

## **Convergence and Media Repositioning (An Analysis of Information Dissemination Strategies on the Instagram Account @tvOneNews)**

Suwadi<sup>1)</sup>, Amin Aminudin<sup>2)</sup>

<sup>1,2)</sup>Faculty of Communication and Creative Design, Universitas Budi Luhur, Jakarta, Indonesia

\*Corresponding Author

Email: [suwadi@budiluhur.ac.id](mailto:suwadi@budiluhur.ac.id), [amin.aminudin@budiluhur.ac.id](mailto:amin.aminudin@budiluhur.ac.id)

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### **Abstract**

*The transformation of the communication landscape in the digital era has compelled conventional mass media to adapt and evolve in order to remain relevant amid the shifting patterns of public information consumption. This study aims to analyze the information dissemination strategies employed by tvOne through its Instagram account @tvOneNews as a manifestation of media convergence. The study adopts a qualitative descriptive approach, utilizing content analysis and digital observation methods, focusing on the forms of content, patterns of news presentation, and the interactions between the media and its audiences on the Instagram platform. The theoretical foundation of this research is based on Henry Jenkins' (2006) Media Convergence Theory, which explains the process through which various media platforms merge and interact, blurring the boundaries between traditional media (television) and new media (social media). Convergence is understood not merely as a technological integration but also as a cultural transformation and a shift in user participation patterns in producing and consuming information. The findings reveal that @tvOneNews has repositioned itself from a one-way broadcasting medium to a participatory media platform, emphasizing speed, visual storytelling, and interactivity. This convergence strategy enables tvOne to expand audience reach, enhance engagement, and strengthen its institutional image within the digital sphere. Thus, the practice of media convergence in @tvOneNews represents a concrete example of the transformation of television journalism toward a more collaborative and adaptive communication ecosystem.*

**Keywords:** *Media Convergence, Information Dissemination, Tvonenews, Instagram, Digital Journalism.*

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## **INTRODUCTION**

The development of information and communication technologies over the past decade has led to systemic transformations in the structures of news production, distribution, and consumption. Social media particularly visual-based platforms such as Instagram have reshaped public access to information, compelling traditional broadcasting institutions to integrate digital strategies as an essential component of their operations. Global *digital news* reports indicate a significant increase in the use of online platforms for accessing news, including in Indonesia, where expanding internet penetration and widespread smartphone usage have positioned online and social media as the primary news channels for specific audience segments.

In the Indonesian context, this transformation is not merely technical (e.g., the utilization of platform features) but also structural and institutional. Many national television stations have developed multiplatform newsrooms, reorganizing editorial workflows, adjusting news styles, and establishing dedicated digital content teams in response to the competition for audience attention within digital spaces where interaction metrics increasingly rival traditional ratings. Regulatory and policy changes have also influenced this evolving ecosystem. In 2024, the Indonesian government implemented a policy requiring digital platforms to establish payment mechanisms or cooperative agreements with local media organizations a measure that directly impacts the business models and content distribution strategies of traditional media operating in digital environments.

According to Henry Jenkins (2006), media convergence transcends the mere transfer of content across platforms; it represents a cultural condition in which audiences become active participants in the processes of meaning production and distribution. In contemporary Indonesian practice, this concept materializes as television content is no longer merely broadcasted but is

also adapted, edited, and remediated for platforms such as Instagram featuring concise formats (*Reels*, short videos), data visualization (*infographics*), and interactive features (*polls*, *Q&A*, comments) that encourage user participation through commenting, tagging, and sharing (Imanuel Silalahi 2023; Khumairoh 2021; Misnawati and Amin 2025; Setiawan and Darmastuti 2021).

Such transformation affects three primary domains: (1) Production – reflected in changes to newsroom practices, including the implementation of *multiplatform workflows* and the assignment of content specifically designed for digital dissemination; (2) Distribution – characterized by the strategic use of algorithms, upload timing, and content formats tailored to the distinctive features and audience behaviors of each platform; and (3) Consumption – marked by audience fragmentation, a growing preference for short-form and visually oriented content, and the emergence of participatory practices that provide immediate feedback to news producers (Widodo and Aji 2025). Several empirical studies in Indonesia have found that traditional metrics such as television ratings are now being complemented or in some cases partially replaced by digital engagement metrics, including engagement rate, watch time, and impressions. These indicators increasingly influence both the editorial and commercial strategies of television broadcasters. One notable example is TVOne, whose official Instagram account, @tvonenews, demonstrates how digital performance metrics inform content planning, audience targeting, and brand positioning within the evolving digital ecosystem (Widodo and Aji 2025).



**Figure 1.** Content from @tvonenews

Source: Instagram @tvonenews (accessed on October 20, 2025)

Specifically, on the Instagram accounts of television news organizations such as @tvOneNews, this phenomenon is manifested through practices of content adaptation and institutional repositioning. These include short clips from main broadcasts, excerpts from interviews, news highlights, and original content specifically designed for Instagram audiences. Such an approach seeks to achieve multiple objectives simultaneously: to accelerate information dissemination (particularly for breaking news), to increase audience engagement, to strengthen digital branding, and to attract younger audiences who are less reachable through traditional linear broadcasting (Mujiati 2022; Yusnata and Duku 2023)

However, convergence also presents significant challenges. The pressure to be “fast” often risks reducing the depth of journalistic verification; differences in editorial style between broadcast content and social media posts require reconciled editorial standards; meanwhile, the need for human resources skilled in digital journalism such as visual storytelling, social analytics,

and moderation has become an institutional priority that is not always easy to fulfill (Syarief 2024). This study focuses its analysis on the information dissemination strategies employed through the Instagram account @tvOneNews as a case study of media convergence. Using Henry Jenkins' Media Convergence framework, the research seeks to explain: (1) how television content is adapted for Instagram; (2) how audience interaction mechanisms influence news production processes; and (3) the implications of institutional repositioning for the quality, reach, and legitimacy of television journalism in the digital sphere. Thus, this study not only provides an empirical account of convergence practices but also offers a critical reflection on the challenges and opportunities that emerge in the reconstruction of journalistic practices within the multiplatform era.

## RESEARCH METHODS

This study adopts a descriptive qualitative method aimed at comprehensively understanding the practice of media convergence implemented by the Instagram account @tvOneNews. The qualitative approach is selected because it enables the researcher to uncover the underlying meanings of communication strategies, audience interaction patterns, and the forms of media repositioning within the framework of digital convergence (John W. Creswell and J. David Creswell 2022). This approach is oriented toward understanding social phenomena in a contextual and interpretive manner rather than relying solely on quantitative measurement. The object of this research is the official Instagram account @tvOneNews, which is analyzed in terms of content format, presentation style, audience interaction, and information distribution strategies. Data were collected through three primary techniques: (1) digital observation, (2) content documentation, and (3) user interaction analysis. Digital observation was conducted to identify posting patterns, visual narratives, and publication frequency during the period of January–July 2025. Content documentation was carried out by archiving posts and comments using a social media–based content capturing method (Postill and Pink 2012). Meanwhile, interaction analysis was conducted to understand how audiences engage through features such as likes, shares, and comments, which represent a participatory culture (Sharp 2017).

The analytical method employed in this study is qualitative content analysis, which involves the systematic interpretation of visual and textual data to identify patterns of communication and forms of media convergence (Schreier et al. n.d.) The analysis categorizes data into three main dimensions: (1) the forms of integration between traditional and social media, (2) the repositioning of media roles as conveyors and managers of public information, and (3) audience participation within the digital convergence ecosystem. To enhance validity, this study employs data and theory triangulation techniques by comparing the findings with the theory of media convergence (Jenkins, Henry, and Thorburn n.d.) and recent research on digital journalism and media convergence (Tandoc and Maitra 2018).

In data processing, the researcher follows the procedures of data reduction, data display, and conclusion drawing as outlined by Miles, Huberman, and Saldana (Miles, Huberman, and Saldana 2020). This process allows the researcher to interpret the meanings behind each visual and verbal communication strategy implemented by tvOneNews on Instagram. The study also observes ethical considerations in digital media research by maintaining user privacy and avoiding the disclosure of personal identities in the analysis results (Markham 2012). Thus, this research methodology seeks to uncover how tvOneNews utilizes social media to reposition itself as a responsive, interactive, and relevant news outlet in the era of media convergence.

## RESULT AND DISCUSSION

### Results

#### Platform Integration and Changes in Information Dissemination Practices

The transformation of broadcasting media into the digital sphere has created a fundamental shift in work patterns, communication strategies, and the ways media institutions interpret their social roles. In this context, tvOne launched the Instagram account @tvOneNews as a primary instrument for integrating two distinct communication logics, namely, the logic of television broadcasting and the algorithmic logic of social media. This integration process is not merely technical but involves a series of organizational and cultural adaptations that shape how the editorial team produces and distributes information.

Based on an interview with tvOne's Leader of Social Media Specialists, the integration between the television newsroom and social media teams operates through tight and routine daily coordination. He explained in detail that:

“Every morning, we hold coordination meetings between the television editorial team and the digital team. We discuss which issues are the current focus of news coverage and how to adapt them to the needs of social media audiences. Not every TV story suits Instagram, so we select based on visual appeal and potential for public interaction. Sometimes the reverse happens: viral issues on social media are brought into the newsroom to be developed into TV reports. So now the flow of information is two-way; it's no longer top-down as it used to be.” (Bima, 2025)

This statement demonstrates that the news dissemination process on @tvOneNews has shifted from a top-down broadcasting model to a two-way convergent flow. Within the framework of (Jenkins 1958- n.d.) convergence culture, this phenomenon represents the intersection of two media regimes old media logic and new media logic that mutually influence the production of meaning and public discourse. Through this integration, tvOne not only maintains its credibility as a broadcasting institution but also gains the speed and social resonance that characterize digital media. The editorial adaptations made reflect a negotiation between institutional needs and digital audience behavior. A Social Media Specialist at tvOne explained: “We realize that the way people consume news on Instagram is very different from how they watch TV. On television, news segments may last two or three minutes, but on Instagram, people's attention lasts only a few seconds. Therefore, we must make the news shorter, denser, and straight to the point. Visuals and text must grab attention within the first three seconds. We also adjust the language style to be more conversational and less formal, without compromising accuracy.” (Bella, 2025)

This statement underscores that platform integration is not merely a transfer of content from one medium to another, but a transformation in presentation style, production rhythm, and modes of interaction. In practice, each television news item uploaded to Instagram undergoes a content repackaging process: videos are trimmed to 30–60 seconds, accompanied by headline text, contextual captions, and optimized for Reels to enhance shareability. This approach aligns with the findings of (Tandoc and Maitra 2018; Uricchio 2011) on native video adaptation, where news organizations tailor format and narrative to the algorithmic ecosystem of social platforms to maintain reach and relevance.

From a functional perspective, this platform integration transforms the role of information dissemination from mere broadcasting to the management of interactive social discourse flows. A member of the analytics team explained:

“We use data from Instagram Insights to observe how audiences respond to each post. From there, we identify users' active hours, the most commented topics, and the preferred visual styles. This data is discussed in weekly meetings and used as the basis for determining the next news themes. Thus, information dissemination is no longer driven solely by editorial intuition but also by digital audience behavior and preferences.” (Hafiz, 2025)

This data-informed journalism approach, as described by (Philip M. Napoli 2019) highlights a shift in editorial decision-making combining traditional news values with engagement metrics. Consequently, the function of information dissemination becomes more dynamic, enabling tvOne to adjust the frequency and format of content in line with digital consumption rhythms. Beyond structural and technical transformations, the dynamics of platform integration also carry significant social implications. The @tvOneNews account now serves as a public dialogue space where institutional news converges with digital public conversations. Comments, likes, and shares act as direct feedback mechanisms previously unavailable in traditional broadcasting systems. According to (Bruns 2005), this phenomenon reflects the nature of gatewatching journalism, in which media organizations are no longer sole controllers of information flows but act as observers, curators, and facilitators of social discourse.

### **Institutional Repositioning and Organizational Culture Adaptation**

The transformation of the digital environment has compelled broadcasting institutions to undertake a fundamental institutional repositioning. TvOne, as one of Indonesia's mainstream media organizations, has undergone significant structural and institutional value shifts as a result of digital transformation. This process is particularly evident in the establishment and strategic role of the @tvOneNews social media team, which has now become an integral part of the newsroom's operational system.

Findings from an interview with tvOne's Leader of Social Media Specialists comprehensively illustrate this positional shift. He explained:

"In the past, the social media team was considered merely a complement for promoting television news. Now, its role has completely changed. We are not just distributing content from TV but also shaping tvOne's digital communication direction. For example, when major events such as natural disasters or political conflicts occur, the digital team immediately coordinates with the newsroom to ensure that the format aligns with social media characteristics. We also prepare weekly reports containing analyses of engagement, reach, and audience retention, which are then used as evaluation material in editorial meetings. So now, our position is no longer subordinate but parallel to the television newsroom, albeit with different functions." (Bima, 2025)

This statement indicates that institutional repositioning is not merely structural but also epistemological signifying a shift in how journalistic knowledge production is conceptualized. TvOne now recognizes that the credibility of information is no longer determined solely by the television format but also by how effectively the media can interact with the digital public in a timely and relevant manner. Within the framework of (Domingo et al. 2008, n.d.), This phenomenon represents an integrated newsroom model, in which various media divisions interact within a collaborative, simultaneous, and cross-platform news production process.

This institutional repositioning has had a direct impact on tvOne's organizational culture. The previously hierarchical and linear work culture has evolved into one that is more open, flexible, and adaptive to digital innovation. One of tvOne's Social Media Specialists elaborated in detail: "Now, the newsroom workflow is much more fluid. In the past, every decision had to wait for approval from top management, but now we are given the freedom to be creative and experiment. For instance, when a topic is trending on social media, we can immediately produce a Reels video or an infographic post without waiting for the television version of the news to air. We are also involved in cross-divisional meetings to provide insights about digital trends and audience interaction patterns. So, our work culture is now more collaborative, as everyone feels equally responsible for the success of the content." (Bella, 2025).

This statement clearly illustrates a shift in organizational values toward a more participatory orientation. tvOne has developed what is referred to by (Ngwe Ali 2021) as liquid professionalism, a new form of professionalism that enables journalists to navigate multiple media and roles simultaneously. In this context, tvOne media workers are not only news deliverers but also content creators, data analysts, and social interaction managers. The

transformation of organizational culture is also reflected in how the institution manages the relationship between innovation and editorial authority. In an interview, tvOne's Digital Coordinator emphasized that leadership in the digital era is no longer based on hierarchical control but on innovation-oriented collaboration:

“Our leaders now encourage creative ideas to be tested directly on social media. If there is a new format or presentation style that seems promising, we are given the opportunity to try it first on Instagram. If it performs well, it may then be considered for television broadcasting. So there is a two-way learning process between the digital team and the TV newsroom. Every division can be a source of innovation, not just through top-down direction from leadership.” (Hafiz, 2025).

This participatory leadership style reflects a shift from a bureaucratic model to an adaptive leadership model, in which innovation emerges from horizontal interactions among organizational actors. Such an approach enables tvOne to respond swiftly to digital dynamics while maintaining a sense of collective spirit among employees.

Beyond structural and managerial changes, institutional repositioning has also influenced the value system and professional identity within tvOne. In an interview, a senior journalist shared a critical reflection: “We can no longer think only as TV reporters. Now every journalist is required to understand how the news will appear on social media. For example, visual angles, caption styles, and posting times are all important. In the digital world, a good story that lacks visual relevance can easily be overlooked. So we must learn to think from the perspective of digital audiences without compromising the principles of accuracy and balance in journalism.” (Bima, 2025).

This statement indicates the emergence of hybrid professionalism in tvOne's journalistic practice. Media workers adapt to the logic of new media while preserving the core values of their profession. This phenomenon reinforces the view that (Anderson 2013) ...that journalism in the digital era is a social practice grounded in the negotiation between professional values and technological pressures. TvOne has also developed an evaluation system that combines traditional and digital performance metrics. The weekly reports prepared by the social media team, containing analyses of engagement rate, reach growth, and impressions, serve as the basis for assessing the effectiveness of editorial strategies. This system demonstrates the integration between broadcasting logic and algorithmic logic as outlined by (Napoli 2019) in the concept of algorithmic adaptation, which refers to the effort of media institutions to align their internal practices with digital performance parameters without compromising journalistic integrity. This new work culture has also shaped a new way of understanding audiences. The audience is no longer perceived as a passive receiver but as a participatory partner in the production of discourse. A member of the digital creative team explained: “We often get ideas from netizens' comments. Sometimes they highlight issues we might have missed or offer new perspectives. When a topic becomes widely discussed, we can immediately propose it to the newsroom for follow-up coverage. So the public helps determine the direction of our reporting. It makes us realize that communication today is collaborative, not one-way.” (Hafiz, 2025).

This phenomenon illustrates how the participatory values of audiences have become an integral part of modern media organizational culture. Within the framework of (Anderson 2013) concept of networked journalism, this practice expands the boundaries of media professionalism into a form of social collaboration that involves journalists, audiences, and algorithms. Overall, the institutional repositioning and organizational culture adaptation at tvOne demonstrate that the success of convergence is not solely determined by technological investment but also by the institution's willingness to cultivate an organizational learning culture. TvOne has successfully restructured inter-divisional roles, adopted digital participatory values, and created a leadership system that is open to innovation. This process reinforces tvOne's position as a broadcasting institution capable of maintaining its relevance amid the rapid transformations of the global communication ecosystem

## Convergence as an Adaptive Process and Institutional Strategy

Media convergence at tvOne does not merely represent a response to the pressures of digital technology but has evolved into a systematic and sustainable institutional strategy. In this context, convergence is understood as an adaptive process that enables the organization to navigate changes in the communication ecosystem while maintaining its identity as a credible broadcasting institution. Within the framework of the @tvOneNews account, this strategy can be observed in how tvOne combines the logic of television broadcasting with the logic of digital participation in its production and distribution of information one example being the *One News Update* channel, as shown in the following image.



**Figure 2.** One News Update Content

Source: Instagram @tvOneNews (accessed October 21, 2025)

What is particularly interesting about *One News Update* is that the entire creative process from research, scriptwriting, and voice-over recording to visual editing is carried out by the Instagram team itself, not by the television newsroom. This demonstrates that the @tvOneNews account functions not merely as a distribution channel but as an independent content production unit. In other words, the content reflects an advanced level of convergence that involves expanding the roles and functions of the social media team as primary information producers. From the perspective of the Convergence Continuum (Dailey, Demo, and Spillman 2005), *One News Update* exemplifies a form of *coopetition*, even approaching *full convergence*, as there is an overlap of roles between the digital team and the main editorial team, alongside editorial independence that allows social media to present content not merely duplicating television broadcasts but also providing its own analysis of public issues.

This approach adds depth and value for Instagram audiences, who tend to seek concise, up-to-date information. Strategically, the presence of *One News Update* strengthens @tvOneNews as a convergent entity that not only extends content distribution reach but also diversifies editorial functions within a single media ecosystem. This transformation exemplifies how a mass media institution adapts to the digital age not merely by following the platform but by internalizing its characteristics into the content production process.

In an interview, the Head of Digital News Production at tvOne reflected: “We do not see social media as a threat, but as part of a larger media ecosystem. Therefore, tvOne integrates its workflows so that TV newsroom content can be directly converted into multiple platforms, including Instagram. We also have a cross-divisional team focusing on content planning and audience management. Their task is to ensure that the messages delivered on social media remain aligned with tvOne’s editorial values while adapting to the character of digital platforms. This

process requires daily coordination and internal training so that all employees understand the goals of this convergence.” (Keda, 2025).

This statement illustrates the concept of *institutional convergence* as described by (Flew and Su 2023), where media organizations combine practices, values, and technologies to build an integrated cross-platform news production system. Convergence is no longer viewed as a temporary project but as the foundation of long-term media management. Through cross-divisional collaboration, tvOne has developed adaptive mechanisms that enhance efficiency while expanding audience reach.

An interview with the Digital Editor of tvOne demonstrates how convergence operates at the production level: “Every news segment we air on TV now has its digital version prepared immediately. For example, during breaking news coverage, the digital team is ready to edit footage for Instagram, write appropriate captions, and add hashtags. We also have a video archive system accessible directly from the newsroom. The workflow is now much faster and more efficient what used to take hours now takes only minutes. We call this the simultaneous publishing system.” (Fauzie, 2025).

This transformation shows how convergence has become part of the organization’s *adaptive workflow*. Through a simultaneous system, tvOne bridges the gap between the structured logic of broadcasting and the rapid, responsive logic of digital media. This process aligns with (Jenkins 1958- n.d.) notion of convergence as a social and cultural phenomenon in which the boundaries between producers and consumers of information become blurred. In this sense, tvOne positions itself as a manager of public discourse operating between these two ecosystems. Beyond the technical dimension, convergence has also been institutionalized through managerial policies and human resource training. A Digital Content Producer at tvOne explained:

“We often receive internal training on multiplatform strategies how to write news scripts for Instagram, use data insights, and understand algorithmic trends. All of this ensures that our work is not based merely on intuition but also on data analysis and audience behavior. So convergence happens not only at the system level but also at the individual competency level.” (Fauzie, 2025).

This indicates that convergence at tvOne is not merely platform integration but the creation of an *organizational learning ecosystem* a working environment that fosters adaptive capacity and digital awareness across all levels of the organization. Within (Ngwe Ali 2021) framework, this reflects a form of *beyond journalism*: a practice that transcends traditional professional boundaries and merges with the digital creative sphere. Institutional convergence also demonstrates tvOne’s ability to balance stability and innovation. As (Yevdokymova et al. 2025) note, modern media organizations must sustain equilibrium between professional credibility and creative flexibility. tvOne practices this through *rapid experimentation*, a mechanism where digital content innovations are tested on Instagram before being adapted for television. A Media Specialist Leader elaborated:

“When we have a new idea, such as a short infotainment format or a mini explainer video, we usually test it on Instagram first. If it performs well and receives high engagement, we propose developing a TV version. This way, we minimize the risk of failure since we already have initial audience data.” (Bima, 2025).

This experimental approach transforms Instagram into a *laboratory for editorial innovation*, shifting creative processes from intuition-driven to data-, interaction-, and feedback-driven. Thus, convergence not only yields operational efficiency but also fosters a sustainable innovation ecosystem.

Convergence has also influenced tvOne’s institutional identity. As the Head of Promo Communication explained: “We want tvOne’s message to remain consistent across all platforms TV and social media alike. We have visual and tonal guidelines adjusted to each platform’s character. For instance, Instagram uses a lighter tone and more colorful visuals, but the editorial

values remain the same: accuracy, speed, and reliability. This is how we maintain tvOne's brand integrity amid shifting communication formats." (Dian, 2025).

Maintaining brand consistency amid diversified formats is part of tvOne's long-term convergence strategy. The company not only expands communication channels but also reinforces its core values as a credible national news medium. In (Flew and Su 2023) terms, this represents *strategic hybridity* a combination of technological innovation and value continuity that ensures institutional sustainability.

Additionally, tvOne uses convergence as a means of building *domestic public diplomacy*. By reaching wider audiences through Instagram, tvOne strengthens its role as a mediator of national discourse in the digital space. In many posts especially those addressing humanitarian, political, and social issues the digital team consciously constructs narratives emphasizing the social responsibility of news media. This demonstrates that tvOne's convergence strategy is not merely traffic-oriented but also aimed at fostering a healthy public communication ecosystem.

## Discussion

### Platform Integration as an Epistemological Reconfiguration of News Dissemination

The findings of this study demonstrate that platform integration at tvOne constitutes more than a reorganization of media workflows; it reflects a profound transformation in the epistemological foundations of news dissemination. The reciprocal circulation of information between television broadcasting and Instagram indicates that journalistic knowledge is no longer produced within a single institutional locus. Instead, newsworthiness emerges through interaction among newsroom practices, platform logics, and audience responses. In this configuration, dissemination cannot be understood as a final stage of news production, but rather as an ongoing process in which meaning is continuously negotiated. This shift challenges classical mass communication models that assume linear transmission and reinforces the view that contemporary journalism operates within a networked knowledge environment.

From a convergence perspective, these findings resonate with Jenkins' (2006) concept of convergence culture, yet they extend it by foregrounding epistemic authority as a central site of transformation. At tvOne, editorial judgments are increasingly shaped through dialogue between professional norms and digital indicators such as engagement metrics and virality signals. Importantly, this does not suggest a collapse of journalistic standards into popularity-driven logic. Instead, it points to a reconfiguration of authority in which institutional credibility is maintained while being recalibrated in relation to audience attention dynamics. Convergence thus operates as a mechanism through which journalistic legitimacy is renegotiated in the digital public sphere.

The incorporation of audience analytics into editorial deliberation further illustrates this epistemological shift. As argued by Napoli (2019), data-informed journalism introduces new forms of visibility that influence newsroom decision-making. However, the tvOne case demonstrates that metrics function as interpretive resources rather than prescriptive commands. Engagement data is contextualized within existing editorial values and used to reflect on audience resonance rather than to replace professional judgment. This hybrid configuration complicates deterministic narratives of algorithmic dominance by revealing how journalists actively negotiate the meaning and relevance of data within institutional frameworks.

Audience participation through Instagram interactions also transforms the role of dissemination from transmission to dialogue. Comments, shares, and user feedback function as mechanisms through which public interpretations circulate back into newsroom processes. This aligns with Bruns' (2005) concept of gatewatching, where journalists shift from controlling information flows to observing and curating them within a participatory environment. In this context, journalistic authority becomes relational, grounded not solely in institutional position but in the capacity to engage with and respond to public discourse. Dissemination thus emerges as a collaborative practice that blurs boundaries between producers and audiences.

This participatory configuration also alters the temporal logic of news dissemination.

Traditional broadcasting is characterized by fixed schedules and sequential editorial cycles, whereas platform-integrated journalism operates through immediacy and continuous iteration. At tvOne, editorial agendas evolve in real time as audience reactions inform subsequent coverage decisions. This temporal compression intensifies reflexivity within journalistic practice, requiring institutions to constantly reassess not only the substance of news but also its form, timing, and framing. Dissemination becomes an adaptive process shaped by ongoing feedback rather than a predetermined endpoint.

Taken together, these findings suggest that platform integration at tvOne represents an epistemological reorientation of journalism in the digital era. Dissemination is no longer understood as the delivery of finalized knowledge from institution to audience, but as a dynamic process of meaning production situated within a network of actors, technologies, and publics. This study contributes to convergence scholarship by demonstrating how a broadcasting institution in the Global South negotiates the tensions between professional authority, algorithmic environments, and participatory publics. In doing so, it highlights convergence as a socially embedded strategy that reshapes not only media practices but also the foundations of journalistic knowledge itself.

## **2. Institutional Repositioning and Organizational Culture as a Site of Journalistic Transformation**

The findings reveal that institutional repositioning at tvOne is not merely an administrative adjustment triggered by digitalization, but a profound transformation in how journalistic authority and responsibility are organized within the newsroom. The elevation of the social media team from a supplementary promotional unit to a parallel actor within the editorial structure indicates a redistribution of institutional power. This shift reflects a broader transformation in which digital operations are no longer peripheral but central to the production and validation of news. As a result, organizational hierarchy becomes less rigid, and editorial influence is dispersed across multiple units that operate simultaneously within a convergent newsroom environment.

This institutional shift can be situated within the framework of the integrated newsroom model proposed by Domingo et al. (2008), which emphasizes collaboration, simultaneity, and cross-platform coordination. However, the tvOne case extends this model by illustrating how integration also entails a renegotiation of epistemic authority. Decision-making power is no longer concentrated exclusively in traditional editorial leadership but is increasingly informed by digital specialists who possess platform-specific knowledge. This redistribution challenges conventional notions of journalistic professionalism that privilege seniority and broadcasting experience, signaling a transition toward a more pluralized form of newsroom expertise.

Organizational culture at tvOne has evolved in tandem with this structural repositioning. The findings suggest a movement away from hierarchical, approval-driven workflows toward a more flexible and experimental culture that values speed, responsiveness, and creative autonomy. Social media specialists are encouraged to initiate content production independently, particularly in response to emerging digital trends. This cultural shift reflects what Ngwe Ali (2021) conceptualizes as liquid professionalism, where professional boundaries become fluid and journalists are required to navigate multiple roles across platforms. Professional identity is thus no longer anchored to a single medium but constructed through adaptability and cross-functional competence.

The transformation of leadership practices further reinforces this cultural reorientation. Rather than exercising authority through bureaucratic control, leadership at tvOne increasingly operates through facilitation, coordination, and support for innovation. By allowing new content formats to be tested on digital platforms before potential television adaptation, leaders reposition experimentation as a legitimate and valued component of journalistic work. This participatory

leadership model reduces institutional risk while fostering collective ownership of innovation, illustrating how organizational culture becomes a strategic resource in managing digital uncertainty.

At the level of professional identity, the findings indicate the emergence of hybrid journalism. Journalists are required to internalize platform logics such as visibility, timing, and audience engagement while maintaining commitments to accuracy, balance, and verification. This dual orientation supports Anderson's (2013) argument that journalism in the digital era functions as a networked social practice shaped by ongoing negotiations between professional norms, technological infrastructures, and public participation. Hybrid professionalism does not signify the erosion of journalistic values but their rearticulation within a digitally mediated environment.

Taken together, the institutional repositioning and cultural adaptation observed at tvOne demonstrate that digital transformation is fundamentally a process of organizational learning. Success in convergence is not determined solely by technological investment, but by the institution's capacity to recalibrate authority, redefine professional roles, and cultivate a culture that embraces reflexivity and collaboration. This study contributes to scholarship on media organizations by showing how institutional change unfolds through everyday practices, negotiations, and value reconfigurations. In doing so, it positions organizational culture not as a background condition, but as a central arena in which the future of journalism is actively constructed.

### 3. Convergence as an Adaptive and Strategic Institutional Process

The findings demonstrate that convergence at tvOne should be understood not as a discrete technological outcome, but as an adaptive institutional process embedded within long-term organizational strategy. Rather than reacting defensively to digital disruption, tvOne internalizes convergence as a guiding framework for managing change across platforms, workflows, and professional roles. This orientation positions convergence as a continuous process of adjustment, learning, and recalibration, through which the organization negotiates its relevance within an evolving communication ecosystem. In this sense, convergence operates as a strategic logic that shapes how the institution anticipates, rather than merely responds to, media transformation.

From a theoretical standpoint, the tvOne case advances convergence scholarship by extending Dailey, Demo, and Spillman's (2005) convergence continuum beyond coordination and cooperation toward a more mature form of functional convergence. The emergence of digital-first formats such as *One News Update*, produced independently by the Instagram team, illustrates how convergence enables the expansion of editorial functions rather than their duplication. This functional overlap does not signal institutional fragmentation, but rather reflects a reconfiguration of editorial labor in which multiple units contribute distinct yet interconnected forms of journalistic value within a single media ecosystem.

Convergence at tvOne also manifests as a strategic response to the algorithmic environment of digital platforms. By integrating analytics, audience feedback, and performance data into editorial experimentation, the institution develops what can be described as an adaptive feedback loop. This process aligns with Napoli's (2019) notion of algorithmic adaptation, where media organizations recalibrate internal practices in response to platform metrics without fully subordinating editorial judgment to algorithmic logic. Convergence thus becomes a mechanism for negotiating institutional autonomy within data-driven environments.

At the organizational level, convergence functions as a catalyst for learning and capacity building. Regular internal training on multiplatform storytelling, data interpretation, and platform affordances ensures that convergence is enacted not only through infrastructure but also through human competencies. This emphasis on skill development reflects an understanding of convergence as a socio-organizational process, where adaptability depends on shared knowledge

and collective reflexivity. In this context, convergence reshapes the newsroom into a learning organization capable of evolving alongside technological change.

The strategic use of Instagram as an experimental laboratory further underscores the adaptive nature of convergence. By testing new formats, narrative styles, and visual strategies in the digital environment before potential television adaptation, tvOne minimizes institutional risk while fostering innovation. This experimental logic illustrates what Flew and Su (2023) describe as strategic hybridity, in which media organizations balance continuity of values with flexibility in form. Convergence thus enables tvOne to preserve its identity as a credible broadcaster while simultaneously embracing creative experimentation.

Taken together, these findings suggest that convergence at tvOne represents a multi-level institutional strategy encompassing technical integration, organizational learning, editorial experimentation, and identity management. Convergence does not dissolve journalistic authority, but rearticulates it within a hybrid media environment where stability and change coexist. This study contributes to media management and journalism studies by demonstrating how convergence operates as a negotiated and context-specific process, particularly within the Global South. Rather than following a linear path toward digital dominance, tvOne exemplifies a model of convergence grounded in adaptability, reflexivity, and strategic intentionality.

## CONCLUSION

Based on the findings above, this study affirms that the media convergence practices implemented by tvOne through its @tvOneNews account represent a complex form of institutional and cultural transformation driven not only by technological advancement but also by shifts in public communication patterns in the digital era. Through the integration of broadcasting logic and algorithmic logic, tvOne has successfully positioned Instagram not merely as an auxiliary distribution channel, but as a strategic space for production and interaction within the ecosystem of multiplatform journalism. Conceptually, convergence at tvOne illustrates a paradigmatic shift from a one-way communication model to a participatory two-way communication model. The @tvOneNews account functions as a collaborative arena where the media institution and its audience co-construct public discourse. This process demonstrates how the function of information dissemination has evolved from linear broadcasting to a social process grounded in engagement and digital analytics. Through a *data-informed journalism* approach, the newsroom is able to adjust its production rhythm, visual style, and content duration in accordance with audience consumption patterns, while maintaining the core principles of verification and journalistic credibility.

The study's findings also indicate that tvOne's institutional repositioning is the key to its success in implementing media convergence. This repositioning is characterized by a more fluid organizational structure, a collaborative workflow between the television newsroom and the digital team, and a participatory leadership style. The application of an *adaptive leadership* model provides room for every organizational member to experiment and innovate, thereby strengthening the *organizational learning culture*. This organizational transformation reflects what (Ngwe Ali 2021) terms *liquid professionalism* a flexible, cross-functional form of professionalism. tvOne journalists are now not only news deliverers but also digital creators, data analysts, and mediators of public discourse.

Furthermore, convergence as an institutional strategy demonstrates how tvOne has managed to transform technological pressures into opportunities to expand its legitimacy and public reach. Through the *simultaneous publishing system*, every news piece is now produced with cross-platform adaptability in mind, thereby reducing the gap between production, distribution, and consumption. tvOne utilizes Instagram as an innovation laboratory where new

formats are tested and developed based on audience feedback. This experimental approach not only enhances work efficiency but also strengthens the institution's adaptive capacity in responding to algorithmic dynamics and digital audience behavior.

Convergence at tvOne also possesses an epistemological dimension that challenges the traditional ways journalism understands and disseminates truth within the algorithmic logic of social media. By upholding its principles of accuracy, speed, and reliability, tvOne constructs a digital dialogue space that reinforces the presence of mainstream media institutions amidst the vast flow of informal and user-generated content. In this regard, tvOne does not fully adopt the logic of social media but negotiates it through the enduring values of journalistic professionalism that form the foundation of its institutional identity.

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