

Digital Content Management by “*Konten Media Baru*” Division Owned by Lembaga Penyiaran Publik (LPP) TVRI

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ABSTRACT

Digital media development including social media brings massive impact. Mass media which previously was a main channel to get information starts shifting as the emergence of social media with user generated content basis. Content becomes significant when viral aspect becoming the dominant factor which is supported by strategy of engagement with audiences. It is interesting when conventional media also uses social media as an extra platform to keep its existence. One of conventional media using digital media including social media is TVRI. TVRI as a public broadcaster with full of idealistic “requisite” for public interest fulfilment also must adapt to social media “logic” to actualize TVRI as a broadcast media itself. The adaptation is seen through its produced content pattern, a new division created; *Konten Media Baru* Division including the pattern of team work or the *Konten Media Baru* Division itself. All of these adaptations are processed and ran to keep the existence of TVRI. Moreover, there are challenges and opportunities which can be maximized by TVRI as the oldest broadcasting institution in Indonesia. Surely, all of these things need to be well-managed so that the opportunities can be the answer for the challenges in the future.

Keywords: “*Konten Media Baru*”, TVRI, Public Broadcasting Service

INTRODUCTION

The development of media is currently experiencing an interesting trend. Interesting in a sense that since the emergence of social media, the important role of mass media seems to shift. The increasing number of social media users for various interests including information needs seems to shift the vital role of conventional mass media. The dominance of television, radio, print media as the main source for audiences began to be replaced by the emergence of social media such as Facebook, Instagram, X Twitter, etc. Compared to conventional mass media, the new media such as social media are able to offer novelty that can be considered as an advantage. The advantages, such as being faster, more interactive, and there is also an opportunity to simultaneously access variety of text in the form of visual, audio, and audio-visual on one digital platform, make new media including social media becomes more popular.

Noticing this reality, media organizations have also begun to adapt. The simplest adaptation is done by producing digital contents including creating accounts on digital platforms which also ultimately makes conventional media "plunges" into the digital world in order to keep their existence, to be relevant to grasp the attention and time of new media users. As the result, we find how media which is very identical to perception as conventional media such as Kompas (which is identical to Print images) also develops its online versions such as kompas.com and also creates applications so that their contents in digital form can be accessed, including creating accounts on social media such as Instagram and X (Twitter). The same practice can also be observed in media known as television station formats such as RCTI. RCTI offers applications such as RCTI+ as OTT (Over the Top) services so that its broadcast services can be accessed digitally. Surely, this is also supported by migration from analog to digital for the broadcasting system taking place in Indonesia. Many other conventional media are also transforming towards digital form in hope that they can still exist and be relevant considering the growth and changes in the character of audiences who are younger, especially the changing media consumption patterns of gen Z.

One mass media also adapting to the changing condition into digital is TVRI. As a mass media, TVRI is known as the oldest in Indonesia's television channel history. TVRI performed its test pattern in 1962 when Indonesia was the host of ASEAN Games. At that time, Indonesia was under the Soekarno's government. Since then, TVRI had experienced long journey and became a witness to Indonesian history. In the media industry, TVRI was considered as television station generating not only thousands of programs and broadcasts but also figures born from various entertainment programs such as music, drama, etc. The role of TVRI in Indonesia's television broadcast was essential. Therefore, it was common that TVRI became channel for Indonesian government to speak programs of Indonesia's government. Since then, TVRI was often considered as media owned by government because TVRI became official channel to support government's hegemony towards Indonesian citizen. Indonesia had options of television station when the government opened the tap for private stations. Therefore, in 1989 RCTI came up, which

is followed by SCTV in 1990 and the others such as TPI (which is known as MNC), ANTV, Indosiar, Trans TV, Global TV, Metro TV, Trans 7, etc.

The falling of new order during the reform period had a very significant impact on TVRI. A demand for the spirit of democracy and reformation which was free from the shadow of the new order also affected TVRI. TVRI was required to be a no longer government's channel and funnel. This paradigm of TVRI as a state television channel must be changed. Furthermore, freedom and liberty of press also want to be strengthened by the emergence of Press Law No. 40 of 1999. Besides, the pattern and paradigm of broadcasting also wanted to be changed so that the Broadcasting Law No. 32 of 2002 was designed to allow television broadcasts to be equally spread and no longer centralized in the capital city of Jakarta. The emergence of regional broadcasting stations became a new thing as a mandate from the emergence of the Broadcasting Law. TVRI also changed its function as its role turned out to be a public broadcaster. TVRI, which was previously portrayed as a channel or funnel of the government, must now shift to become a servant of the community/public interest. Public broadcaster also has different DNA from other private commercial broadcasters. The spirit set for TVRI (along with RRI as a public broadcaster), through its programs is expected to serve the public interest, especially educating and enlightening the public.

Since the emergence of the Broadcasting Law, including the change of TVRI as a Public Broadcasting Institution, TVRI has also experienced ups and downs. The various events sent TVRI in complicated situations such as budget issues, problems on the Board of Directors, an accusation that TVRI was not free yet from government control when airing the convention of Demokrat party. Besides, there is also problems on the audiences itself. Especially in this current situation is gen Z has a different pattern of media consumption; they do not watch television any longer either commercial private or public service station. Including the problem in facing this digital era, TVRI as a public broadcaster needs to rack its brains so that TVRI can be relevant in the midst of television station competition in Indonesia nowadays.

Seeing this reality, TVRI formed a new unit called "*Konten Media Baru*". This unit was designed as a form of awareness and adaptation of TVRI as a conventional mass

media which produces new content distributed on its digital media platform. Therefore, TVRI also has accounts on social media such as YouTube, Instagram, Facebook, Twitter, and online portals. Each of these social media routinely keep posting content managed by *Konten Media Baru*. Therefore, in general, the distribution pattern of programs produced by TVRI as mass media has a regular track as conventional broadcast media through terrestrial and also content distributed through a track of new media.

The addition of this distribution track certainly brings impacts and technical consequences. These consequences simply are how the pattern of content management starting from production, distribution, and evaluation of program or content is produced. Moreover, it is also how TVRI makes adjustments in the institutional structure to accommodate the needs and work patterns which are different from the conventional one. It is a fact that TVRI is a "red plate" television station whose budget availability is still very dependent on the state budget and also the staffing formation is very bureaucratic which is also different from the private ones. Seeing this reality, it becomes interesting to see how content management is performed by *Konten Media Baru* Division. Through observations and interviews, it will be found how the supervision and management of content is performed by *Konten Media Baru* Division of TVRI as a public broadcaster.

LITERATURE REVIEW & THEORY

Transformation of TVRI as a Public Broadcasting Service

TVRI, as a television broadcaster, has a long history in Indonesia. Since the beginning of its emergence in 1962, TVRI was presented as the only broadcaster, especially for television in Indonesia until the end of the 80s to the early 90s. TVRI, which initially was presented as a test pattern related to the Asian games in 1962, was intended to be a channel on behalf of the government at that time. Until the following year, precisely in 1963, Yayasan Televisi Republik Indonesia (TVRI) was formed.

As the only television broadcaster in Indonesia until the late 80s and early 90s, TVRI became a historically witness to Indonesia's journey itself. With a monopolistic broadcasting system, TVRI became very dominant, even when space began to open for the emergence of private television stations in Indonesia in 1989 through the presence of

RCTI followed by SCTV in 1990. TVRI was also briefly in the position of Unit Pelaksana Teknis Penyiaran Televisi / Technical Executive Unit of Television Broadcaster under the control of the Ministry of Information. (Diharyo Junaidi & Wulan Purnama Sari, 2019: 164) who supported the role of communication in a Top-Down manner and have a central role in the hegemony of information and communication from the state to the society.

One significant historical episode in TVRI's journey was the fall of New Order government in the 1998-1999 when reform period took place. TVRI, which was very attached to the image of the new order, is also required to reform itself and turn into a Broadcasting Institution that was no longer a state's hand extended and tool. Especially since the emergence of Broadcasting Law No. 32 of 2002, TVRI is mandated to become a Lembaga Penyiaran Publik. Article 14 of the Broadcasting Law no. 32 states Lembaga Penyiaran Publik is a broadcasting institution in the form of a legal entity which is founded by the state, is independent, neutral, non-commercial, and to be functioning to provide services for the community's benefit. Article 15 also states the source of funding for Lembaga Penyiaran Publik comes from broadcasting premium, State Budget or Regional Revenue and Expenditure Budget, community donations, advertising broadcasts, and other legitimate undertakings related to the conduct of broadcasting.

The concept about Public Broadcasting originally emerged in the UK when the BBC was presented in 1922. (Both, 2020 in Masduki, 2022: 2). This emergence eventually was also adopted in other countries with certain adjustments. Mc Quail (1996 in Masduki 2022: 3) states the implementation of public interest-based broadcasting has several characteristics. They are: first, program policies which meet all tastes (providing access to minority groups with fair and impartial political coverage). Second, public accountability (through supervisory agency). Third, the position of monopoly in the national media system. Fourth, being independent of political and non-commercial interests. The most common source of funding is permitting fee set by the government or ruling parliament. The operational model of PSB in Europe is different since it combines three major elements: public ownership (it is often non-profit), monopoly over services and program policies, a firm orientation of broadcasters to voice nationalism, and invaluable local wisdom.

Furthermore, Williams also identifies three forms of public broadcasting rooted in Europe (Williams, 2005). First, an autonomous broadcasting system where there is a separation of PSB decision-making from the ruling governments as in UK, Ireland, and Sweden. Second, the representation system of all major political parties as well as strategic social groups in the PSB structure, as in Germany, the Netherlands, Belgium, and Denmark. Third, PSB in countries with political systems in transition to democracy, where the government and other political organs still intervene PSB's daily operations as in Greece. In countries where PSB can maintain their autonomy or can guarantee the level of public representation in their top structure, they will easily maintain a reputation for their excellent service to the public. (Masduki, 2022)

America has two institutional forms of PSB; public and community broadcasters. Community broadcasting was the pioneer of U.S. public service media and consisted of information and educational channels on the cable television system. The new public broadcasting system emerged in the 1950s, and public reports funded by the Carnegie Foundation in 1966 generated the Public Broadcasting Act of 1967. This law guaranteed the allocation of annual grants for public television and radio in the United States. The law also established an independent state agency called the Corporation for Public Broadcasting (CPB) tasked with distributing grants and ensuring the implementation of the PSB decentralized model. The PSB model in the US centers on stations based on channel of member countries (Masduki, 2018).

Public Broadcasters amid the Vortex of Digital Media

The trend of media development in the digital era is increasingly significant. The emergence of media with digital characteristics which are mainly internet-based turned out to be able to shift conventional mass media such as television broadcasters, radio, magazines and print media. "Media Baru" or also often called new media with its characteristics such as interactive, digital, archive, hypertext is considered to be having more advantages than conventional mass media. The role of conventional mass media seems to be replaced when the source of information is no longer obtained from the mass media itself but it spreads from various other sources. New media in Denis Mc Quail's

view is characterized by interconnected access to individual audiences which are both as messengers and receivers, aspects of interactivity, diverse use as open characters, and the omnipresent trait. New media are now emerging by making society dependent on information and communication networks which can allocate various resources for information and other communication activities.

TVRI, as one of the broadcasters, also feels the impact of the emergence of digital-based media such as social media. The declining of viewer numbers, for example, has begun to be felt precisely when TVRI still has to compete with other similar broadcast media, especially private ones. Moreover, the emergence of other digital media affects TVRI's competitor which is getting higher and the competition is also getting more complex.

Realizing this situation, the convergence of digital media platforms and TVRI's terrestrial broadcasting become a way to remain sustainable and relevant amid the changes in patterns of media's consumption and use. Surely, media convergence cannot be separated from several factors. Resmadi et al (2014) stated the trend of media business development and media technology is a driving factor for media convergence.

The problem of adopting media convergence is not only about technological capabilities, but also several stages required including various things such as information transformation (knowledge and skills), incentives (costs), negotiations among actors, and media politics for the media platform to develop.

METHODOLOGY

The approach used in writing this article is a qualitative approach with a case study method. The data was collected through observation where the author had the opportunity to conduct visits, observations, and interviews at TVRI Pusat Jakarta. Interviews were conducted to each personnel in the sub-units in the New Media Content Division such as *content creators*, statistics/research teams, and the Head of the New Media Content Division.

RESULTS AND DISCUSSION

Structure of Konten Media Baru

TVRI as a public broadcasting organization has an organizational structure. This structure is already in a new version. Within its division, TVRI is divided into 5 Directorates, namely the Directorate of Programs and News, Technical Directorate, Directorate of Development and Business, Directorate of Finance, and Directorate of General. Meanwhile, *Konten Media Baru* is one of the units under the Directorate of Programs and News. The structure of TVRI can be seen from the following chart:



Figure 1 : TVRI Structure Organization

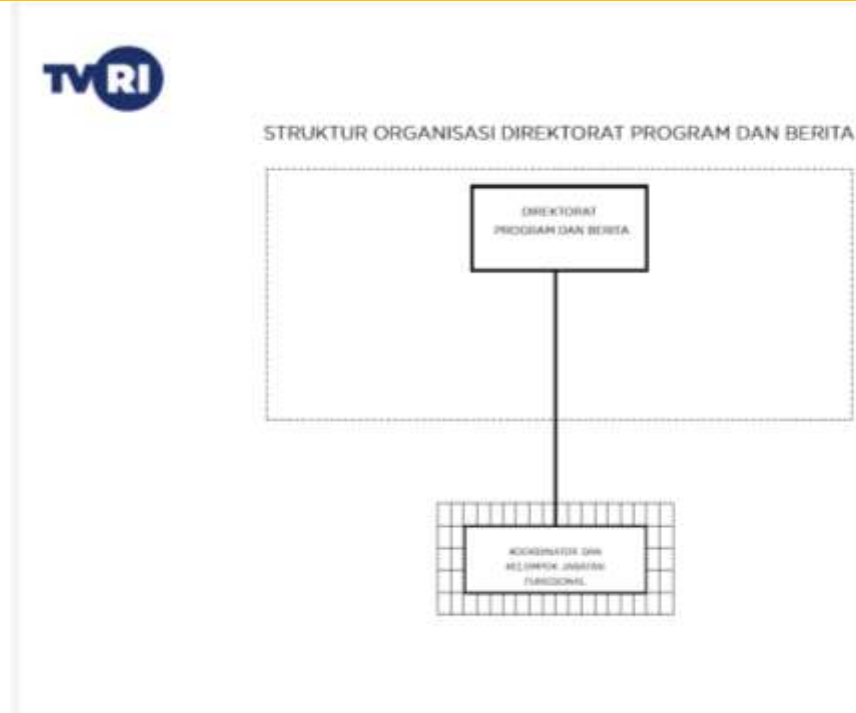


Figure 2 : TVRI News Department Structure

Konten Media Baru as a unit under the Directorate of Programs and News has several coordinators. The coordinators are in charge of certain affairs, namely the Head of Program Planning and Controller overseeing the Head of New Media Monitoring, Evaluation, and Reporting Team, the Head of the YouTube Channel and OTT Asset Management Team, the Head of News Portal, the Head of Documentation and Library Team. There are several job desks in *Konten Media Baru* such as content creators, graphics/editors, copy writers, national admins, research & statistics, regional admins. Each of these roles is performed according to their own responsibilities. In addition, in performing the tasks, there are several stages becoming SOPs for activities. Some of the work SOPs include:

Work on Content in the form of Flyers



Figure 3 : SOP for the flyer production

- **CONTENT CREATOR** : Preparing concepts and creating Flyer designs (Feed and Story) based on order type, such as Event Program Routine Promos, National Day Commemoration Programs, or Special Messages (Greetings, Special Days, etc)
- **GRAPHICS / EDITOR** : Create visualizations in the form of Flyers (Feed and Story) according to applicable regulations, such as Design Format, Showtime, etc.
- **COPY WRITER** : Create captions / scripts in accordance with the visualizations made and (if needed) add tags or mentions to other accounts.
- **ADMIN** : Posting/publishing on social media accounts.
- **RESEARCH and STATISTICS**: Calculate every statistical number generated from each post on Social Media accounts, and provide monthly reports.
- **REGIONAL ADMIN** : Forwarding Posting (RePost, ReTweet, ReGrann, etc.)

SOP for Filling Social Media Account Content: Promo Video

SOP PENGISIAN KONTEN AKUN MEDIA SOSIAL : VIDEO PROMO

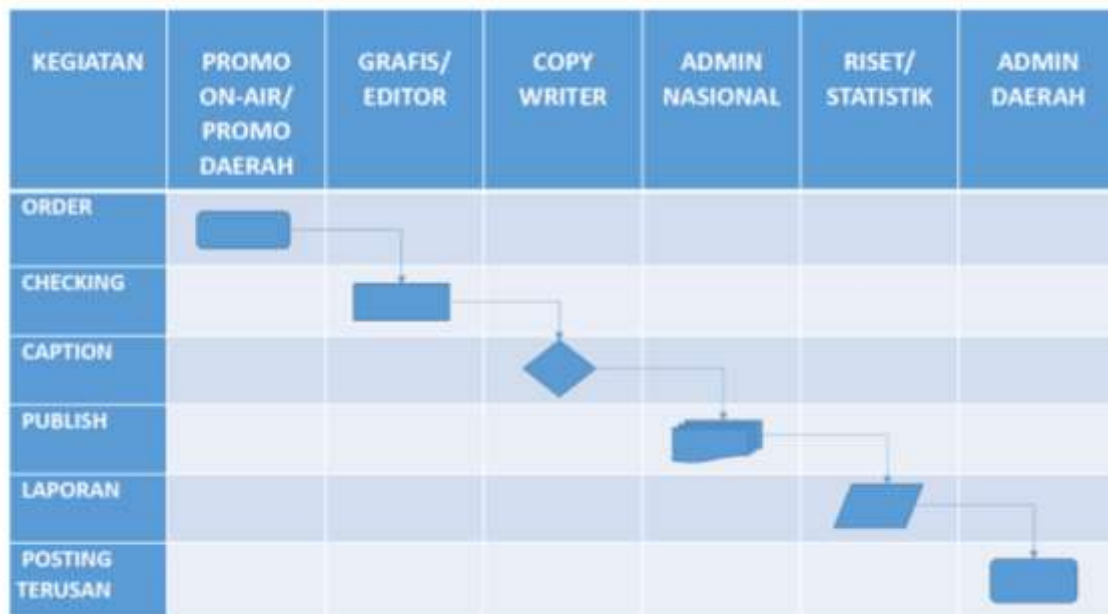


Figure 4 : SOP for the video promo

- PROMOTIONAL VIDEOS, National Programs created by both National and Regional can be published on National Social Media accounts.
- GRAPHICS/EDITOR, checking video quality, showtimes, and video duration following the principles of posting on social media.
- COPY WRITER, writing captions / manuscripts in accordance with the visualization made, if the caption of the Regional Promotion Video has been made, then it can be used as a reference for posting material.
- ADMIN, posting/publishing on social media accounts.
- RESEARCH and STATISTICS, calculate every statistical number generated from each post on social media accounts, and provide the monthly reports.
- REGIONAL ADMINS, forwarding (RePost, ReTweet, ReGrann, etc.)

SOP for Filling Video Content ON Demand: PRODUCTION PACKAGE

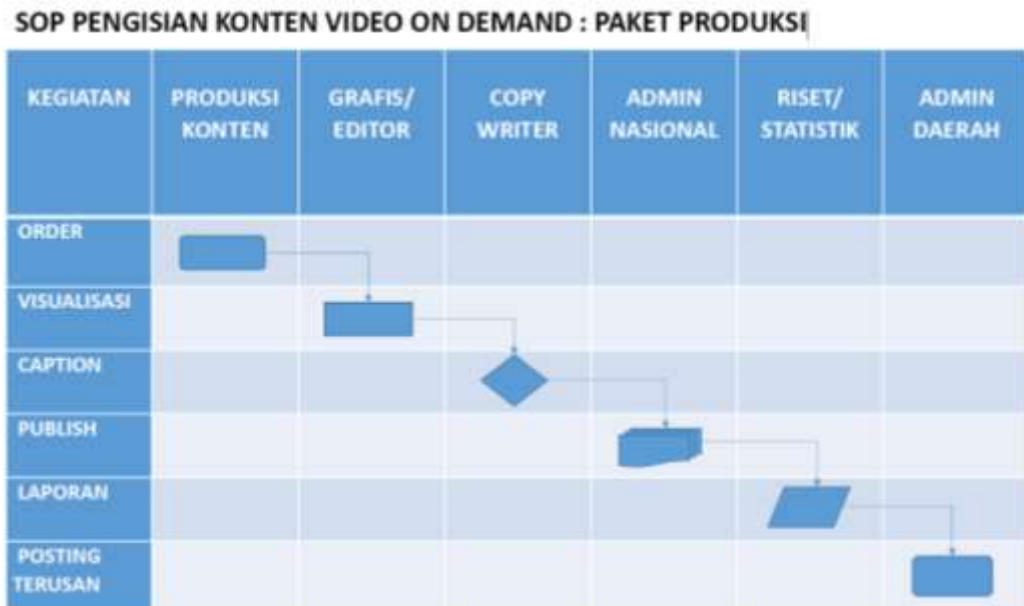


Figure 5 : SOP for the production package

- CONTENT PRODUCTION, The New Media Team produces video content following On-Air format (e.g. Featurers, Documentaries, etc.).
- GRAPHICS/EDITOR, create Audio/Video visualizations in accordance with viewing standards, but the duration per segment is 7-10 minutes.
- COPY WRITER, writing captions / scripts in accordance with the visualization made.
- ADMIN, posting/publishing to Social Media accounts.
- RESEARCH and STATISTICS, calculate every statistical number generated from each post on social media accounts, and provide the monthly reports.
- REGIONAL ADMINS, forwarding (RePost, ReTweet, ReGrann, etc.)

SOP for Filling Video on Demand Content: Event Recording

SOP PENGISIAN KONTEN VIDEO ON DEMAND : REKAMAN ACARA

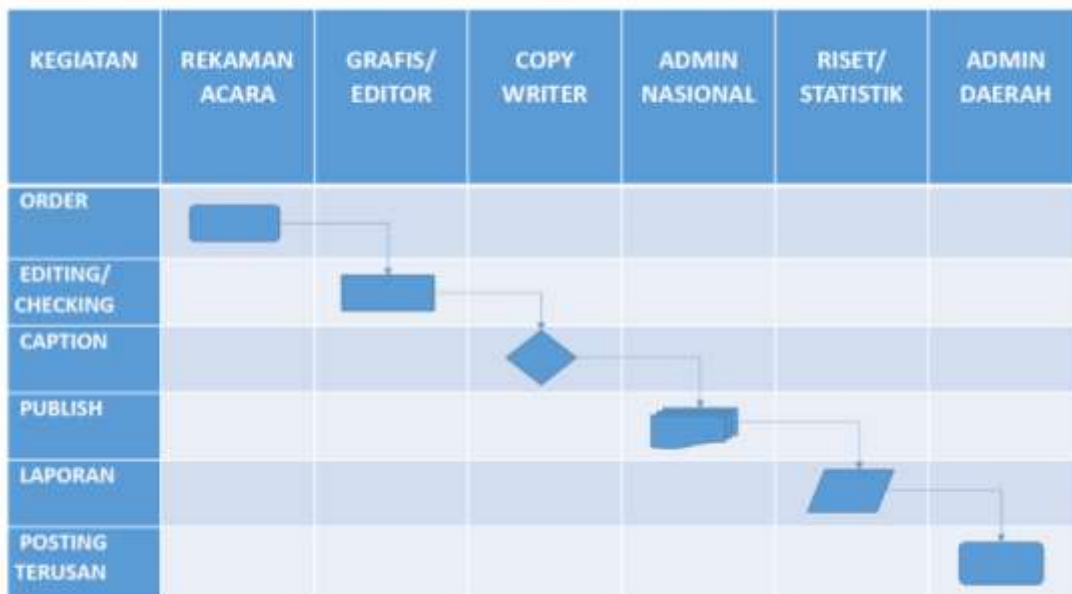


Figure 6 : SOP for the Event Recording

- EVENT RECORDING, event recording videos can be published on YouTube/Fan page accounts, or following the request of the Event Producer. This video recording is expected to be a Raw File (raw material), not a Recorded Impressions.
- GRAPHICS/EDITOR, editing process in accordance with the event segment, and provide TVRI Logo Watermark.
- COPY WRITER, creating captions / manuscripts in accordance with the visualization of the editing results made.
- ADMIN, posting/publishing on social media accounts.
- RESEARCH and STATISTICS, calculating every statistical number generated from each post on social media accounts, and provide the monthly reports.
- REGIONAL ADMINS, do forwarding (RePost, ReTweet, ReGrann, etc.)

SOP Live Streaming

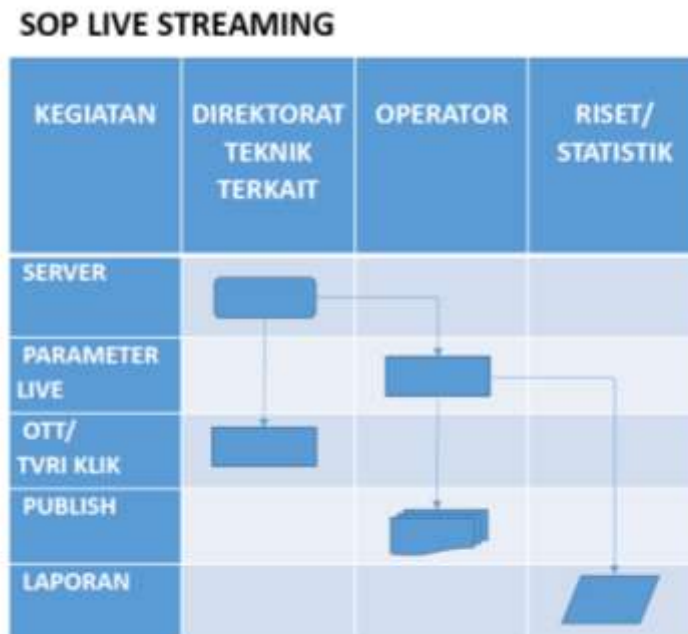


Figure 7 : SOP for the Event Recording

- SERVER, managed by the New Media Technology Team under the Technical Directorate of LPP TVRI.
- OPERATOR, perform the process of Live Streaming / Publish and entering parameters in accordance with YouTube / Fan page account, input Audio / Video using SDI (not Link URL from TVRI Click). Not all programs can be aired to Live Streaming, considering the existence of Broadcasting Rights Agreement specified only for Terrestrial.
- TVRI KLIK/OTT, designed for 24-hour Live Streaming.
- RESEARCH and STATISTICS, calculate every statistical number generated from each post on social media accounts, and provide the monthly reports.

Content Management, Research and Content Monetization

Konten Media Baru has a meeting mechanism that will produce an Editorial Plan containing a plan of posts that will be produced for approximately for the next 1

month. The planned post can come from a routine or incidental celebration agenda. This can be seen from statement of an interviewee “D” as a Content Creator who stated:

“So, we have an editorial plan. The editorial plan is our plan for the next month. Including the greetings we had yesterday such as Brimob Anniversary. That was a kind of thing we made. The EP itself is what kind of contents will be made in one month. But if there is a day outside it (EP), we can make it too. They can be whether headlines, breaking or new information. However, the dates written on the EP will be still produced. Another example is important or big days we can also put them into the list. For example: women’s anti-violence day and teacher’s day.”

Regarding the posting of a content, the content creator team has consideration in choosing the time to post. They have a tendency to post with a gap of a day, for example Monday, Wednesday and Friday. This consideration is made due to technical reasons since it takes time to process a post from the beginning until it is ready to post. This can be observed from the argument of D as a member of the content creator team who stated:

“What is the gap of a day for? Because it also takes time to edit the design. If we do the content every day, it means we give more load later to editing as well. So, we give it a pause for they can finish it. As we know, the graphic design has many things to do. For example; there are many orders from CA, specially designs. We have a daily flyer design program. The editor also has work from KMB itself”

Regarding the types of posting by the New Media Content Team, content creator team produce informative content. This informative element can be another angle of a major important information from a booming topic which also have been included in TVRI's major media coverage. This was stated by the content creator division as follows:

“If the general term here is Content Creator. But here, we use term First Expert Broadcasting Institution. So, we also make a side dish. It's full of light information about something, yet it is still informative. Just like yesterday, there was a Puppet Day. So, it is not only Happy Puppet Day information but also information on famous puppets in Indonesia. So, light information about what is commemorated on that day.”

TVRI is a television station with network in the region area. Not only in the context of terrestrial broadcasting, but in the use of new media, regional broadcasting stations are also required to have social media accounts such as YouTube, Instagram, Facebook, etc. Although there are still limitations in the regions in terms of human resources and

management of new media, the collaboration of central and regional broadcasting stations in terms of producing new media content has been running regularly. This was conveyed by the content creator team as follows:

"Yes, all regional stations have their own social media accounts."

In terms of themes, the central broadcasting station will assign themes to the regional ones. Then, the regional broadcasting station will produce the content submitted to the central one. Later, the central broadcasting station will post it on the center's social media accounts in collaboration with regional broadcasting stations. It is stated through statement below:

"Yes, it will be the central who post on the center's YouTube and Instagram. Later, there will be 1 minute collaboration with regional TVRI on Instagram."

"On their YouTube. but they usually go to the national TVRI YouTube channel too. One purpose of collaboration on Instagram is to increase regional's engagement. Also, the regional stations have a podcast studio."

"Yes, that "Amazing Indonesia" is a material from the region. They upload it on YouTube then our editor will cut it into 9: 16. TikTok will add the cover then give the Caption. Unless they have already given the caption. Usually they give us the draft, we will develop it later. It will be posted on YouTube, TikTok and Instagram Reels."

The content has been produced will be monitored and reported in the form of statistical reports. This aspect of research and evaluation is performed by the statistical team. The evaluation process of posts done by *Konten Media Baru* is performed periodically. There are weekly, monthly, every 3 months and annual evaluation. This can be seen from the statement of the statistical team as follows:

"For the reporting, we have weekly, monthly, every 3 months and also annual report."

As for the aspects which are concern in the post evaluation, statistics team stated they will pay attention to the number of followers, engagement levels, and which posts reaching top 3 posts. In addition, the demographic aspect is another point which is also considered. This is stated through the following statement:

"Usually, the most basic aspect is followers, engagement, impressions, and top posts. The top posts are top 3 content which especially gain a lot of attention. The demographics aspect is also included."

After the data is compiled, the report is submitted to the coordinator for evaluation and also submitted to other *Konten Media Baru* team members to be an advice for the next post. This was conveyed by S, a member of the statistical research team. He stated the following:

"... After the data is obtained, it will be evaluated. It is informed to Mr. Teacher (Coordinator) first. Usually we have a group, so we share it in the group (Mr. Teacher) later, and the evaluation will be discussed together."

In addition to reporting to the coordinator, data from the statistics team will also be forwarded to the research and development center. According to S, regarding data besides being collected internally, TVRI also still uses data from Nielsen Institute, especially for terrestrial broadcasting purposes. Therefore, the data from the research team also will be used for comparison with data from Nielsen.

"Yes, I think so. Therefore, if the Nielsen data is in the research and development center. We also send data every month to the Research and Development Center. So, it seems that the Research and Development Center knows our data. Our data may be used for comparison."

The existing data becomes a comparison material as well as a basis for other divisions such as the business development team for promo purposes. This was conveyed by S as the Head of the Monitoring, Evaluation, and Reporting Team who stated:

".. certainly. That's usually for selling needs. That's a different directorate called business development directorate. This directorate has to do with the client. It turned out that those who saw this increased. It has to do with the engagement. That's the most important thing. I usually give the advice."

Speaking of post targets, the statistics team noted *Konten Media Baru* has content targets calculated on a monthly basis. Each post has its own target. For example, posts which are the results of collaboration with regions can reach 20 to 30 posts. For Instagram account, the target post can be more than 100 posts in a month. This was conveyed by S as a member of the statistics team.

".. We target it monthly. The process itself is 4 or 5, if for example, this one we also have production from the region sent to us, yes, in a month is about 20-30. That number if the all regions send to us. If it is for Instagram, it's a lot. It can be up to 100 per month. "

Content Monetization

Monetization is an aspect that can make content and posts on new media such as social media. There are several requirements to make social media accounts monetizable. TVRI's social media accounts have also performed the monetization process. This was conveyed by SS as the Head of Monitoring, Evaluation, and Reporting Team who stated:

"Firstly, for monetization, the content must be verified. It must have blue tick. Although the first is not 10,000 yet from the beginning, it can already be monetized. Secondly, there must be no copyright. On YouTube channel, there are 2.1 copyright violations as well as community violations. However, the last time I came to a YouTube invitation, this TVRI's account is the most active account. Unfortunately, some of our co-workers in the region still use audio of other people. So, it's copyrighted. So, that's what makes the monetize a bit less for us. Furthermore, community violations are still frequent. Because the case is that, it is successful when it is on air, but once it is on YouTube, it hits the community guide. There is a case on a South Kalimantan YouTube account, there is a Hajj pilgrim and his identity is highlighted. If it's on TV station, it's safe. But it is not right, once it enters on YouTube. It is strictly prohibited on YouTube. That's why it's subject to community guidance."

However, SS realizes the settings for social media content are different from the settings for terrestrial media. If the guidelines related to terrestrial broadcasting can be followed by regulatory guidelines such as the Pers Council or KPI, then the regulation of content on social media also depends on the regulation of social media itself. For example, the settings on copyright. The SS stated for certain contents, they must first purchase the broadcasting rights and ensure whether the content can also be posted in other broadcast texts. This is affirmed in the following statement:

"For audio copyright is not really a problem, yes, if it comes to video copyright then problem is often detected. That's why the news we do not post on live streaming because it is someone else's recording or even international. Then about copyright, when it comes to broadcasting rights, we must be observant of who acquires it. Who buys it. For example, cartoon shows, certain show. We ask first, can we post it to live streaming. We also ask, Can the broadcasting rights

for the terrestrial or online? It turns out that some can be applied in terrestrial. We can afford the Asian terrestrial. We can't afford to purchase online ones yet."

The use of *Konten Media Baru* as a media for broadcasting content is also used to grasp younger audiences. Surely, with the demographic picture of social media users in which the majority are relatively younger than the viewers in the terrestrial route, then there is a chance that the broadcast of TVRI Television programs can be watched by youths. This was agreed by SS as the Head of Monitoring, Evaluation, and Reporting Team.

"If it's in this terrestrial, yes, from what we see, who watches it is just people which segmentation age is 40 years and over. In us (KMB), it is different. The viewers are the youths. The age range is decreased."

Public Broadcasters: Collaboration between Terrestrial and Digital Platform Broadcasting.

It is undeniable that TVRI has unique characteristics as a public broadcasting institution. As a broadcaster with a long history synonymous with government power and then it shifted to a broadcaster whose services are towards public orientation, and now also have to "collaborate" with digital platforms, surely TVRI requires its own adjustments. For example, naming the positions following the logic of the media platform used. If using the logic of television broadcasters, the term of content creator is not used. But when using the logic of new media, the term of the profession is called content creator. Surely, when it is adapted to the logic of the state apparatus, the content creator profession functionally follows a naming identical to the title of state servant, such as the First Expert Broadcast Institution. This change also indicates a shift in terms of work culture. If using the logic of state servants, their working hours are identical to office working hours. However, when using the logic of new media, there are efforts to adjust the work culture where the working hours of new media team members is not the same as the office working hours. Working hours are adjusted according to trends in social media user patterns.

Regulatory differences are also interesting to study especially about how a product as an output from one broadcaster will be adjusted to the logic of existing platform regulations. When broadcasting television terrestrially, the regulations used especially in

the Indonesian context, follow the guidelines of the Broadcasting Law, Press Law, KPI Regulations & P3SPS. However, when the output of a content will be distributed through digital media platforms or social media, there are additional more specific provisions following these media platforms. Which in fact, it could be different from terrestrial broadcasting regulations. In this context, it becomes necessary to contextualize existing regulations to be in line with the progress of media or other digital platforms.

Digital technology is "unique" technology as well as a necessity. In this case, when TVRI as a terrestrial broadcaster with the "DNA" of public broadcasting wants to be relevant while being able to stay in line with the younger generation, digital platforms can be maximized considering that "content" can be an advantage for senior media such as TVRI. With the collaboration of regional broadcasting stations, this power can be an asset to remain productive in producing content. In addition, the locality aspect of each region also can be its own uniqueness. Hopefully, digital media can keep TVRI relevant to the younger generation by reaching Gen Z or millennials.

CONCLUSION

A transformation into digital is a necessity. When media wants to remain relevant to the context of the times and generations of media consumers, then the change becomes fully digital or the collaboration of digital media and terrestrial broadcasting can be an interesting combination. As a broadcaster with long history, TVRI strives to remain relevant to generational changes and media consumption patterns. The logic of the audience becoming users and efforts to seize the time of the users so that broadcasts can still be enjoyed need to be maximally pursued. TVRI does certain adaptation in these changes. These changes include the emergence of a unit identical to digital media platforms, namely *Konten Media Baru* and OTT. This unit is filled with people who hold professions synonymous with digital media needs such as content creators, graphic teams, copywriters, etc. Therefore, everything done in accordance with the needs of the digital media platform. *Konten Media Baru* also conducts research and statistics whose results are used as evaluation material as well as material for marketing purposes. Account monetization is also performed in order to maximize the role of social media

accounts. There are many adjustments needed to continue running in the corridor of digital platform media, however in some aspects TVRI has asset that can be advantage.

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