

The Existence of Private Television in Convergence Media Era

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ABSTRACT

The presence of new media has indeed threatened the existence of television as a means of entertainment and a source of public information coupled with the pandemic outbreak. The speed and different technology offered by new media have made people start to switch to consuming new media such as Youtube and social media. Therefore, television must try to adjust the existing technological developments so that the audience does not abandon them. This paper aims to determine the television strategy in facing the era of media convergence based on media convergence theory by Henry Jenkins. The method used is a systematic literature review of several articles by summarizing various relevant research results. The results of this paper are television is still watched by many people; it is just that the viewing pattern has changed; it is no longer communal but more individual through smartphones so that what appears is a decreased television rating. Therefore, television uses a number of ways to be able to compete with new media, including merging with other media companies, using social media, and monetizing content that is connected to other platforms such as youtube, video on demand, and applications that can be downloaded from a smartphone. From this, it can be seen that the audience will not leave television behind as long as it is able to display updated content and spread across various platforms so that it can be watched anytime and anywhere. In addition, television has the advantage of being regulated by the government so that broadcasts on television are more controlled than new media.

Keywords: *Television; convergence; new media; social media; pandemic*

INTRODUCTION

In this article, the author argues that television can still survive in the midst of the era of digital disruption and even the future of television still exists. Many think that television will follow the 'death' of print media such as newspapers and magazines because the emergence of the internet is predicted to dominate the audience with all its advantages. The author assumes that television is

not entirely abandoned by audiences in Indonesia despite the fast, massive and varied flow of content from new media.

Looking back, television has been on the air for decades. Starting in 1962, TVRI appeared on the small screen as national television, then followed by the appearance of private television in 1989, namely RCTI. In the 90s and early 2000s, television

became the most loved media as a means of providing entertainment and information. Due to its audio-visual nature, television can present various exciting programs such as news broadcasts of films, soap operas, variety shows, reality shows, music as well as other programs featuring idol artists. The same thing with events In sports, audiences can watch various sporting events from around the world without having to come directly to the arena or match location. Until finally, television has a large audience and invites advertisers to market products and services through this media (Abdullah & Puspitasari, 2018).

However, the development of information technology has now drastically changed the mass media industry. Disruption takes place rapidly and massively in all conventional media, including television. Society is facing digital trouble where those who initially carried out an activity in the real world are now experiencing a change by doing activities in the virtual world. Since the internet came into existence, the communication behavior of the community has also significantly changed because the internet is able to meet the information needs of audio-visual means. People then don't rely much on television to enjoy audio-visual presentations because they find another alternative, namely the internet (Nurrachmi & Puspita, 2020)

The number of internet users is also getting higher based on a survey

by the Indonesian Internet Service Providers Association (APJII) for the 2019-quarter period. II/2020 there are 196.7 million people who access the internet in Indonesia. This figure is an increase of 23.5 million compared to last 2018 (Bayu, 2020). This is in line with the number of smartphone users who are increasingly popular. In 2015 the number of smartphone users was only about 28.6% of the Indonesian population. Then in 2019, it jumped to 63.3% of Indonesian citizens who use smartphones (Pusparisa, 2020). With smartphones, it is easier for people to access all information and entertainment on the one hand. It is undeniable that smartphones are now a necessity for the audience and have begun to shift the position of television. The function of entertainment and information has already started to be seized by the presence of the internet, social media, and digital content in smartphones

Now television in Indonesia is required to be able to adapt to the era of globalization based on digital technology. The phenomenon of the development of the digital technology era now requires television media in Indonesia to carry out the latest innovations in order to survive because it can be accessed quickly and practically by the public. People increasingly need entertainment and information that is fast, precise, accurate due to high human mobility (Safitri et al., 2021). If television is not able to meet the needs of the community, then television will

become extinct over time. Then a new media emerged that was able to answer these challenges and was considered capable of being away for the mass media to survive and be enjoyed by the public. Television is one of the mass media that is currently starting to move to adapt to the era of globalization based on digital technology and enter the period of media convergence.

Previous research has stated that conventional media players in the creative television industry must not turn a blind eye to current conditions, so they are not eroded by technology. People's preferences will change from conventional media to convergent media (Haqu, 2020). Television must coexist with the internet, which is superior in speed and varied content. With the internet, media content that used to be separate, such as text, video, images, and sound, can now be integrated into one device and can be accessed from anywhere and anytime. Audiences also become more active in seeking information on specific topics, not as passively as they used to be. Audiences can also consume multiple pieces of information at once, such as listening to music on YouTube while browsing online news. This is what encourages television to converge in order to meet the wants and needs of the audience.

This study uses media convergence theory from Henry Jenkins (2006), namely how one synergizes many different media

sources to provide a more diverse understanding of the relationship between different media forms. Convergence is undeniable because it is part of the development of the media industry today. Where content from print and electronic media can be combined and distributed in one medium (Hamna, 2018).

According to Gustafsson & Schwarz (2013) in (Tika Yulianti, 2020), convergence is the integration of previously separate services such as internet, television, radio, or telephone. Television can broadcast impressions not only from television sets but from smartphones or laptops connected to the internet, which are widely used by audiences today. With convergence, television companies can share their content through various digital platforms and catch up with the advantages offered by the internet.

The purpose of this study is to determine the efforts of television in maintaining its existence in the midst of the rapid emergence of new media. Then what are the impacts that arise from the presence of new media and how television strategies deal with digital disruption. More will be discussed in this article.

METHODOLOGY

The method used in this article is a qualitative meta-synthesis model. This model summarizes various relevant research results. The method starts from formulating research questions, conducting

literature searches, selecting appropriate literature, conducting analysis and synthesis, implementing quality control, and compiling a final report (Siswanto, 2012).

The criteria for the journals reviewed are Indonesian-language research journal articles with the subject of television and media convergence. The time span used is from 2018 - 2021, which includes the theme of television and media convergence. This literature review was then synthesized using a narrative method by grouping similar extracted data to answer the research objectives and then summarized and drawn conclusions.

RESULTS AND DISCUSSION

The development of the internet has resulted in changes in the social order, including influencing the growth of mass media. There were at least four print media in 2015, such as *Harian Bola*, *Tempo Mingguan*, *Sinar Harapan*, *The Jakarta Globe*, which had to go out of business because they were unable to adapt to the challenges and changing times (Redaksi Remotivi, 2015). Private television in Indonesia is still lucky because it can survive until now. Whereas the internet became a milestone in the development of communication

technology in the last ten years in the 20th century, which changed the scope and nature of the communication channel media. This change is called the second media age, which causes conventional media such as radio, television, and print media to be abandoned by their audience, and new media emerges. The advantage of the birth of new media (new media) is a communication pattern that is dynamic and runs in two directions or is not centralized (Tika Yulianti, 2020).

The existence of the internet today can provide benefits for conventional media if they are able to adapt and innovate. The presence of the internet actually provides an opportunity for the mass media to continue to expand their business by conducting convergence. Namely the merging of various media technologies, computers, telecommunications, which are then integrated into a single system. Media companies optimize usage content generated and disseminated through multiple channels. In the end, media owners must change their business from the original print media, television, and radio to new media through various convergence strategies. With the internet, media content can be synergized in one device. People who previously enjoyed the content in the form of text, video, images, and sound separately can now use all of them on the one hand, on smartphones across time and space. Audiences become active because they can search for and receive additional

information and features on specific topics

The Effect of Information Technology Development on The Television Industry

The impact felt by the television industry due to the existence of information technology is the occurrence of mergers. Television, which used to be passive, is now forced to adapt to the massive development of information technology. There needs to be strong from the television industry in order to be able to survive and still be enjoyed by the community. Mergers were carried out by a number of television stations to strengthen competition. In 2016, there were four major groups that managed to dominate the private television industry. The four groups include the Global Mediacom Group, which houses RCTI, MNC TV, GLOBAL, INEWS TV, which managed to dominate 35% of the audience market, the second position is the EMTK Group (Elang Mahkota Teknologi) which owns SCTV, INDOSIAR, which controls 22.8% of the audience market. In the third position, Visi Media Asia Group is with tv stations ANTV and TVONE, which have 17.3% of the audience market, and Trans Media Group (TRANS7, TRANS), which controls 13.6% of the audience market. The remaining 9.2% audience market was obtained by five other television stations, namely NET TV, METRO TV, Kompas TV, RTV, and TVRI (Nainggolan, 2018).

The presence of the internet currently interferes with the existence of television, which used to be the prima donna of entertainment and information. Some audiences, especially millennials, rely on social media to find entertainment and information. The presence of social media and new platforms has changed the way people watch television. The millennial generation rarely sits for hours in front of the television. They tend to choose to use social media via smartphones. Even to watch shows on television, they use cellphones more often than sitting in front of the TV. Social media has become the new television for millennials.

The style of watching television has also changed. There is a time and space shift in watching tv. In the past, watching television was a communal activity where the audience watched tv together either in public places or in the family room. Now watching TV has become a more personal and individual activity since the advent of the internet. Audiences also have the power to choose the programs they want to watch (Permana et al., 2019).

Nowadays, many television shows are integrated with social media such as YouTube, Instagram, Facebook. Consequently, almost every TV program nowadays has its own social media platform. Television stations in droves have a youtube account, Instagram. This is done so that the TV program can establish a relationship with the audience and not

lose the audience completely. Most young people do multitask, where they engage in one activity using several media devices while watching television (Yoedtadi, 2019). So that people can still interact directly with the programs they watch through the program's social media.

It was the connection between the audience and a program that could not be obtained from television in the past. The activity of interaction and participation of tv viewers using social media or certain applications is called the concept of social tv. According to Keinonen and Shagir in (Yoedtadi, 2019) social tv is "social media + tv" where the audience uses social media to interact with other audiences, using applications to expand their experience while sharing information about television programs. In addition, by having an account on YouTube, television also indirectly "picks up the ball" by visiting consumers who are switching to YouTube, as well as a form of expansion that positions Youtube as a second channel to expand broadcast reach (Zamroni, 2021).

In America, several programs implement this, such as American Idol, which offers a feature for users to log in with Facebook and choose singer candidates. In Indonesia, the application of social TV is also carried out to keep the attention of the audience. Social TV viewers admitted that they liked the activity of sharing their thoughts and opinions with others on social media rather than just watching TV. They feel as if they are

together when the interaction is done by giving feedback in the form of likes, comments on the content they watch. Of course, social media users also experience communal experiences, namely communicating with their groups even though they do not meet physically (Datubara & Irwansyah, 2019).

Still related to the pattern of watching television in Indonesia, the high level of community mobility has also changed the way people consume entertainment. They finally do not watch television programs from conventional TV but from personal computers and smartphones. The presence of smartphones makes it easier and more flexible for everyone to access the desired information. In contrast to television, which has determined all broadcast programs according to the broadcast schedule so that people have to watch a program at a predetermined time, if it is missed because they are still working or there are other activities, people cannot watch the program. So the solution is to watch television programs via YouTube or TV stations' digital channels. When accessing television programs through YouTube or digital media, people can enjoy television shows anytime and anywhere (Zamroni, 2021).

Another impact can be seen from ad revenue. The main income of the broadcasting industry is advertising. Since the advent of new media, the share of television *advertising cakes* has started to

decline. Therefore, the television industry must rack their brains so that their television can exist and survive in the midst of the rush of various digital content. Such as the graph above illustrates that television revenues are far compared to video on demand services, a form of new media. The findings from Nielsen in 2020 are that Youtube is the video platform most used by Indonesian netizens (68%) in watching TV shows or movies. Not only that, advertisers in Indonesia are also starting to switch to digital, including YouTube (instagram narasi newsroom, 2020).

For example, RCTI has a share of 30 percent on TV because it has superior soap opera programs compared to five other competitors. RCTI leverages the advertiser's interest into a package scheme. So every advertiser who advertises on RCTI must also book a spot in a package together with advertisements on TV stations in the MNC group starting from MNC TV, GTV, or Inews so that the group income becomes larger. The expansion of the segment in the digital arena was carried out because the MNC group did not want to rely solely on revenue from television stations. In the next three to four years, MNC will adjust 50 percent of revenue from television and 50 percent from digital and content.

By dividing 50 percent of the company's revenue from television and the rest from digital and content, it makes the company healthier. Television income is not the backbone;

it's even more balanced. The increase in revenue from the digital side was driven by the rise in users of the RCTI+ application, the use of social media, and various other digital collaborations. If some time ago advertising spots on RCTI+ had to be sold in packages along with advertisements on RCTI television stations and their groups, now the company is able to sell advertising spots in the application independently in relatively large amounts. On the one hand, the presence of a new channel in advertising, namely advertising in digital media, has made a number of advertisers have longer and varied campaign channels. The advertisements produced will also be more attractive (Mohammad, 2021).

Analysis of The Television Industry From The Perspective of The Political Economy of The Media

The current existence of television, seen from the perspective of political economy, cannot be separated from the role of the capitalist rulers, the state, or other groups. The media is a tool for domination and hegemony of society. The existence of dominance is seen in the structure of the political economy that affects the spread and activities of mass communication. As a result, the reality produced by the media can be biased or distorted because the owners of capital will participate in intervening in the content of the media with certain objectives, which

can destroy the credibility of the media itself.

Television itself is seen as a capitalist tool to perpetuate the domination of the rulers. Capital owners who have access to political economy resources influence the audience through the media and their programs. Therefore, things such as lifestyle, fashion, consumptive nature are able to shape the mindset and behavior of the audience. The television industry is built on the interests of the political economy elite. In fact, many parties hope that programs designed by private television stations are a form of responsibility for the use of the public sphere to the community, not a tool to influence the audience by certain political goals. The programs that have been prepared should be more directed to the promotion of how to form a more responsible society, not the other way around being used as a tool of state power or owners of capital. (Budi HH, 2013).

The existence of media convergence does not only have an impact on content, income, and people's patterns of consuming television. However, it has an impact on media ownership. For example, PT. Surya Citra Media Tbk in 2019, which is still under the EMTK flag, officially acquired three companies engaged in the digital media sector. SCMA will buy shares of the three companies from EMTK through a swap share agreement. They are PT Vidio Dot Com, a video-sharing site founded by

Adi Sariaatmadja in 2014. PT. KapanLagi Dot Com Network (KLN) is a site that has news portals Kapanlagi.com and Merdeka.com. And PT Binary Ventura Indonesia is a venture capital that finances technology startups owned by EMTK.

Due to the inclusion of these three companies into SCMA, it makes it easier for them to provide multiple platforms to advertisers. Thus, content and messages from advertisements or campaigns will be more comprehensively conveyed to potential viewers and consumers (Frandya, 2019).

From this, the EMTK group has expanded its reach in media ownership. The strength of EMTK is not only supported by the two flagship television stations, SCTV and Indosiar, but also by the inclusion of digital media that already have a good reputation. This kind of strength is needed by the media industry in order to be able to survive in the midst of the swift presence of new media. Because the company's income will also double because it doesn't depend on television but on digital platforms that are loved by the community, entrepreneurs who have multiple or media networks will be more able to survive than those who only rely on one business, such as NET.

It can be predicted that media owners with large groups will dominate the media in Indonesia. Those who have access to political economy resources will influence the audience through the media and its

programs. In the political economy approach, media ownership has a significant meaning to see the ideology, role, content of media, and the effect that the media has on society. The content that is produced and affects the community will depend on who is behind the television station owner.

Golding and Murdock (Poti, 2019) view that there is a strong relationship between media owners and media control as an indirect relationship. The political economy perspective is a news product that is not much different from economic relations, which is placed as a component that generates profits and increases capital for the mass media. The simple view is that media content can be governed by the economic forces of the media. It's no wonder that in the future, media content under the same group will produce the same issues even though they are broadcast on different platforms.

New Mass Media Idea

The presence of the internet does threaten the existence of television. Indeed, television viewers are still there, but there is a change in the medium of watching television programs. In order to continue to compete as a medium of information and entertainment for the community, television must innovate in the form of convergence. According to Borders (2006) in (Zamroni, 2021), media convergence can be defined as the phenomenon of the merging of media

that were initially considered to be different channels (print media, audio-visual) which were separated then became one into a single media. In other words, there is an integration of various media in providing information and entertainment from the sender to the receiver. The existence of media convergence cannot be separated from the emergence of 4G-LTE technology, which has an internet connection bandwidth speed of 10 times compared to 3G. Finally, it gives broad opportunities for new media in Indonesia to do media convergence, including television, because it can distribute content not only through terrestrial but also through computer-based digital networks and the internet.

In line with the theory of media convergence from Henry Jenkin, namely as a process that changes how media is produced and consumed, Media convergence allows professionals in the field of mass media to disseminate information not only through television but also through various media. From the business side, convergence creates new opportunities for media managers to expand public choice, create groups that will become market leaders, and combine different media sectors, which ultimately turn to conglomeration (Haqqu, 2020).

An example of a media company adapting to the internet is RCTI. The media, which is under the auspices of the MNC Group, has a

flagship program, namely Indonesian Idol. The program seeks to meet the needs and desires of the viewers through a number of platforms that are used, starting from the production, distribution, and promotion processes. The production process begins with the registration of audition participants. They register through the official website www.indonesianidol.com to reach people whose domicile is far from the audition site. Auditions can also be done online using MNC Group's video on demand, Metube. Participants can send a video recording of singing without the need to come to the audition location. At the promotion stage, the Indonesian Idol team also continues to promote this event through social media Instagram, Facebook, Twitter, and YouTube. Promotions on social media aim to inform the Indonesian Idol contestants' activities, such as the title of the song to be performed, ticket information to watch live in the studio. It also reminds viewers to watch programs and vote. Indonesian Idol even collaborates with the Tokopedia shopping application as a medium for audiences to vote on contestants (Adib et al., 2020).

Some auditions are even uploaded via youtube. In broadcasting the spectacular live show, RCTI still uses television media. However, the team also used social media and video on demand as a medium for distributing Indonesian Idol content. Viewers who missed the live show can

watch in full the next day on the RCTI+ Over the top (OTT) platform (Adib et al., 2020). The use of various platforms for the production process, content distribution, and promotion seems to be sufficient to facilitate the needs and desires of consumers to enjoy Indonesian Idol shows flexibly.

Not only RCTI, other stations such as SCTV, Indosiar which are under EMTK Group, have created a digital platform called video.com. NET TV, which is arguably the national private tv, which is the youngest among other private TVs, also does the same thing by producing sharing media. Media sharing is a social media site that provides facilities for users to share media such as video, audio, images, and so on. Zulu.id is a sharing media that contains videos showing NET TV programs. In order for viewers to be able to watch NET TV programs in full according to broadcast hours, they must access them via television or streaming. However, if viewers want to see the show in full, for example, a program that has been broadcast before, they can access the Zulu.id website on a personal computer or download the application via tablets and smartphones (Permana & Mahameruaji, 2019).

There are many advantages that private television can get in this media convergence. The benefits obtained are much greater because their income is not only through television but from digital platforms. By having a personal website, of course, NET TV can freely cooperate

with sponsors who will provide greater benefits. In terms of content, NET TV will be freer to decide what content can be presented because YouTube has limitations that sometimes prevent users from being free to upload content due to copyright issues for audio-visual content. Revenue will also be doubled as advertisements come on television and on digital platforms. Meanwhile, from the viewer's point of view, the presence of television and its programs on Youtube makes it easier for the audience to arrange viewing schedules because the content that was previously broadcast on television can be watched again via YouTube at any time and can be played repeatedly (Safitri et al., 2021).

CONCLUSION

In the midst of the emergence of new media that attracts most of the younger generation, the TV industry shows that it can still survive. Television has several efforts, such as strengthening content, with a focus on segmentation and target audiences. Apart from that, it also conducts convergence by monetizing TV content to various (online) platforms, maximizing existing platforms, and presenting more creative and innovative advertisements.

Facing future conditions, television media owners must find solutions so that television can continue to survive in the midst of the corona pandemic condition and in the

midst of the condition of the community which has begun to flock to online media. On the one hand, there are weaknesses in online media because they do not have clear regulations. Everyone can still access prohibited things such as pornographic or violent shows freely and easily. Meanwhile, television is still controlled by KPI, so it cannot freely display programs and advertisements due to content settings that are certainly safer to watch for all ages.

The form of change that must be made is by strengthening the content because people will not be interested in watching TV if there is no interesting content. In strengthening content, TV owners should have strong capital in loading and presenting good content. One of the sources of solid capital is the merging of several media or mergers. Television must also monetize content that is connected to other platforms such as YouTube, video on demand, or applications that can be accessed from smartphones. In that way, the public can view the television program on digital platforms anytime and anywhere, regardless of the set broadcast time. Currently, almost all televisions in Indonesia already have a digital platform as a way for television to maintain its existence.

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