



The Convergence of Television Broadcasting and Social Media: Reconstructing the Mass Communication Model in Indonesia's Digital Platform Era

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Abstract

This study aims to analyze the convergence of television broadcasting and social media and to reconstruct the mass communication model in Indonesia's digital platform era. The rapid development of digital technology has transformed the broadcasting system, particularly in terms of content distribution, production processes, gatekeeping mechanisms, and the role of audiences in mass communication. This study employs a qualitative approach using a multiple case study design. Data were collected through in-depth interviews, non-participant observation, and document analysis. Informants were selected using purposive sampling and included media executives, journalists, social media managers, communication scholars, regulators, and digital media practitioners. Data were analyzed using thematic analysis through the stages of data reduction, coding, theme development, interpretation, and conclusion drawing. The trustworthiness of the findings was ensured through source triangulation and methodological triangulation. The findings reveal four major themes. First, broadcasting institutions have adopted multiplatform strategies by utilizing various social media platforms to expand information distribution. Second, news production has evolved toward integrated newsroom systems designed to meet the demands of digital audiences. Third, the gatekeeping process has shifted from being primarily editorial-driven to a hybrid model combining editorial judgment with digital platform algorithms. Fourth, audiences have transformed from passive recipients of information into prosumers who actively produce, share, and interpret media content. The study concludes that the convergence of television broadcasting and social media has reconstructed the mass communication model into one that is more integrated, interactive, participatory, and audience-centered within Indonesia's digital media ecosystem.

Introduction

The rapid advancement of digital technology has fundamentally transformed the landscape of mass communication (Fatra et al., 2023; Yeasmin, 2024; Okorie, 2025; Stasberger, 2023). In

the era of conventional media, communication processes were predominantly linear, with mass media serving as the primary center for the production and distribution of information. In the digital platform era, however, these processes have evolved into more interactive, participatory, and decentralized forms. This transformation has not only reshaped patterns of media consumption but has also reconfigured the broadcasting industry, journalistic practices, information distribution mechanisms, and the relationships among media organizations, audiences, and digital technologies (Rewira, 2024). In Indonesia, television has remained one of the most pervasive mass media for several decades, serving as a primary source of information, education, entertainment, and public opinion formation (Winda Kustiawan et al., 2025; Syaputra & Sabri, 2023; Putri & Sonni, 2022; Ahdarrijal & Rahmawati, 2024). The mass communication model that characterized this period positioned broadcasting institutions as the dominant actors responsible for the gatekeeping function, determining which information was appropriate for public dissemination. Communication was predominantly one-way, with audiences assuming a relatively passive role as recipients of media messages (Aksoy & İşman, 2026; Jha & Verma, 2024).

Digital transformation has significantly altered this landscape. The emergence of social media platforms such as YouTube, TikTok, Instagram, Facebook, and X has shifted information distribution from a centralized system to a platform-based ecosystem, while also creating new channels for information production and dissemination within society. (Paulus Situmorang & Yuliana, 2026) Information is no longer produced exclusively by media institutions but also by individuals, communities, organizations, and content creators who engage directly with audiences. Consequently, the public no longer functions solely as consumers of information but also as prosumers who actively create, distribute, and modify communication messages. Furthermore, the growing influence of digital platform algorithms has expanded the diversity and visibility of information, shaping the circulation, accessibility, and personalization of media content within the digital ecosystem (Rahman et al., 2025; Hastuti et al., 2025; Diaz Ruiz, 2025; Van Nguyen, 2026)

These changes have encouraged television broadcasters to adopt media convergence as a strategic response to maintain their relevance amid increasing competition from digital platforms. Television programs are no longer distributed solely through terrestrial broadcasting but are also delivered via streaming services, YouTube channels, social media, digital applications, and other online platforms. As a result, television broadcasting has evolved into a multiplatform system that enables the simultaneous distribution of content across multiple communication channels (Amrullah et al., 2024; George, 2025; Sinha, 2026; Chukwu, 2023). Therefore, media convergence extends beyond the integration of technology; it also encompasses transformations in content production strategies, business models, audience engagement patterns, and information distribution mechanisms (Dina & Dunan, 2025; Coelho Rodrigues, 2022; Zhang et al., 2025). At the same time, the dominance of digital platforms has introduced a new actor with substantial influence over the flow of mass communication: algorithms.

Unlike television broadcasting, where editors and newsrooms traditionally determine the news agenda, content distribution on social media is largely governed by algorithmic systems that prioritize user engagement, personalization, and audience behavioral patterns. Consequently, the gatekeeping process has shifted from an editorial-driven mechanism to one increasingly shaped by data and algorithms. This transformation has significantly influenced agenda-setting, patterns of media consumption, and the dynamics of public opinion (Hendrawan & Kurniawan, 2025; Almakaty, 2025; Baharuddin et al., 2025; Buturoiu et al., 2023; Weaver, 2025). These developments indicate that contemporary mass communication can no longer be adequately explained by classical mass communication models, which assume that media function as a

single sender transmitting messages to passive audiences. Within the digital platform ecosystem, communication has become multidirectional, involving simultaneous interactions among media organizations, digital platforms, algorithms, content creators, influencers, online communities, and active users. As a result, the relationships among communication actors have become increasingly complex, fluid, and dynamic, requiring a new conceptual framework capable of explaining the characteristics of mass communication in the digital era (Tirza Dinda et al., 2025; Mouloud et al., 2026; Mouloud et al., 2026; Banjac et al., 2024). Although research on media convergence has expanded considerably, most studies have focused on technological adoption, media business strategies, newsroom transformation, audience behavior, or the migration of media consumption from television to digital platforms. These studies generally examine the impact of convergence on media organizations or user behavior, yet relatively few attempt to reconstruct a mass communication model that comprehensively explains the evolving relationships among broadcasting institutions, digital platforms, algorithms, and audiences within a unified theoretical framework. Consequently, a significant conceptual gap remains in understanding how mass communication operates within an increasingly convergent media ecosystem.

Indonesia provides a particularly important context for investigating this phenomenon due to its high levels of internet and social media penetration, while television continues to maintain extensive audience reach. This situation has created a unique interaction between conventional broadcasting and digital platforms. Broadcasting institutions now compete not only with other television networks but also with global digital platforms, independent content creators, streaming services, and various forms of digital media. As a result, media convergence has transformed content production, information distribution, audience engagement, and public opinion formation, highlighting the need for a more comprehensive academic framework to explain these changes. Based on these conditions, this study aims to reconstruct the mass communication model in the digital platform era by examining the convergence of television broadcasting and social media in Indonesia. The proposed reconstruction is expected to generate a conceptual model that explains the evolving actors, processes, structures, and patterns of interaction in contemporary mass communication. Beyond contributing to the advancement of mass communication theory, this study is also expected to provide an academic foundation for the development of broadcasting policies, media industry strategies, and public communication governance amid the ongoing digital transformation.

Method

Research Approach and Design

This study employed a qualitative approach using a multiple case study design to examine the convergence between television broadcasting and social media and to reconstruct a mass communication model in Indonesia's digital platform era (Ilhami et al., 2024). A qualitative approach was considered appropriate because the study sought to understand how media convergence is experienced, interpreted, and implemented by actors within the contemporary communication environment. Rather than measuring the phenomenon through numerical indicators, the study explored the practices, experiences, perspectives, and institutional processes underlying the transformation of mass communication.

The multiple case study design was used to enable an in-depth examination of media convergence across different cases within Indonesia's changing digital media environment. Each case was examined as a distinct unit of analysis while maintaining attention to the broader relationships between television broadcasting, social media, digital platforms, and mass communication practices. This design enabled the researchers to identify similarities, differences, and recurring patterns across cases and subsequently synthesize the findings into

a broader reconstruction of the mass communication model. The investigation focused on four interrelated dimensions: broadcasting convergence, mass communication processes, the digital platform ecosystem, and transformation of the mass communication model (Haryoko et al., 2020). Broadcasting convergence was examined in relation to the integration of television broadcasting practices with social media and digital distribution channels. The mass communication process dimension focused on changes in content production, distribution, audience interaction, and communication flows. The digital platform ecosystem was examined by considering the role of social media platforms and other digital environments in reshaping media practices. The final dimension concerned the transformation of the mass communication model, particularly the shift from predominantly one-way broadcasting toward more integrated, interactive, and platform-based communication.

Research Context and Units of Analysis

The research was situated within Indonesia's contemporary digital media environment, where television broadcasting increasingly operates alongside social media and digital platforms. The cases examined in this study were treated as contexts through which the convergence of conventional broadcasting and digital communication could be observed. The units of analysis included media practices, communication processes, interactions between conventional and digital media, and institutional responses to technological and audience changes.

The analysis did not treat television and social media as completely separate communication environments. Instead, the study examined their interconnectedness and the ways in which broadcasting organizations adapt their content production, distribution, audience engagement, and communication strategies to a platform-oriented media environment. Attention was also given to the changing relationship between media institutions, journalists, audiences, regulators, and digital platforms.

Participants and Sampling

Informants were selected using purposive sampling. This technique was employed because the study required participants who possessed direct knowledge, professional experience, or specialized expertise concerning broadcasting, social media, digital communication, regulation, and media convergence. The informants consisted of media executives, journalists, social media managers, communication scholars, regulators, and digital media practitioners with extensive experience in the media industry and its digital transformation.

The selection of informants was based on their relevance to the research objectives rather than on statistical representativeness. Informants were considered eligible when their professional roles or academic expertise provided substantive knowledge concerning the convergence of television broadcasting and social media, digital platform practices, audience transformation, or changes in mass communication. The diversity of informant backgrounds was intended to provide multiple perspectives on the phenomenon and reduce dependence on a single institutional or professional viewpoint.

The use of participants from different professional backgrounds also supported the multiple case study design by allowing the researchers to compare institutional, professional, academic, regulatory, and practical perspectives. Information obtained from these different groups was subsequently examined for convergent and divergent interpretations of media convergence and the transformation of mass communication.

Data Collection

Data were collected through three complementary techniques: in-depth interviews, non-participant observation, and document analysis. The use of multiple data collection techniques

enabled the researchers to obtain both experiential accounts and contextual evidence concerning the development of digital media practices. In-depth interviews were conducted with purposively selected informants to explore their experiences, perceptions, and interpretations of television and social media convergence. The interviews focused on changes in broadcasting practices, digital content production, content distribution, audience engagement, platform use, organizational adaptation, and the implications of these changes for mass communication. The interview process allowed informants to explain their experiences in detail and provided opportunities for the researchers to explore issues that emerged during the conversations.

Non-participant observation was used to examine media practices without directly participating in the activities being observed. Observation focused on relevant communication and media practices associated with the interaction between television broadcasting and digital platforms. This technique was particularly useful for identifying patterns of content distribution, digital engagement, platform integration, and other practices that might not be fully captured through interview responses alone.

Document analysis was conducted to complement interview and observation data. Relevant documents were examined as supporting evidence concerning broadcasting practices, digital media strategies, platform development, regulatory conditions, and changes in mass communication. Documentary evidence also provided contextual information that enabled the researchers to compare institutional statements and reported practices with information obtained through interviews and observations.

The three data collection techniques were used complementarily rather than independently. Interview data provided participants' perspectives and experiences, observation provided evidence concerning media practices, and document analysis supplied contextual and institutional information. The combination of these sources strengthened the empirical basis for interpreting the convergence of television broadcasting and social media.

Research Instruments

The primary instrument in this qualitative study was the researcher, supported by interview guidelines, observation guidelines, and document analysis protocols. The interview guidelines were organized around the four main analytical dimensions of the study: broadcasting convergence, mass communication processes, the digital platform ecosystem, and transformation of the mass communication model.

The interview guidelines were sufficiently structured to maintain consistency across informants while allowing flexibility for follow-up questions. Questions explored how television organizations respond to digital platforms, how content production and distribution have changed, how audiences interact with media content, how social media is incorporated into broadcasting practices, and how these developments affect the broader mass communication process.

The observation guidelines were used to systematically document relevant media practices, interactions, and patterns associated with the convergence of broadcasting and digital platforms. Meanwhile, the document analysis protocol was used to identify information relevant to the research dimensions and to compare documentary evidence with information obtained from interviews and observations.

Data Analysis

The collected data were analyzed using thematic analysis through several interconnected stages: data reduction, coding, theme development, interpretation, and conclusion drawing

(Qomaruddin & Sa'diyah, 2024). The analysis began with data organization and reduction, in which interview transcripts, observation records, and relevant documents were reviewed and organized according to their relevance to the research questions.

The second stage involved coding the collected data. Meaningful segments of interview transcripts, observation records, and documents were identified and assigned codes representing important concepts, practices, experiences, or processes. Initial codes were subsequently compared across data sources and cases to identify recurring patterns and relationships.

The third stage involved developing broader themes from the initial codes. Related codes were grouped into thematic categories corresponding to the four analytical dimensions of the study. Particular attention was given to patterns that appeared across multiple cases and data sources, as well as findings that demonstrated differences between cases. This process enabled the researchers to distinguish individual observations from broader patterns concerning media convergence and mass communication transformation.

The fourth stage involved interpretation of the identified themes. At this stage, the researchers examined the relationships among broadcasting convergence, changes in mass communication processes, the digital platform ecosystem, and the transformation of the mass communication model. The interpretation focused not only on what changes occurred but also on how and why these changes affected the organization and operation of mass communication in Indonesia's digital platform environment.

The final stage involved drawing conclusions from the established themes and their relationships. Findings from the different cases were compared and synthesized to identify the central characteristics of the emerging mass communication environment. The results of this synthesis subsequently became the empirical basis for reconstructing a mass communication model that reflects the interaction between television broadcasting, social media, digital platforms, media institutions, and audiences.

Result and Discussion

Based on the findings from in-depth interviews, non-participant observations, and document analysis, the study identified five major themes concerning the convergence of television broadcasting and social media in shaping the mass communication model in Indonesia's digital platform era.

Broadcasting Convergence Transforms Information Distribution Patterns

Television broadcasting institutions no longer rely solely on terrestrial broadcasting but have increasingly utilized digital platforms such as YouTube, TikTok, Instagram, Facebook, and X to distribute their content. This multiplatform strategy enables information to reach audiences more broadly, rapidly, and continuously. Television programs are also repackaged into digital content with formats and durations tailored to the characteristics of each platform. The findings indicate that the multiplatform strategy has transformed not only content distribution channels but also audience media consumption patterns. Audiences are no longer dependent on scheduled television broadcasts (appointment viewing); instead, they access information flexibly through digital devices anytime and anywhere. This shift has encouraged broadcasting institutions to adopt content repurposing strategies by transforming a single broadcast into multiple digital formats, including short-form videos, news clips, highlights, reels, and interactive content optimized for the unique features and user behaviors of different social media platforms.

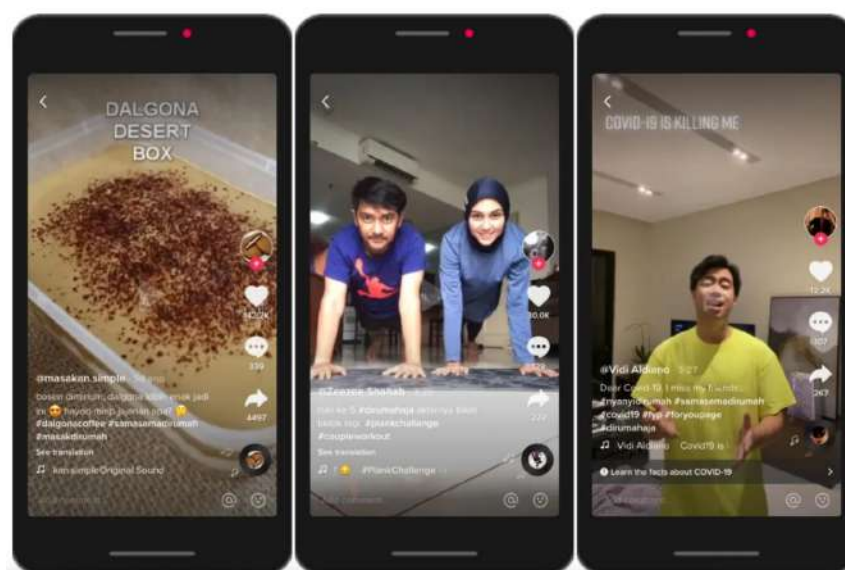


Figure 1. Examples of Social Media Content Illustrating the Convergence of Broadcasting and Digital Communication

Source : <https://sulteng.antaranews.com/berita/111898/enam-hal-yang-bisa-ditemukan-pada-aplikasi-tiktok>

Beyond expanding audience reach, the multiplatform strategy has also created greater opportunities for two-way interaction between broadcasters and audiences. Through features such as comments, likes, shares, and live streaming, audiences no longer function merely as recipients of information but also as active participants who provide immediate feedback. These interactions generate valuable data that broadcasting institutions can use to evaluate audience preferences, develop more relevant content, and strengthen viewer loyalty. On the other hand, the convergence of television and social media presents new challenges to maintaining journalistic quality. The pressure to publish content rapidly in order to remain competitive across multiple platforms often reduces the time available for information verification. Consequently, broadcasting institutions must balance the speed of digital content distribution with adherence to journalistic ethics and professional standards to preserve media credibility.

The findings further indicate that the success of a multiplatform strategy is no longer measured solely by television audience ratings but also by digital performance indicators, including the number of views, engagement rates, subscribers, watch time, and content-sharing frequency. This suggests that digital transformation has shifted the orientation of broadcasting institutions from being traditional content providers to becoming integrated, audience-centered media ecosystems. Overall, these findings demonstrate that the convergence of television broadcasting and social media represents a strategic adaptation to the evolving digital communication environment. Rather than replacing television, digital platforms have expanded content distribution, strengthened audience engagement, and fostered a more flexible, participatory, and user-oriented broadcasting model.

Transformation of the Content Production Process

Media convergence has fundamentally transformed the production processes of news and television programs. Newsrooms no longer produce content exclusively for television broadcasting; instead, they adopt a digital-first or multiplatform-first approach in which content is designed from the outset for distribution across multiple digital platforms. As a result, production has become faster, more flexible, and increasingly oriented toward the needs and

preferences of digital audiences. The findings indicate that this transformation extends throughout the entire production workflow. From issue selection and information gathering to editing and publication, content is strategically developed to suit the characteristics of various platforms, including television broadcasts, online news portals, YouTube, Instagram, TikTok, Facebook, and X. Consequently, a single reporting process can generate multiple media products in different formats, enabling broadcasters to reach diverse audience segments while maximizing the value and dissemination of journalistic content.

These changes have also reshaped newsroom workflows, making them more integrated and collaborative. Journalists are no longer expected to produce news scripts solely for television broadcasts; they are also required to create photographs, short-form videos, social media content, and other supporting materials for simultaneous publication across multiple platforms. Collaboration among reporters, editors, producers, creative teams, and social media managers has become increasingly intensive to ensure the rapid dissemination of information without compromising journalistic quality. These findings demonstrate that media convergence has effectively blurred the boundaries between conventional broadcasting and digital media, resulting in a unified and integrated content production system.

Furthermore, the production process has become faster and more flexible through the use of digital technologies that enable real-time content transmission, digital editing, and the simultaneous distribution of content across multiple platforms. This accelerated production cycle reflects broadcasters' response to changing audience behavior, as users increasingly expect instant access to information through various digital devices. Consequently, newsroom operations are no longer driven solely by television broadcast schedules but also by the optimal timing for publication based on social media usage patterns and audience engagement.

These findings suggest that media convergence has introduced not only technological innovation but also a fundamental transformation in the organizational culture of broadcasting institutions. Newsrooms have evolved into more adaptive, collaborative, and audience-oriented production systems. Success is no longer measured exclusively by the quality of television broadcasts but also by a content's ability to reach, engage, and retain audiences across multiple digital platforms. Therefore, news production in the era of media convergence places audiences at the center of every stage of content planning, production, and distribution.

The Shift in Gatekeeping Mechanisms

The findings indicate that media convergence has fundamentally transformed the gatekeeping mechanism within television broadcasting institutions. Under the conventional broadcasting system, the selection, editing, and dissemination of information were entirely controlled by editors and newsrooms. In the digital era, however, this role is no longer exclusive. Once content is published across digital platforms, its distribution and visibility are increasingly influenced by the algorithms of platforms such as YouTube, TikTok, Instagram, Facebook, and X. Consequently, while editors continue to safeguard the accuracy and quality of information before publication, the extent to which content reaches audiences is largely determined by algorithmic mechanisms. The findings further reveal that digital platform algorithms prioritize content based on various engagement metrics, including views, engagement rates, watch time, comments, likes, and shares. The higher the level of user interaction, the greater the likelihood that content will be recommended to other users. As a result, the visibility of information is no longer determined solely by its news value or public significance but also by its performance according to platform-defined algorithmic criteria. This transformation has also influenced the editorial strategies of broadcasting institutions. Newsrooms increasingly consider the preferences and behaviors of digital audiences when determining news topics, content formats, headlines, duration, and presentation styles. Content expected to generate high levels of

engagement is more likely to be prioritized for publication and promotion across multiple platforms. In this context, the gatekeeping process extends beyond editorial selection and evolves into a second gatekeeping stage, in which digital platform algorithms automatically determine the visibility and circulation of published content. On the other hand, this mechanism presents significant challenges to journalistic practice. The growing influence of algorithms may encourage media organizations to prioritize content that attracts attention and generates high levels of engagement over content that serves the public interest. Sensational, controversial, or emotionally charged news is often more likely to achieve wider visibility than in-depth and educational reporting. As a result, editorial priorities may shift, creating tension between the public service role of journalism and the need to maximize visibility on digital platforms.

In addition to algorithms, audiences have emerged as a new actor in the gatekeeping process. Through activities such as commenting, liking, sharing, and discussing content, users indirectly influence which information continues to be promoted by platform recommendation systems. Consequently, information filtering has become increasingly participatory, involving continuous interactions among newsrooms, algorithms, and audiences. These findings suggest that gatekeeping has evolved from a predominantly institutional process into a collaborative, data-driven model of algorithmic gatekeeping, in which information distribution is shaped by the interplay of editorial decisions, user behavior, and the logic of digital platform algorithms. This shift represents one of the defining characteristics of the convergence of television broadcasting and social media within today's digital communication ecosystem.

The Changing Role of Audiences

The findings indicate that media convergence has fundamentally transformed the role of audiences within the broadcasting ecosystem. In the era of conventional television, audiences primarily functioned as passive recipients who consumed content according to broadcast schedules. In the digital era, however, they have evolved into prosumers (producer-consumers) who not only consume information but also produce, share, comment on, interpret, and even modify the content they receive. This transformation has positioned audiences as influential actors in both the dissemination of information and the construction of its meaning. The study further reveals that interactions between broadcasting institutions and audiences have become significantly more intensive through various social media features, including comment sections, live streaming, likes, shares, reposts, and discussions across digital platforms. Communication, which was once predominantly one-way, has evolved into two-way and even multidirectional interactions, enabling audiences to respond directly to news content and television programs. These responses serve not only as forms of public participation but also as valuable feedback that newsrooms use to evaluate content quality, identify emerging issues, and better understand audience preferences.

In addition to serving as information consumers, audiences have also become important distributors of media content. The findings demonstrate that content produced by broadcasting institutions often achieves wider reach through users who share it within their social networks. In many cases, audiences add their own interpretations, opinions, or contextual information when redistributing content, transforming communication from a process of information consumption into one of information reproduction. This phenomenon suggests that the dissemination of news no longer depends solely on media organizations as message senders but also on the active participation of audiences in expanding the circulation of information. At the same time, increased audience participation presents new challenges for broadcasting institutions. Users' ability to comment on, reinterpret, or modify information may lead to misunderstandings, the spread of content taken out of context, and the proliferation of

misinformation and disinformation. Consequently, broadcasters are expected not only to produce accurate and credible information but also to foster open communication with audiences through clarification, fact-checking, and effective management of interactions across digital platforms. As a result, the relationship between media organizations and audiences has shifted from a hierarchical model to one that is increasingly dialogic and collaborative. The findings also indicate that audience engagement has become a key indicator of program success. Engagement metrics, including the number of comments, likes, shares, watch time, and participation in live streaming, are widely used by broadcasting institutions to evaluate the effectiveness of content distribution. These data are subsequently used to inform production strategies, topic selection, and the development of program formats that better reflect the preferences and needs of digital media users. Overall, the findings suggest that the convergence of television broadcasting and social media has transformed audiences from passive recipients of communication into active participants in the production, distribution, and circulation of information. This transformation reinforces the participatory, interactive, and collaborative nature of contemporary mass communication, in which the successful dissemination of information is shaped by the interaction among broadcasting institutions, digital platforms, and audiences within Indonesia's digital communication ecosystem.

Based on the findings, the researcher argues that the convergence of television broadcasting and social media has fundamentally transformed the mass communication system. These changes are evident not only in the distribution of content across multiple digital platforms but also in content production processes, gatekeeping mechanisms, and the relationship between media organizations and audiences. Broadcasting institutions are no longer focused solely on television broadcasting; instead, they have adopted multiplatform strategies to reach audiences who increasingly consume information through digital media. The researcher further contends that media convergence has reshaped newsroom culture and workflows. News production is now designed to generate content that can be distributed across multiple platforms in formats tailored to the characteristics of different audiences. This transformation requires broadcasting institutions to become more adaptive, responsive, and innovative in managing information while maintaining the fundamental principles of journalism.

The findings also demonstrate that the gatekeeping process has evolved from being primarily editorial driven to a hybrid model that combines editorial judgment with digital platform algorithms. The visibility of news is determined not only by its newsworthiness but also by audience engagement. Consequently, broadcasting institutions must maintain an appropriate balance between the speed of publication, audience appeal, and journalistic quality to preserve their credibility. Furthermore, the transformation of audiences from passive recipients into prosumers reflects the increasingly participatory nature of contemporary mass communication. Audiences no longer merely consume information; they actively share, comment on, and shape the meaning of media content. Therefore, the success of broadcasting institutions in the digital era can no longer be measured solely by television viewership but also by their ability to foster audience interaction, increase engagement, and sustain public trust through the delivery of accurate, credible, and high-quality information.

Conclusion

This study concludes that the convergence of television broadcasting and social media has transformed the television broadcasting system through the integration of multiple digital platforms into content production, distribution, and audience engagement. Broadcasting institutions no longer rely solely on terrestrial broadcasting but have adopted multiplatform strategies by utilizing YouTube, TikTok, Instagram, Facebook, and X to expand audience reach

and improve the accessibility of information. The findings further demonstrate that media convergence has reshaped the production of news and television programs. Newsrooms have implemented more integrated workflows in which content is designed from the outset for publication across multiple digital platforms. In addition, the gatekeeping process has evolved, as the distribution and visibility of information are no longer determined solely by editorial decisions but are increasingly influenced by digital platform algorithms and audience engagement. Moreover, audiences have transitioned from passive recipients of information to prosumers who actively consume, share, comment on, and disseminate media content. This transformation has made mass communication more interactive and participatory. Overall, the convergence of television broadcasting and social media has not only transformed broadcasting technologies but has also redefined newsroom practices, information distribution mechanisms, and the relationship between media organizations and audiences within the digital communication ecosystem.

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