



YouTube Monetization as a New Broadcasting Business Model for Youth in the Digital Era

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Abstract. The development of digital technology has brought significant disruption to the broadcasting industry, one of which is through internet-based platforms such as YouTube. YouTube not only functions as an entertainment medium, but also as a new economic space that allows content creators to distribute and monetize their work directly. This paper aims to examine YouTube's monetization strategy as a new business model in digital broadcasting and analyze the regulatory challenges and platform inequality that accompany it. The method used is a literature review by examining relevant scientific literature, academic articles, and industry reports. The results show that YouTube implements various monetization strategies, including advertising (AdSense), premium subscription (membership), interactive features (Super Chat and Super Sticker), and brand cooperation (endorsement). These strategies have opened up new economic opportunities for local creators and encouraged the birth of digital professions. However, major challenges arise in the form of dependence on YouTube algorithms, the lack of national regulations related to digital revenue, and issues of ethics and distribution justice. Therefore, the state needs to play an active role in developing regulations that are fair, transparent, and in favor of the interests of local creators so that the digital broadcasting ecosystem in Indonesia can develop in an inclusive and sustainable manner.

Keywords: Youtube, Digital Monetization, Digital Broadcasting, Content Creators, Media Regulation

INTRODUCTION

The development of digital technology, particularly the internet, has radically changed the pattern of media consumption and the structure of business models in the broadcasting industry. This transformation is characterized by a shift from a centralized broadcasting system to a model based on participation and open distribution through digital platforms. One of the most dominant platforms in this context is YouTube, which now serves not only as a video sharing site, but has become an important part of the global creator economy that allows individuals to create, distribute and monetize content without going through traditional media institutions.

According to Singh's data [6] YouTube has more than 2.5 billion monthly active users globally, making it the most massive content distribution channel in the world. In Indonesia, the platform is the most frequently accessed digital media, especially by the younger generation and creative professionals, as it offers the potential for wide reach and promising economic opportunities [7]. Within this framework, YouTube represents a new model of digital broadcasting based on a participatory economy [4]. YouTube's monetization model allows creators to earn revenue from various sources, such as advertising (AdSense), channel subscriptions (membership), interactive features (Super Chat, Super Sticker), and brand endorsements. This approach creates a new economic space that is more democratic than the conventional broadcasting model that has been dependent on broadcast licenses and the control of media institutions. However, the structure of creators' income is highly dependent on YouTube's algorithmic system, which is not transparent, leading to inequality between large and small creators.

This phenomenon has also created new jobs and opened up economic opportunities in the digital creative sector. Notable creators in Indonesia such as Ria Ricis and Deddy Corbuzier are proof that digital content can be a significant source of mainstream income. A study by Rieder, Borra, Coromina, & Fernandez [5] found that most digital creators on YouTube rely on a combination of monetization strategies and external links to sustain their income. This shows that YouTube is not just an entertainment medium, but a digital economic ecosystem that deserves to be the focus of academic studies in the transformation of the broadcasting industry.

Nonetheless, Indonesia still faces major challenges in developing regulations that protect local creators. Law No. 32 of 2002 on Broadcasting is no longer relevant in the face of today's digital media ecosystem, which is decentralized and algorithm-based. The government through the Ministry of Communication and Information Technology (Kominfo) has been pushing for policy reforms to regulate a fair and inclusive digital economy.

Thus, it is important to examine YouTube's monetization strategy not only in terms of creator economics, but also in the context of media regulation, digital distribution ethics, and the future of broadcasting in Indonesia. This study is relevant as a response to media disruption, the platform economy, and the changing landscape of mass communication in the digital era.

METHODS

The research method used in this study is a literature study, which involves collecting data through searching, reading, and analyzing various relevant written sources such as books, scientific articles, research reports, and official documents. The selection of literature is based on criteria of relevance to the topic, validity of the source, and recency of the information so that the data obtained can be scientifically justified. The information collected was then analyzed in depth to gain a comprehensive understanding and support the discussion in this study.

RESULTS AND DISCUSSION

1. CHANGES IN BROADCASTING BUSINESS MODEL

The development of digital technology has had a significant impact on the broadcasting ecosystem, characterized by a shift from traditional business models to more open, flexible and internet-based models. The conventional broadcasting model that has been dependent on broadcast licenses and airtime is now being abandoned. In the traditional model, content is curated and controlled by broadcasters with limited distribution, and is determined by rigid broadcast schedules.

According to Wibawa, Afifi, and Prabowo [8], the integration between digital broadcasting and the internet has created an open distribution system that allows viewers to access content *on demand* according to their personal preferences. This not only changes audience consumption patterns, but also opens up opportunities for independent creators to enter the broadcasting market without having to go through conventional broadcast institutions.

This transformation is reinforced by the convergence of digital technologies, which has led to the emergence of a new business model in broadcasting. This new model is more dynamic and adaptive to changing market needs. Convergence not only brings together various media (text, image, video and audio) on a single platform, but also creates space for innovation in content distribution and monetization. In this context, YouTube is a concrete example of a platform that facilitates such changes.

The YouTube platform offers a democratic broadcasting system, where anyone can be a broadcaster as well as a content producer. Monetization is done through various schemes such as advertising (AdSense), subscription features (membership), donations (Super Chat and Super Thanks), to brand collaboration (endorsement and paid promotion). This model not only disrupts the monopoly of large broadcasters, but also creates new business opportunities that are more inclusive and community-based.

Broadcasting business models driven by digitization and the internet are not only technical, but also structural. It requires adaptation from industry players, both from legacy broadcasters and new content creators, to remain relevant in today's digital broadcasting landscape.

2. YOUTUBE MONETIZATION STRATEGY

Monetization on the YouTube platform is one of the most successful and growing digital business models. YouTube employs various strategies to optimize revenue for both the platform and content creators.

These strategies reflect a combination of ad-based approaches, subscriptions, audience participation, and brand partnerships. Here is a look at some of the key monetization strategies on YouTube.

a. AdSense (Advertising)

The monetization strategy of online media is highly dependent on the business model used, audience characteristics, and technology utilization. An analysis of global platforms such as YouTube shows that a paid subscription model (subscription-based) is the most effective approach for the global market. YouTube uses an ad-based model as its primary strategy, supported by additional monetization through premium services. This approach enabled the platform to maintain a large user base, although its success was compromised by the high usage of ad-blockers [9].

However, while an ad-based model, such as the one used by YouTube, allows the platform to reach a huge audience without charging users, a major challenge faced by is the use of ad-blockers. Users who block ads reduce the potential revenue that can be earned from monetization models based on ads. This poses a challenge for platforms that rely on advertising revenue as their main source. For that, it is important for platforms to adopt more innovative strategies, such as offering premium subscription options without ads or exploring alternative revenue sources.

b. Subscription (membership) Features

YouTube offers various exclusive features that can be accessed by users who want to subscribe. The advantages provided from this premium version are watching without being interrupted by ads, getting access to premium YouTube, access to exclusive content, support for creators, background playback. YouTube premium was launched to provide a comfortable experience while watching without being interrupted by ads. YouTube also focuses on monetizing content by showing ads on videos and earning revenue from YouTube Premium subscribers who watch videos without ads. Thus, YouTube Premium is constantly developing strategies to increase their revenue while providing a better experience to users.

c. Super Chat and Super Sticker

These features are designed to support direct interaction between creators and viewers during *live streaming*. Both include audience participation-based monetization strategies.

- Super Chat is a feature that allows paying viewers to tag their messages in live chat during live broadcasts on YouTube. Marked messages will be more visible to creators and other viewers.
- Super Sticker is a feature that allows viewers to purchase animated stickers that appear in live chat during live broadcasts on YouTube. Both Super Chat and Super Sticker can be purchased by users in Indonesia, with a number of payment methods including credit card, debit, e-Wallet, Google Play, credit and so on.

d. Brand Endorsement

Endorsement is a collaboration between a Youtuber (influencer) and a Company, where the Youtuber promotes their product or service through a video. In the context of YouTube monetization, brand endorsement is one of the main income in YouTube monetization. Forms of brand endorsement include:

- Product reviews
- Affiliate marketing
- Sponsored video
- Product placement, and
- Verbal endorsement

3. CREATORS AS NEW ECONOMIC ACTORS

The definition of content in the Big Indonesian Dictionary, is content or defined as content, is the structure and design of the information contained on a web page. Content is information available through electronic media or products [10]. YouTube is a term to refer to someone who creates unique, funny, and

interesting video content and then uploads it through their YouTube account. as a YouTuber they have a YouTube account that is always actively uploading the videos they create every week. Someone who uploads, produces, or appears in videos on YouTube. Simply put, someone is said to be a YouTuber, if they have produced and appeared in a video uploaded on YouTube. Everyone's motivation to become a YouTuber is very different, here are some of the motivations for someone wanting to become a YouTuber, namely expressing certain views, opinions, or attitudes, doing hobbies, sharing knowledge to become famous, and business promotion so as to get a source of income.

Well-known creators such as Atta Halilintar, Ria Ricis, Deddy Corbuzier, and Jerome Polin are clear examples of individuals who have successfully utilized digital platforms to build creative businesses with substantial incomes. They not only act as entertainers, but also as digital entrepreneurs, public opinion shapers, and even inspirational figures for the younger generation. On the other hand, the presence of these creators also encourages the growth of secondary economic sectors such as digital agencies, video production, marketing services, and collaboration between brands.

4. REGULATION AND PLATFORM INEQUALITY

While YouTube offers great opportunities for content creators to earn income independently, this digital monetization system also presents a number of significant structural challenges. These challenges reflect the unequal relationship between global digital platforms and local creators, especially in the context of regulation and fairness in revenue distribution.

First, there is a high dependence on YouTube's algorithm. These algorithms determine content visibility and monetization opportunities, but are non-transparent and often change unilaterally. This leaves creators in a vulnerable position, as a drop in *views* or a change in monetization policy can have a direct impact on their income. The reliance on automated and algorithmic systems has created an imbalance between large creators who have more resources and small creators who find it difficult to compete in a system that is not fully open.

Second, Indonesia does not yet have comprehensive regulations related to digital revenue from global platforms. This makes it difficult for the state to protect the interests of local creators, both in terms of protecting economic rights as well as the tax and legality aspects of cross-border digital transactions. The absence of specific legal instruments makes the position of creators in the digital ecosystem weak, especially when disputing or experiencing unilateral account blocking by the platform.

Third, the issue of content ethics and accountability is also a concern. Since YouTube's monetization system is highly dependent on engagement, it is not uncommon for creators to create controversial, provocative, or even hoax content in order to attract the attention of algorithms and viewers. Without adequate ethical regulations and fair enforcement of community standards, such practices can harm the quality of public information and encourage over-commercialization in digital content production.

In facing these challenges, a more proactive national policy is needed in regulating the platform-based digital economy. The state needs to develop regulations that protect the rights of local creators, ensure transparency in the monetization system, and encourage fairness in the distribution of digital revenues. On the other hand, digital literacy and the strengthening of professional organizations for creators are also needed so that content industry players can fight for their rights and interests collectively amid the dominance of global platforms.

CONCLUSIONS

YouTube monetization has created a new business model in digital broadcasting that is more open and inclusive. Through schemes such as AdSense, membership, super chat, and endorsements, content creators are now able to earn direct revenue without relying on traditional broadcasters. However, this system also presents challenges, such as dependence on algorithms, the absence of adequate national regulations, and issues of content ethics. Therefore, the state needs to play a role in shaping policies that are fair and protect local creators, so that the digital broadcasting ecosystem can develop in a sustainable and equitable manner.

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