923 videos	3.830.000
Lentera Malam	589 videos	1.520.000
Close The Door Clips	497 videos	816.000
Galagea	77 videos	76.400
Puella ID	82 videos	317.000
Plus 26	141 videos	668.000
Deddy Corbuzier	1375 videos	20.700.000

Source : Author's elaboration

Among those entertainment channels, Deddy Corbuzier's channel has the most subscribers. Estimated earnings of this channel reach \$.3.000.000 in a year. Video views in

total reached more than 5 billion viewers from 2009 until 2023. As a result, it's no surprise that this channel is the top ten most popular YouTube channels in Indonesia. This channel is also the initial platform that served as the foundation for the establishment of Close The Door.

Close The Door has been known as the audio-visual podcast, encouraging many people from various backgrounds to tell their stories. This uniqueness distinguishes Deddy Corbuzier's channel from other podcast channels. Usually, podcasts are packaged in audio storytelling form (McHugh, 2016), while Deddy Corbuzier delivers a type of media that assists its for for consumers' ears and eyes. His style of asking the guests and the ambiance that he creates in the podcast studio inspire many people to follow the same idea. Not only users who have the channel and join Close The Door, but also other people outside. With this condition, the podcast, which was conducted in Close The Door practice, adapted the broadcasting concept into the homecasting concept, which is more suitable for reproduction and imitation (van Dijk, 2013).

Aside from entertainment channels, the education channels are also prevalent in the Close The Door flagship. This category features celebrities who are well-known among educators, particularly academicians and education activists. Interestingly, YouTube creators in this category do not always identify themselves as educators, some are even entertainers. However, they



have the same pattern of focus on knowledge topics while creating and disseminating their content.

Table 3
 Education Channel in Close The Door
 Flagship

YouTube Channel	Upload Number	Subscriber
Adella Wulandari	949 videos	2.520.000
Aurel Val	307 videos	857.000
Dr Indrawan Nugroho	375 videos	880.000
Rhenald Kasali	173 videos	493.000
Ferry Irwandi	192 videos	689.000
Tom MC Ifle	1977 videos	869.000
iTechLife	555 videos	470.000

Source : Author's elaboration

Among The Close The Door flagship members, the educational channel that gains huge attention from users is the Adella Wulandari Channel. This Channel has 2,5 million subscribers and grew significantly in March 2022 when joining Close The Door flagship. In the description channel, Adella Wulandari stated *“Di channel Adella Wulandari aku akan bahas banyak hal yang masih tabu di negara kita tercinta. Aku sangat benci teori, jadi aku akan berusaha membawakan konten dengan se-ringan mungkin untuk kalian. Semoga kalian terbantu setelah menonton video-*

video di chanel youtube ini yah! Jowo Pride!”

She provides Javanesse language and Javanesse's perspective through her channel. The discussion is not about the culture, but related to various issues in Indonesian daily life, such as: “Apa Bedanya Sunat dan Gak Sunat Sih?”, “Rumah Tangga yang Idaman yang Kayak Gimana”, dan “Pengalaman Clubbing Pertama Kali.” Adella does not directly provide educational content on her platform. The package of her content concerns a Javanese point of view and is occasionally related to a certain issue that is unpopular or sensitive. From a business model perspective, Adella Wulandari who speaks Javanese seen as the development of a member's capacity (Achtenhagen, Melin, & Naldi, 2013).

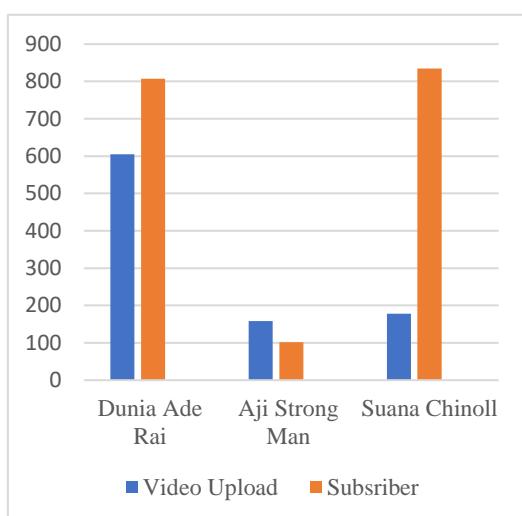
Under the *Close The Door* flagship, most of the content creators were motivated to develop their origin horizon as a uniqueness and selling point for the channel. Rhenald Kasali was known as an Indonesian economic Professor. In his channel, Rhenald is still using his perspective as an academician and analyst to discuss crucial issues in Indonesia. He created some playlists that provide specific topics related to economic knowledge such as Resesi, Dunia Baru di Depan Mata, and Intrigue. In Resesi Playlist, Rhenald Khasali presents various themes with recession as the main topic. For example in “Heboh Resesi atau Hanya Gagal Paham Saja?” he portrays the Indonesian condition and predicts the Indonesian



economy if this country should face a recession.

The wide distinction between Adella and Rhenald Khasali shows that the Close The Door ecosystem facilitates the members to develop their capacity based on personal competence. Like a product, entrepreneurial logic provides the opportunity for members to expand their capacity to create content differently (Evens, Raats, & Rimscha, 2018). It means collaboration that is created in the Close the Door Flagship allows the member to find their capability and develop it to be their potential resources.

Graphic 1
Sports Channel in Close The Door
Channel



The Close The Door flagship exemplifies the complexities of modern digital media, operating as both a media brand and a digital institution. While it promotes collaboration among content producers, this approach also raises

important questions about cultural and economic capital concentration. Rather than fostering a truly inclusive environment for creators, the hybrid structure of this flagship network often mirrors traditional media conglomerates, which are notorious for prioritizing profit over creativity. Efforts to create content diversity certainly exist. However, this does not deny the standardization of tone content that emerges through the Close The Door flagship.

The efforts were reflected in collaboration among Deddy Corbuzier and colleagues in the same profession. He was famous as a mentalist and a health enthusiast who promoted a healthy life and exercise. He even published a book on diet topics. To provide information for users related to healthy topics, Deddy Corbuzier invited his partner to create certain issues about food, gym, sports, and the healthy scope.

Ade Rai is one of them who is also known as a sports enthusiast and a bodybuilder. Through his channel, Ade Rai explains what we have to do to be healthy, with good food, good daily life habits, and sports recommendations, as he stated in his channel description “*Hai Fitness Mania. Salam Sehat. Selamat datang di Youtube Chanel saya yang terbaru. Saya akan banyak upload video seputar fitness, diet dan kesehatan! Mohon support dan dukung saya dengan cara subscribe (berlangganan secara gratis) di channel youtube ini. Terima kasih, salam sehat!*”



Examining the content topics and collaboration among members under the Close The Door flagship, it is possible to say that this media company moves dynamically and progressively. Starting with the podcast, this company facilitates various genres of YouTube content without interference.

Based on the annual report of PT Dektos Digital Corbuzier in 2022, the public was informed that the revenue of this company climbed 85,43% from the previous year. The company assets also climbed 6,74% in September 2022. This amount of equity also climbed significantly. Regarding that condition, PT Dektos Media Corbuzier notified that the blooming of the digital media ecosystem in Indonesia influenced the growth of their institution. Indonesian people depend on their communication technology to communicate with others and also to consume information. This condition can be justified through Channel who join in Close The Door flagship. The growth of those channels is not only caused by netizen and their need for information but also the growth of people who are interested in content production. Developing some YouTube channels is not as easy as people assume.

Considering people need to still relate to factual information and update significant issues in our society, Deddy Corbuzier opens up about the Indonesian global market. He is not only an investor for another Youtuber who has to face financial issues for his channel, but also a partner in discussing media growth.

This explanation is clearly stated by Deddy Corbuzier for Kumparan and Tirta. Analyzing the Close The Door situation, the leader transformed from a regular content creator to the leader of the community (Kim, 2000).

He creates more opportunities for other content creators, and at the same time, also creates opportunities for himself and his media company. In this capacity, the leader, who sustains membership participation and guides interaction with each other (Oestreicher-Singer & Zalmanson, 2013), has the most considerable power to influence and decide on the interaction among the user or, in this context, the YouTube content creator. Practically, the leader's power also influences the originality of the content and boundaries among communities on digital platforms.

Through the collaborative model, Deddy Corbuzier connects each content creator under his flagship to share the idea and the source. Alignment between partners becomes the potential tie to develop a collaboration model and create more opportunities (de Man & Luvison, 2019) (de-Lima-Santos M. F., Mesquita, Peixoto, & Camargo, 2022). The flagship connected the content, the creator, and the capital as resources to build YouTube's business media ecosystem. Media institutions like Dektos Media can succeed by optimizing resource utilization, cutting costs, boosting staff productivity and job efficiency, and increasing customer loyalty. Those are the benefits of modern



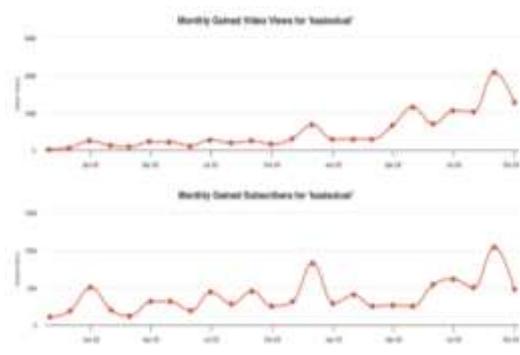
embedded digital technology in media business models (Rachinger, Rauter, Muller, Vorraber, & Schirgi, 2019).

While seemingly positive, the collaborative model at another point also portrays the irony of the digital landscape. The Close The Door flagship suggests collaboration, while touted as a hallmark of digital innovation, can reinforce existing hierarchies and power dynamics within the digital economy. Instead of leveling the playing field, it risks perpetuating a system where a select few dominate the landscape, leaving smaller creators to navigate a competitive environment that privileges those already in positions of influence. Thus, the promise of synergy in digital media must be critically examined, as it can mask the underlying mechanisms that sustain inequality and restrict genuine creative expression.

Deddy Corbuzier appeared on the Kasi Solusi Channel on July 27, 2023. This channel also officially became a Close The Door flagship member during this period. According to Social Blade data, the increase in subscribers and views from this channel after joining Close The Door is also positive.

Graphic 2

Subscriber and Viewer Growth of Kasi Solusi



Sources: Social Blade data for Kasi Solusi

A managerial process in *Close The Door* also supports the growth of Kasi Solusi. Based on their platform, some *Close The Door* members appear in this channel after Deddy Corbuzier. Ade Rai came to Kasi Solusi to discuss his business on September 23, 2023. Kasi Solusi gave “Perdana! Ade Rai Ajarin Agar Bisnis Lo Melesat Tanpa Bolak Balik ke Rumah Sakit” as the podcast title. Then, Detective Aldo also appears on Kasi Solusi Channel with the title, “Detective Aldo: Judi Online, Pinjol bermula dari 1 Teknik Marketing Berbahaya Ini. UKM Dilarang Tiru,” which was published on October 19, 2023. The collaboration may have occurred without the use of the Close the Door flagship. However, during the podcast conversation, it was discovered that collaboration amongst content providers got easier and more possible once the banner “Close The Door” was installed on their channel.

The findings of this study highlight collaboration as a strategic necessity in the digital media business model. According to the collaboration

concept (Bouwman, de Reuver, & Shahrokh, 2017), Deddy Corbuzier, through Dektos Media Digital, portrays a bundling strategy that brings value-added services to the market. Identifying YouTube channels under the Close The Door flagship demonstrated how Deddy Corbuzier effectively leverages his professional network to consolidate and co-brand content across multiple channels. Nevertheless, this condition also raises the question about the sustainability of relying heavily on celebrity influence. Such collaboration is not merely a social or creative endeavor; it is predominantly operational and business-driven, which could be seen as reducing authentic creative expression in favor of market-driven strategies.

The networked media ecosystem, which utilizes existing media infrastructure and exploits synergies in content production and distribution, risks homogenizing content offerings and prioritizing advertiser appeal over originality. This model also accelerates innovation through cross-platform promotion, but this innovation is often incremental rather than groundbreaking. By clustering similar content production mechanisms, especially in the entertainment category, the network creates bundled value offerings that cater to advertisers, viewers, and platform algorithms. This raises concerns about the potential loss of diversity and niche content that might struggle to gain traction.

CONCLUSION

Under PT Dektor's Digital Corbuzier, the *Close The Door* flagship is a notable example of a specialized collaboration model. While its primary focus is entertainment, each channel has a unique theme, addressing topics such as technology, people, education, and more. This diversity highlights the platform's commitment to allowing freedom of expression among its partner channels. The effects of this collaboration can be observed in two significant ways. First, establishing the *Close The Door*, closely associated with Deddy Corbuzier, enables each channel to gain followers by uniting under a recognizable brand, thereby increasing monetization opportunities. Second, the flagship fosters an environment where channel users can collaborate in content creation, facilitating the exchange of ideas and experiences.

However, assessing whether this model truly benefits all participants equally is essential. While collaboration can enhance visibility and creativity, the reliance on a central figure like Deddy Corbuzier may overshadow individual channels' identities. Additionally, the pressure to conform to the flagship's branding could limit the diversity of content. In the long run, it will be crucial to evaluate whether the *Close The Door* collaboration model genuinely empowers its partner channels or merely amplifies the brand at the expense of individual expression.



CREDIT AUTHORSHIP CONTRIBUTION STATEMENT

Mufti Nurlatifah: Writing-Conceptual Draft, Methodology, Data curation.

Mufti Nurlatifah: Writing, Data curation, Draft Compilation, Investigation, Methodology

Mufti Nurlatifah: Data curation, Supervision, Reviewing and Editing.

DECLARATION OF COMPETING INTEREST

We certify that there is no conflict of interest with any financial, personal, or other relationships with other people or organizations related to the material discussed in the manuscript.

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