



## **TVRI mediamorphosis: Transformation from news TV broadcasting to commercial broadcasting through the TVRI Klik Channel**

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### **ABSTRACT**

This study examines the technological transformation of television broadcasting in Indonesia, focusing on the mediamorphosis of Televisi Republik Indonesia TVRI from conventional terrestrial broadcasting to a digital platform through TVRI Klik. The rapid development of communication technology has reshaped broadcasting structures and audience behavior, particularly through the increasing use of mobile devices as platforms for consuming television content (Sudarsono, 2021). In response to digital disruption and intensified industry competition, TVRI has adopted live streaming and video on demand VOD services, aligning its strategy with broader convergence practices implemented by private media conglomerates such as MNC Group and Emtel Group. The development of TVRI Klik between 2017 and 2018 marked a significant institutional shift toward more interactive and integrated broadcasting. This research employs a qualitative approach using netnography to analyze the transformation process within the digital environment of TVRI Klik. Data were collected through systematic observation of platform content, program categories, and patterns of digital distribution. The findings indicate that TVRI has entered the convergence stage of mediamorphosis, characterized by the integration of digital streaming technology with traditional broadcast infrastructure. Although technical and organizational challenges remain, collaboration with social media platforms and streaming technologies has contributed to increased audience visibility and engagement. The study reveals that TVRI's digital transformation has resulted in content diversification beyond its traditional dominance in news programming. In addition to informational broadcasts, TVRI Klik now features entertainment programs such as Jazz Corner, Cool Music Formulas, and Bikin Asik Aja, reflecting an effort to adapt to evolving audience preferences while maintaining its public service mandate. Overall, the transformation demonstrates TVRI's capacity to navigate digital convergence by integrating technological innovation with institutional adaptation, thereby strengthening its role as an educational and informative public broadcasting institution in the digital era.

**Keywords:** *TVRI Transformation, TVRI Click, Commercial Events, Mediamorphosis Video On Demand*

### **INTRODUCTION**

The primary phenomenon examined in this study is the transformation of Televisi Republik Indonesia TVRI from a conventional terrestrial public broadcasting institution into a digital platform based on video on demand through TVRI Klik. This transformation reflects a broader process of mediamorphosis within the Indonesian broadcasting system. The implementation of Analog Switch Off ASO on November 2, 2022 accelerated this transition, as digital broadcasting offers superior image and sound quality and enables access to high definition programming (Kutanto, 2023).

The transformation of TVRI is not limited to technological migration from analog to digital transmission. It involves structural changes in content production, distribution mechanisms, institutional orientation, and audience engagement

patterns. Historically, TVRI has prioritized educational, cultural, and informational programming in accordance with its public service mandate. However, increasing competition from private media conglomerates such as MNC Group and Emtek Group, which dominate approximately seventy five percent of national television advertising revenue, has intensified institutional pressure. According to the official performance report, TVRI's 2026 budget is projected at 1.15 trillion rupiah, equivalent to its 2025 allocation, reflecting continued dependence on the State Budget APBN (LKJIP LPP TVRI, 2025).

The introduction of TVRI Klik represents a strategic response to these structural pressures. Through this platform, TVRI integrates live streaming and video on demand services, expanding beyond traditional linear broadcasting. This transformation also includes diversification of programming into music, culinary, and sports content alongside news. Programs such as Amazing Indonesia Mandalika Circuit, Amazing Indonesia Street Culinary, and Amazing Indonesia Kepalo Banda Taram illustrate regional and thematic expansion. Therefore, the central phenomenon under investigation is the mediamorphosis of a state funded public broadcaster undergoing digital convergence while negotiating institutional and market pressures.

Academically, this phenomenon is significant because it provides empirical evidence of how media convergence operates within a public broadcasting institution. Mediamorphosis describes the transformation of communication media resulting from complex interrelationships among technological innovation, competitive pressure, political regulation, and social change (Fidler, 2003). The transformation of TVRI aligns with fundamental structural shifts in media systems, including digitalization, increased interactivity, networking expansion, audience adaptation, and institutional fragmentation (McQuail, 2010).

Digitalization has also reshaped audience behavior. Media convergence and television digitalization create changes in audience consumption patterns, particularly through the use of mobile devices for accessing television programs (Tarmawan, 2020). Digital platforms have become essential for maintaining media relevance in the era of online journalism and streaming services (Sudarsono, 2020). Content digitization is considered a strategic necessity for ensuring competitiveness and attractiveness in the digital era (Ramallah & Sudarsono, 2024).

From a practical perspective, TVRI's transformation determines whether a public broadcaster can sustain relevance in a media ecosystem dominated by commercially driven conglomerates. Private platforms such as RCTI Plus and Vidio implement subscription based monetization models, whereas TVRI Klik provides free access to its programs, reinforcing its public service orientation. Nevertheless, the introduction of entertainment programming and sponsorship elements indicates emerging commercial considerations. The transformation therefore reflects a negotiation between public responsibility and market logic.

Institutional adaptation also requires upgrading broadcast infrastructure, digitizing archives, retraining human resources, and restructuring production workflows. The role of human resources in analog to digital migration is critical for

institutional readiness (Firdaus & Firdaus, 2018). Digital convergence requires organizational cultural change and new skill development (Jean & Ispandriarno, 2021). Consequently, the transformation of TVRI Klik encompasses technological, organizational, and cultural dimensions simultaneously.

Previous research on TVRI has primarily focused on branding strategies, regional news convergence, and general digital migration processes. Studies on mediamorphosis in Indonesia have examined private media institutions such as EMTEK and its digital platform vidio.com (Sudarsono & Olivia, 2021). Other studies address digital transformation strategies and branding adaptation in public broadcasting institutions (Ramadhanty, 2019).

However, limited scholarly attention has been directed toward examining how a state funded public broadcaster operationalizes convergence under regulatory constraints while simultaneously navigating commercial pressures. Existing research often emphasizes technological transition without critically analyzing institutional paradoxes embedded within digital transformation. The tension between educational objectives and audience ratings, between state responsibility and market competitiveness, and between public service mandates and revenue seeking strategies remains insufficiently explored.

Moreover, although netnography has been applied in digital media studies, detailed observation of interaction patterns within TVRI Klik's digital ecosystem remains scarce. The netnography research method takes an in-depth look at the media transformation from conventional TVRI to digital TV through the TVRI Klik platform (Y.-S. Wang, 2019). However, prior studies rarely provide empirical observation of content availability, category functionality, program accessibility, and audience interaction within TVRI Klik. Observational data in this study reveal variations in program category activation, uneven content updates, and limited interactive features, indicating incomplete convergence. These aspects demonstrate the complexity dimension of mediamorphosis that has not been comprehensively analyzed.

This study integrates media convergence theory, mediamorphosis theory, and cultural production theory to examine TVRI's digital transformation. Cultural production theory explains how media institutions produce and circulate symbolic content within structured social fields (Bourdieu, 1993). Mediamorphosis conceptualizes media evolution as a process shaped by complexity, convergence, and co evolution (Fidler, 2003).

The analysis focuses on three dimensions. First, it identifies elements of convergence within TVRI Klik, including diversification of content from predominantly news programming toward entertainment, integration of live streaming and video on demand services, and multiplatform distribution through digital channels. Second, it examines elements that remain insufficiently integrated, such as inconsistent content accessibility, technical disruptions, and partial audience engagement mechanisms. Third, it analyzes institutional paradoxes shaping TVRI's transformation, particularly the coexistence of public service mandates and emerging commercial orientation.

The central argument of this study is that the co evolution between TVRI and its digital audience is asymmetrical, as technological change progresses more rapidly than institutional adaptation. While TVRI Klik demonstrates convergence in

distribution and content diversification, organizational restructuring and cultural transformation remain transitional.

By situating TVRI Klik within broader debates on public broadcasting sustainability in the digital era, this study extends mediamorphosis analysis beyond commercial media corporations to a state funded public broadcaster. Empirically, it contributes netnographic evidence concerning platform functionality, content categorization, and accessibility patterns, thereby enriching scholarly understanding of digital convergence within Indonesia's public broadcasting sector.

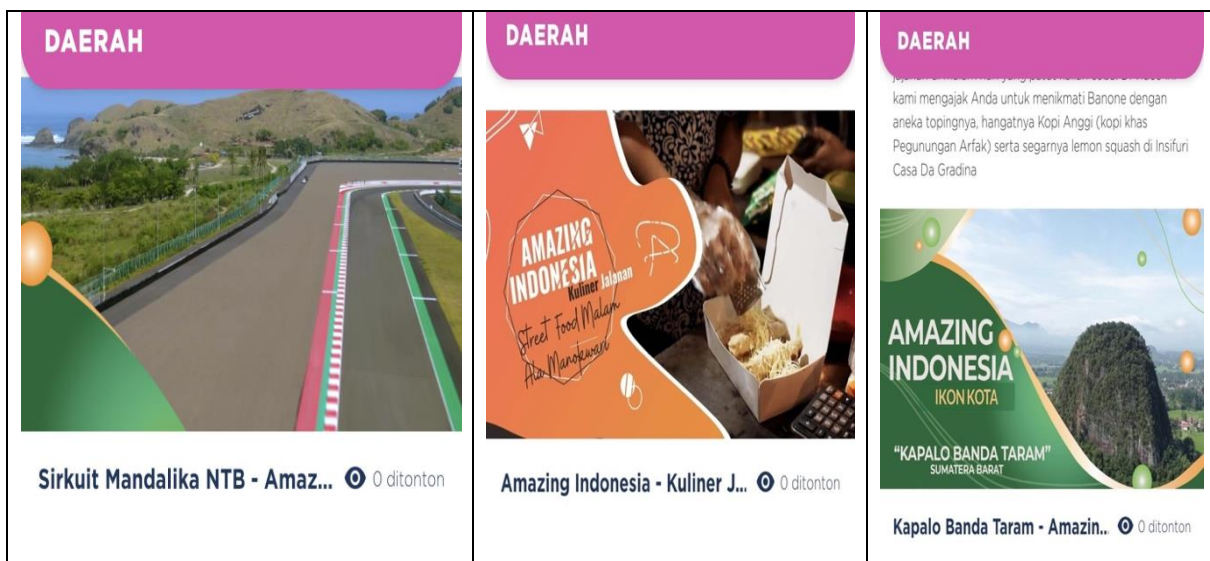


Figure 1. TVRI program click regional channel (source:research data, 2025)

The data shows that that several programs displayed zero concurrent viewers at the time of access. Repeated monitoring was conducted by the researchers to verify whether this figure reflected a temporary technical delay or actual absence of audience presence; however, the viewer count remained unchanged. Consequently, the researchers were unable to capture interaction metrics such as user comments, engagement indicators, or patterns of participatory communication within those specific program segments.

Temporal analysis revealed variation in audience activity across different time periods. Viewership levels increased more substantially during evening hours, suggesting a correlation between audience availability and access patterns. News and cultural programs appeared to attract relatively higher levels of engagement compared to other content categories. Additionally, observational findings suggest that users frequently accessed live broadcasts after the programs had already commenced rather than at the initial start time, indicating asynchronous viewing tendencies even within live streaming formats. These patterns reflect emerging shifts in audience consumption behavior within the digital broadcasting environment of TVRI Klik.

During the observation period, no content was accessible under the Religion, Sports, and News categories within the video on demand interface. The absence of active material in these sections indicates structural limitations in content management, scheduling consistency, and platform updating mechanisms. This condition suggests that TVRI Klik has not yet fully optimized its video on demand



infrastructure to compete effectively in the digital broadcasting environment. Although the platform provides diverse programming, ranging from national news to regional cultural content, inconsistencies were identified in streaming stability and production quality. Some programs demonstrated adequate visual and audio clarity, while others experienced buffering interruptions. Program durations varied between approximately thirty minutes and one hour, reflecting differences in production format and editorial structuring.

From an interface perspective, the homepage presents several content categories, including news, culture, and entertainment. However, live streaming programs are more prominently displayed than recorded video on demand content, indicating that linear broadcasting logic continues to dominate the digital environment. The overall interface design is relatively simple and visually dominated by news programming. Navigation features are straightforward and accessible, yet the platform lacks dynamic visual updates. During the observation period, thumbnail displays remained unchanged for an extended duration, reflecting limited content refresh cycles and minimal visual engagement strategy.

These structural and operational characteristics illustrate that the transformation from conventional broadcasting to a fully integrated digital platform remains transitional. While TVRI Klik demonstrates efforts toward content diversification and multiplatform presence, the persistence of linear broadcasting priorities, irregular content availability, and technical instability indicate partial convergence rather than complete digital integration. Therefore, this study analyzes how the process of TVRI's transformation unfolds institutionally and technologically, particularly in relation to convergence, complexity, and organizational adaptation within the digital broadcasting ecosystem.

## **METHOD**

This study employs a qualitative research design utilizing a netnographic approach to examine technological transformation within the television broadcasting industry. Qualitative research is particularly appropriate for exploring and interpreting the meanings that individuals or groups attribute to social phenomena (Xu & Di, 2010). In this context, netnography enables an in depth examination of media transformation from conventional broadcasting to digital platforms, specifically analyzing the shift from terrestrial TVRI to digital television through the TVRI Klik platform (Y.-S. Wang, 2019). Through this methodological framework, the study investigates digital interactions, content circulation, user engagement patterns, and audience responses to institutional media change (Costello et al., 2017).

Primary data were collected through systematic netnographic observation of the TVRI Klik platform. The units of analysis consisted of visual materials, written descriptions, program metadata, and digitally mediated media activities. The researchers focused exclusively on platform based content by observing program titles, genres, thematic orientations, and narrative structures. Particular attention was given to selected culinary and music programs, including analysis of video segments and dialogue transcripts to identify representational patterns and production



characteristics. This approach enabled a contextual understanding of how content is structured, categorized, and distributed within the digital environment.

The study is theoretically grounded in Fidler's framework of mediamorphosis, which emphasizes three interrelated concepts: complexity, convergence, and coevolution. These concepts guide the analysis of how TVRI adapts institutionally and technologically within the digital ecosystem. The subject of this research is TVRI Klik, selected due to its strategic role as TVRI's official digital platform offering live streaming and video on demand content. This descriptive netnographic research seeks to interpret the meaning of the TVRI Klik application and to examine social practices embedded within its digital programming space. By enabling observation without physical presence, netnography provides methodological flexibility in examining regionally distributed digital audiences. The research was conducted within the digital space of TVRI Klik from June to December 2025, allowing for sustained and iterative observation of platform development and interaction patterns.

## RESULTS AND DISCUSSION

Intense competition within the Indonesian broadcasting industry has compelled TVRI to enhance both its program quality and technological utilization in order to strengthen audience engagement. Institutional efforts to improve programming are closely linked to audience measurement indicators. According to data reported by *Antaranews.com* in 2021, ratings released by the Indonesian Broadcasting Commission KPI demonstrate that news programs and talk shows achieved the highest performance indices on TVRI. The news category obtained an index of 3.52, while talk shows reached 3.60, indicating that informational programming constitutes TVRI's core strength and flagship content. These findings reinforce TVRI's longstanding identity as a public broadcaster prioritizing informative and educational content.

At the national level, however, television programs with the highest ratings are predominantly entertainment oriented, including dangdut music shows, soap operas, and sports broadcasts, largely dominated by private television networks. This industry configuration presents a strategic dilemma for TVRI. On the one hand, attracting broader audiences may require adopting more commercially appealing formats; on the other hand, such adjustments must remain aligned with regulatory mandates governing state owned public broadcasting institutions. In response to this structural tension, TVRI has expanded its content diversification through the TVRI Klik platform by introducing programming beyond conventional news formats, including music, culinary, and sports content, while attempting to maintain its public service orientation.

TVRI Klik implements a multiplatform distribution strategy derived primarily from TVRI National programming, enabling cost efficiency through content repurposing across broadcast and digital channels. This strategy allows a single production to be adapted for dissemination on multiple platforms, reflecting convergence practices within contemporary media industries. For instance, the Jazz Corner music program, broadcast every Tuesday evening, targets younger audiences by combining contemporary musical trends with jazz performances, thereby repositioning jazz as accessible to broader demographic groups. Interactive host discussions further enhance audience engagement. Similarly, the Amazing Indonesia

Kuliner program integrates culinary exploration with informational narratives about the historical and cultural origins of regional dishes, distinguishing it from commercially driven culinary programs on private television that emphasize dine in consumption. These examples illustrate TVRI's attempt to balance entertainment appeal with informational substance within its digital transformation framework.

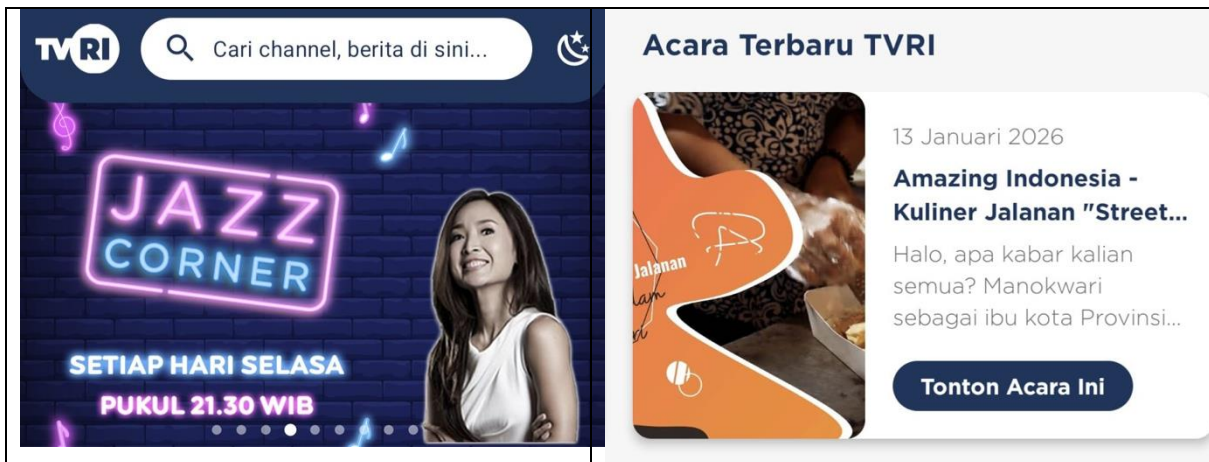


Figure 2. Music and Culinary Shows on the TVRI Klik Platform (Source: TVRI click application)

Zimmer (2009) stated that sustainable competitive advantage can only be achieved if the media industry diversifies its content, particularly content-based content. This creates a rare resource that cannot be imitated or replaced by competitors. Diversifying into content markets also has advantages related to both market and product.

The report on [ppid.tvri.go.id](http://ppid.tvri.go.id) reports the availability of quality content, namely the number of contents uploaded through TVRI's multiplatform. The 2025 performance target is 30,187 contents, with realization until the first semester of 2025 of 35,000 contents, meaning the percentage of achievement exceeds the set target, which is 115.94% (LKJIP LPP TVRI, 2025). In 2025, TVRI set a target of 2,500,000 multiplatform users. This target includes the use of various digital platforms such as TVRI Klik.

No	Channel/Varisitas	(r) Share	TVR	000s	Reach 000s	AveTime/Viewer
1	SCTV	13.71	1.41	1,807,053	24,453,157	1:46:14
2	IVM	12.52	1.29	1,649,403	26,904,779	1:28:02
3	RCTI	10.24	1.05	1,348,988	21,388,349	1:30:07
4	MNCTV	9.52	0.98	1,254,842	24,134,390	1:14:45
5	TRANS7	8.14	0.84	1,072,825	21,709,047	1:11:11
6	ANTV	6.81	0.70	897,497	14,641,448	1:28:16
7	TRANS	6.39	0.66	842,288	19,046,786	1:03:45
8	GTV	5.23	0.54	689,650	18,946,722	0:52:14
9	RTV	3.00	0.31	395,745	11,237,811	0:50:42
10	INEWS	2.87	0.30	378,901	14,256,228	0:38:07
11	TVONE	2.55	0.26	336,528	13,219,935	0:36:35
12	KOMPASTV	1.47	0.15	193,197	8,823,397	0:31:29
13	METRO	1.11	0.11	145,805	9,094,883	0:23:01
14	MDTV	0.99	0.10	130,073	4,661,552	0:27:34
15	TVRI SPORT	0.71	0.07	93,588	4,644,834	0:28:14
16	TVRI1	0.63	0.06	82,715	5,475,257	0:21:38
17	NET	0.52	0.05	68,673	2,580,234	0:12:18



Figure 3. TVRI's performance compared to private TV (Source: LKJIP LPP TVRI, 2025)

The implementation of a multiplatform strategy through TVRI Klik has contributed to measurable growth in engagement and viewership for LPP TVRI, achieving the institutional target increase of 10 percent. Although this growth has not



yet surpassed the audience dominance of private television networks, it indicates that digital platform expansion has produced tangible institutional effects. The presence of non-news programming within TVRI Klik, including music, culinary, and sports content, reflects a strategic recalibration toward broader audience segmentation. In several instances, digital distribution has reportedly redirected viewers from private television broadcasts to TVRI's own digital ecosystem, suggesting that multiplatform integration has begun to influence competitive audience flows within the Indonesian broadcasting landscape.

From the perspective of media convergence, the transformation from conventional TVRI broadcasting to the TVRI Klik platform demonstrates the integration of multiple structural elements. First, content convergence is visible in the reformatting of news segments into shorter and more digitally adaptable formats, alongside the extension and stylistic revitalization of documentary programming featuring younger and more dynamic presenters. Second, distribution convergence is evident in the seven day catch up viewing system, which allows programs broadcast on terrestrial television to be accessed asynchronously via digital streaming. Third, technological convergence occurs through the integration of TVRI Klik with platforms such as YouTube and Instagram, creating a cross platform ecosystem in which broadcast and digital infrastructures operate interdependently. Fourth, audience convergence emerges as viewers shift from passive reception of linear broadcasts to participatory engagement, including commenting, sharing, and downloading content. These developments align with global media convergence practices in which legacy broadcasters expand into hybrid ecosystems combining live transmission, video on demand, and social media integration to maintain relevance in digitally networked environments.

However, convergence within TVRI Klik remains partial and uneven. While technological streaming infrastructure is operational, the platform continues to function primarily as a distribution extension of conventional broadcasts rather than as an autonomous digital first production environment. Content repurposing dominates over original platform specific production, indicating incomplete editorial transformation. Institutional and workforce adaptation also remains transitional, as organizational restructuring and digital skill integration have not fully matched technological expansion. In comparison with global public broadcasters that have developed integrated newsroom systems, data driven audience analytics, and interactive multiplatform storytelling, TVRI Klik represents an intermediary stage of convergence. Thus, although significant progress has been achieved in aligning content, distribution channels, audiences, and technology, the convergence process remains structurally asymmetrical, reflecting an ongoing negotiation between legacy broadcasting logic and digital platform innovation.

According to media convergence theory, the transition from conventional TVRI broadcasting to the TVRI Klik platform has generated substantive changes in established broadcasting practices. Integration between terrestrial TVRI and its digital counterpart is evident in the cross distribution of programs, particularly those considered to possess higher commercial and audience potential, such as music, culinary, and sports content. Nevertheless, TVRI Klik continues to function primarily as an extension of broadcast distribution rather than as an autonomous digital first

production environment. While this strategy represents a pragmatic step toward sustaining institutional visibility within an increasingly competitive television industry, it also indicates that convergence remains structurally partial. Technically, streaming services on TVRI Klik operate effectively; however, the broader transformation of infrastructure systems, newsroom workflows, and media workforce competencies remains in a transitional phase.

From the perspective of mediamorphosis, TVRI's shift from conventional broadcasting to digital platforms reflects the convergence stage in which traditional media integrate digital technologies into their operational structures. This integration is observable in the evolution of TVRI Klik from an initially web based service into Android and iOS based applications, thereby expanding accessibility and user mobility. Such development illustrates a transition from linear, schedule bound broadcasting toward more interactive and platform integrated communication practices. Users are now able to access diverse categories of content within a single digital ecosystem, demonstrating the reconfiguration of distribution logic and audience engagement patterns.

Referring to Fidler's conceptualization, mediamorphosis constitutes a framework for understanding technological evolution within communication media systems. Media transformation emerges from complex interrelationships among perceived audience needs, competitive market pressures, political regulation, and social and technological innovation (Fidler, 2023). In the case of TVRI, these dynamics have stimulated a gradual institutional shift toward greater professionalization and content diversification. Historically associated with conventional programming and formal news coverage, TVRI has sought to overcome perceptions of monotony by introducing differentiated digital channels through TVRI Klik. For instance, news distribution has expanded beyond central and regional government reporting to include bilingual formats such as TVRI World, while specialized channels such as TVRI Sport provide coverage of national and international sporting events. These developments signify ongoing efforts to reposition TVRI within a convergent and digitally networked broadcasting environment.

Within the digital transformation of the Indonesian public television platform TVRI Klik, an institutional paradox becomes increasingly evident. Institutional studies conceptualize such paradoxes as situations in which a single organization must simultaneously accommodate competing and potentially contradictory logics. In the case of TVRI, the digital transition does not merely represent technological modernization but entails the coexistence of public service obligations and market driven imperatives. A co evolutionary perspective provides a useful analytical lens for understanding this condition, as it frames transformation not as a linear adaptation to digital markets but as a dynamic interaction among state regulation, technological innovation, and shifting audience behavior. TVRI is therefore situated within a complex institutional environment in which regulatory mandates, digital infrastructure, and competitive industry pressures evolve concurrently.

Several key paradoxes characterize this transformation. First, TVRI faces a tension between its public service mandate and emerging commercial orientation. As a state owned public broadcaster, TVRI is obligated to promote educational programming, neutral information, cultural preservation, and national integration in accordance with governmental regulation. These commitments reflect its foundational

role in unifying diverse regions and social groups across Indonesia. At the same time, TVRI Klik is required to expand its audience base and enhance financial sustainability within a competitive digital ecosystem increasingly dominated by commercially oriented private platforms. Second, an educational objective versus audience ratings paradox emerges. Content that fulfils civic and pedagogical responsibilities does not necessarily correspond with audience preferences shaped by entertainment consumption patterns. Excessive prioritization of ratings may risk diluting public service values, while excessive idealism may reduce platform relevance and digital visibility. Third, the tension between state responsibility and market logic further complicates institutional decision making. Although TVRI remains partially supported by public funding, digital expansion demands operational efficiency, branding strategies, and audience targeting mechanisms typically associated with commercial media enterprises.

The findings of this study, grounded in Roger Fidler's concepts of complexity, convergence, and coevolution, indicate that the co evolution between TVRI and its digital audience is asymmetrical, as technological change progresses more rapidly than institutional adaptation. While streaming infrastructure, multiplatform integration, and digital distribution mechanisms have developed relatively quickly, organizational restructuring, editorial recalibration, and workforce transformation remain gradual and uneven. This asymmetry reveals that convergence is not solely a technological phenomenon but an institutional process requiring cultural, regulatory, and managerial realignment. Consequently, TVRI's digital transformation through TVRI Klik reflects an ongoing negotiation between public broadcasting ideals and competitive digital market realities, rather than a completed or fully stabilized convergence.

## **Complexity**

TVRI's broadcasting framework, as stipulated in Law No. 32 of 2002, provides a regulatory foundation for strengthening public television broadcasting in Indonesia by affirming its mandate to deliver educational, informative, and culturally oriented content for the public interest. The rapid proliferation of broadcasting industries and the emergence of new media technologies have further enabled more accessible and cost efficient program distribution, creating strategic opportunities for LPP TVRI to enhance its competitiveness through digital platforms such as TVRI Klik. In principle, this regulatory and technological environment should facilitate broader audience access and engagement; however, despite increased accessibility, the application does not consistently present content in formats aligned with contemporary viewer expectations. Several educational programs continue to employ highly formal narrative structures and conventional presentation styles, which may reduce their appeal, particularly among younger audiences. This condition indicates that regulatory support and digital infrastructure alone are insufficient to guarantee competitiveness, as effective engagement in the digital era also requires innovation in storytelling, visual presentation, and program packaging.



### Kapalo Banda Taram - Amazin.. 0 ditonton

Kabupaten 50 kota adalah salah satu kabupaten yang ada di Provinsi Sumatra Barat. Kabupaten 50 kota ini terkenal dengan keindahan alam dan objek wisatanya yang sangat menakjubkan. Salah satunya Kapalo Banda Taram yang dijadikan sebagai ikon pariwisata Kabupaten 50 kota. Salah satu hal yang menarik dari Kapalo Banda Taram adalah pemandangan alam dan bukit-bukit hijau yang indah seperti hutan pinus wakanda, airnya yang jernih membuat kita betah berlama-lama disana dan aman untuk anak-anak. Kawasan ini juga bisa dijadikan tempat wisata pendidikan di alam terbuka dan tempat pembinaan siswa dengan nuansa perkampungan.

Figure 4. Tourism language content delivered formally (Source: TVRI click application)

The diversity of content available on TVRI Klik reflects TVRI's institutional effort to address the informational and entertainment needs of heterogeneous audience segments within a convergent media environment. The platform provides multiple viewing categories, including Religion, News, Regional, Events, Sports, Science, and Music, thereby offering structured options that correspond to varied public interests. Such categorization aligns with the principle that digital convergence enables media institutions to expand content distribution across platforms while maintaining thematic segmentation (McQuail, 2010; Situmeang, 2020). The availability of multiplatform content distribution creates opportunities for innovation and diversification, allowing TVRI to experiment with new formats and to map audience preferences more systematically. In this regard, digital transformation is not merely technological migration but also strategic repositioning within the competitive broadcasting ecosystem (Teruri et al., 2022; Ramallah & Sudarsono, 2024). Through content diversification, TVRI has the potential to enhance responsiveness and deliver more targeted public information services consistent with its public broadcasting mandate (Widianti et al., 2023).



However, observational findings indicate that TVRI's programming innovation remains limited, particularly in attracting younger audiences who predominantly consume video on demand services. Several programs continue to employ conventional narrative styles and formal presentation formats, reducing their resonance with digitally native viewers. This condition suggests a gap between infrastructural modernization and creative adaptation, echoing broader challenges faced by legacy media institutions undergoing mediamorphosis (Fidler, 2003; Suryawati & Irawan, 2022). Audience behavior studies demonstrate that digital users selectively engage with content that satisfies informational, entertainment, and social gratification needs (Z. Wang & Tchernev, 2012), and that digitalization significantly reshapes television viewing culture (Saptya et al., 2019; Tarmawan, 2020). While older audiences may remain oriented toward conventional television broadcasts, younger viewers are more likely to access content through mobile based video on demand platforms, reinforcing the necessity for format innovation and interactive engagement strategies.

From a societal perspective, the expansion of multiplatform distribution through TVRI Klik provides broader access to diverse content, thereby enriching public media consumption choices. The integration of TVRI Nasional and TVRI Regional channels within a unified digital interface facilitates access to regional news, particularly for audiences residing outside their home provinces. News programming contributes to timely information dissemination and agenda formation, consistent with TVRI's institutional role in shaping media discourse (Razak et al., 2025). Simultaneously, cultural and entertainment programs support the preservation and dissemination of Indonesian traditions while offering recreational value. Nevertheless, technical limitations persist, as some content categories remain inaccessible despite being displayed on the interface, indicating incomplete convergence between design architecture and functional accessibility (Purwanto & Utari, 2023). Despite these constraints, the introduction of TVRI Klik signifies an important stage in transforming TVRI into a digitally integrated public broadcasting platform, strengthening its capacity to deliver information services within an increasingly networked and competitive media landscape.

### **Convergence**

The type of convergence experienced by TVRI Klik is that programs frequently experience network issues, and the program they're watching suddenly experiences issues with the content. The content stops, making viewers impatient and switching to the program.

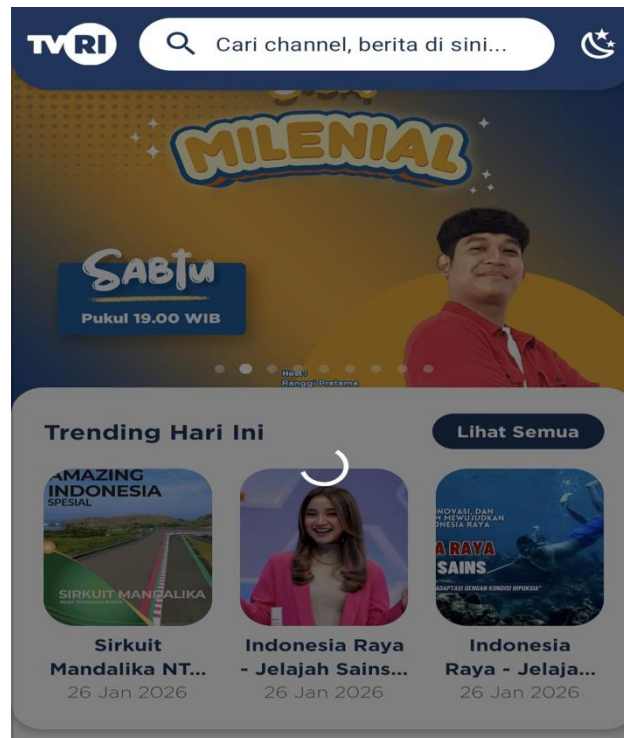


Figure 5. The broadcast stopped due to network problems. (Source: TVRI click application)

The presence of TVRI Klik introduces a range of programs that extend beyond those available on conventional TVRI terrestrial broadcasts, reflecting the institutional adaptation of public broadcasting to digital environments. Technological advancement has enabled TVRI to streamline production processes, accelerate content distribution, and expand access to diverse programming in order to remain competitive with private television networks. The application provides segmented channels with distinct orientations, including TVRI Nasional, TVRI Dunia, TVRI Olahraga, and TVRI Daerah, each offering specialized programming aligned with particular audience interests. For instance, TVRI Dunia targets viewers seeking international news coverage, while TVRI Olahraga focuses on sporting events. This segmentation strategy corresponds with global media trends in which platforms differentiate content categories to accommodate heterogeneous audience preferences within convergent ecosystems (McQuail, 2010; Situmeang, 2020).

Beyond entertainment, TVRI Klik also positions itself as an educational and cultural resource. Cultural programming, for example, contributes to the preservation and dissemination of Indonesia's diverse traditions, reinforcing national identity formation, particularly among younger audiences who are increasingly oriented toward digital media consumption. The integration of digital broadcasting technology following the gradual phasing out of analog transmission has further strengthened accessibility and quality. Digital systems, operating through binary transmission, provide more stable and clearer broadcast output compared to analog systems (Firdaus & Firdaus, 2018). This technological enhancement is reflected in improved visual clarity and expanded program variety, illustrating how media convergence facilitates both infrastructural modernization and audience reach.

The integration of digital and conventional media platforms enhances efficiency and user autonomy by enabling flexible content selection and on demand access. To broaden audience visibility and engagement, TVRI Klik collaborates with social media platforms such as Instagram, TikTok, YouTube, X formerly Twitter, and Facebook, thereby extending content circulation across networked digital spaces (Achmad, 2018). The availability of free streaming services further strengthens accessibility, allowing users to watch broadcasts regardless of temporal constraints. Empirical findings indicate that this flexibility is particularly beneficial for individuals with demanding schedules, as the application enables viewing anytime and anywhere (Razak et al., 2025). Consequently, TVRI Klik not only expands distribution channels but also redefines viewing practices by decoupling content consumption from fixed broadcast timetables within Indonesia's evolving digital media landscape.

## **Coevolution**

Internet based applications and streaming technologies have become increasingly central to contemporary media consumption, particularly within digitally networked societies. User experiences in accessing the TVRI Klik application and website demonstrate the flexibility and practical advantages associated with streaming services (Widianti et al., 2023). By enabling on demand access, TVRI Klik reduces dependence on fixed broadcast schedules and allows audiences to curate their own viewing time. This temporal flexibility constitutes one of the defining characteristics of streaming technology, fundamentally reshaping patterns of media engagement and transforming traditional linear viewing habits into more personalized consumption practices.

Despite these advantages, TVRI Klik has not yet achieved competitive parity with more established digital media platforms. Several technical constraints, including intermittent access difficulties and platform instability, limit user experience and reduce audience retention. Sustained technological development and system optimization are therefore necessary to enhance reliability and performance. Beyond technical limitations, the platform also encounters challenges in attracting and sustaining digitally oriented audiences. In an environment characterized by abundant content choices, TVRI Klik must ensure that its programming remains relevant, engaging, and accessible across multiple devices and platforms. This strategic objective requires not only content innovation but also effective marketing communication and strengthened collaboration with social media networks to broaden reach and increase audience visibility.

At present, TVRI Klik continues to rely predominantly on content sourced from TVRI Nasional, enabling efficient program repurposing within the digital interface. The integration of TVRI Daerah further facilitates the circulation of regional programming through the streaming platform, thereby expanding geographical accessibility. Through this system, viewers are able to access missed terrestrial broadcasts via catch up viewing features on TVRI Klik. While this distribution model strengthens content availability and convenience, it also underscores that the platform largely functions as a digital extension of existing broadcast production rather than as a fully autonomous digital first content ecosystem.

Content quality constitutes a strategic concern for TVRI Klik in the contemporary digital era, where audience attention is intensely contested across multiple platforms supported by advanced digital infrastructure. Within such an environment, engaging, relevant, and well produced programming becomes a decisive factor in sustaining competitiveness. As a public broadcasting institution, TVRI may not directly rival private television networks in terms of commercially driven entertainment formats; however, it can strengthen its institutional position through the production of high quality content aligned with public service values. In responding to competitive pressures, TVRI has increasingly incorporated culinary, music, and other entertainment oriented programs into its digital offerings. Consequently, news programming, historically regarded as TVRI's defining characteristic, is being complemented and partially rebalanced by formats designed to broaden audience appeal.

Through enhanced visual aesthetics and more dynamic program packaging, TVRI holds the potential to compete more effectively within the national broadcasting landscape and to integrate advertising into selected broadcasts. Programs that are creatively structured and technically refined are more likely to attract sustained viewership. Nevertheless, as a state owned broadcaster, TVRI operates within regulatory and institutional frameworks that shape editorial policy and constrain the flexibility of audience targeting strategies. Efforts to maximize viewership are closely intertwined with economic considerations, as advertising investment is typically allocated to programs capable of generating substantial audience reach. In this context, audience size becomes a determinant of program sustainability, since higher ratings enhance advertising feasibility and contribute to the financial continuity of broadcast production while simultaneously challenging the balance between public service commitment and commercial viability

## CONCLUSION

TVRI's digital transformation reflects a broader process of mediamorphosis within Indonesia's broadcasting industry, in which legacy institutions adapt to technological and cultural shifts. Mediamorphosis conceptualizes media change as an evolutionary process shaped by technological innovation, institutional pressures, and audience behavior (Fidler, 2003). The migration from analog broadcasting to digital and streaming services corresponds with national digitalization policies that encourage higher quality transmission and spectrum efficiency (Kutanto, 2023). In this context, TVRI Klik functions as a strategic response to digital disruption, aligning with studies that emphasize digital transformation as a necessary step for public broadcasters to maintain relevance (Teruri et al., 2022). Similar to transformations observed in other Indonesian media institutions transitioning from conventional to digital platforms (Suryawati & Irawan, 2022), TVRI's shift represents both infrastructural modernization and institutional recalibration.

The convergence process within TVRI Klik encompasses several integrated elements. Content convergence is evident in the adaptation of terrestrial programming into streaming and video on demand formats, consistent with research demonstrating the application of media convergence within LPP TVRI National (Astuti, 2018) and regional TVRI units (Jean & Ispandriarno, 2021). Distribution

convergence is reflected in the integration of television broadcasts with OTT streaming infrastructure, including 4K UHD development initiatives (Ateme, n.d.). Audience convergence occurs as viewers transition from passive terrestrial consumption to interactive digital engagement, corresponding with shifts in television viewing culture from terrestrial to digital environments (Saptya et al., 2019) and changes in audience behavior resulting from digitalization (Tarmawan, 2020). Furthermore, technological convergence connects TVRI Klik with social media ecosystems, reflecting broader industry practices in which conventional and online media operate within interconnected systems (Situmeang, 2020). Such developments align with global patterns in which public broadcasters implement hybrid models combining live streaming, video on demand, and social media integration to sustain competitiveness (Kaltum et al., 2016).

However, convergence within TVRI Klik remains uneven, revealing structural and institutional constraints. Although streaming infrastructure is operational, the platform continues to rely predominantly on repurposed broadcast content rather than fully digital first production strategies, echoing findings on partial digital transformation within regional TVRI units (Purwanto & Utari, 2023). The institutional challenge is further complicated by tensions between public service obligations and market competitiveness, particularly in balancing educational mandates with audience attraction strategies (Widianti et al., 2023). This condition reflects the commodification pressures experienced by television institutions within competitive media industries (Sudarsono, 2018). From a cultural production perspective, media institutions operate within structured fields shaped by power relations, capital distribution, and regulatory frameworks (Bourdieu, 1993). Consequently, TVRI's convergence process is not solely technological but institutional, requiring alignment between organizational culture, workforce capability (Firdaus & Firdaus, 2018), branding strategies (Christina, 2020; Ramadhanty, 2019), and innovation initiatives in the digital era (Ramallah & Sudarsono, 2024). These findings reinforce that technological advancement progresses more rapidly than institutional adaptation, illustrating an asymmetrical co evolutionary process in which structural transformation remains ongoing rather than fully consolidated.

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