

Navigating media convergence: Broadcasting sustainability in DAAI TV Taiwan and Indonesia

Putryani Saragih^{1*}, Ari Kurnia¹, Wei-San Sun²

¹Department of Communication Science, Faculty of Economics and Social Science, Universitas Bakrie, Jl. Epicentrum Utama Raya No.2 Kuningan, Karet, Kuningan, Jakarta, Indonesia

²Department of Communication Studies, Tzu Chi University, No. 701, Section 3, Zhongyang Rd, Guoqing Village, Hualien City, Hualien County, Taiwan

*Email: ruth.saragih@bakrie.ac.id

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ABSTRACT

With the development of digital technology and the fragmentation of audiences, the television broadcasting industry has evolved through media convergence. DAAI TV and other TV stations are no longer standalone media platforms but are getting integrated increasingly with digital platforms like social media and over-the-top (OTT) services. The study discusses how DAAI TV in Taiwan and Indonesia deals with media convergence to improve the sustainability of its broadcasting operations amid changes in the media ecosystem. This paper adopts a qualitative comparative case study approach. Data were collected via in-depth interviews with key informants directly involved in media management, content production, broadcasting operations, and digital transformation at DAAI TV Taiwan and DAAI TV Indonesia. The results show that DAAI TV has adopted media convergence by integrating traditional television broadcast with digital platforms. In practice, this convergence includes cross-promotion, content reproduction and cross-platform content sharing to expand content distribution and maintain audience engagement; Nevertheless, convergence strategy still remains television-centric, with digital platforms serving mainly as complementary channels for content distribution, rather than as primary distribution platforms. This condition shows that DAAI TV has adapted to the changes in the audience's media habits and stays faithful to its core broadcasting mission and its unique humanistic values. However, the shallow depth of digital integration still poses a major challenge to improve the sustainability of its broadcasting operations. The study concludes that the sustainability of television broadcasting in the digital era is not only in maintaining the quality of content and institutional identity, but also in the development of deeper media convergence and more integrated digital strategies in response to changing audience behaviors.

Keywords: *Audience Fragmentation; Broadcasting Sustainability; Digital Transformation; Media Convergence.*

INTRODUCTION

Digital technologies have transformed the making, distribution and consumption of audiovisual content and the television broadcasting is changing structurally. Television is no longer a linear medium but increasingly operating in a wider media environment with OTT services, social media, streaming platforms and mobile applications. This transformation has also transformed the audience behavior as the viewers have gained more control over when, where and how they access the audiovisual content. This is especially true in Indonesia, where internet access is still expanding. According to Statistics Indonesia (BPS), the Statistical Yearbook of Indonesia 2025 (Volume 53) shows in 2023 the percentage of Indonesian population that has access to internet was 69.21% and increased to 72.78% in 2024 (Badan Pusat Statistik, n.d.). Research on television convergence in Indonesia also shows that digital platforms like YouTube are

gaining their relevance to television viewing practices and to audience access to television content (Zamroni, n.d.).

Media convergence provides a significant conceptual lens to view this transformation. Jenkins (2006) understands convergence not only as a technological merging of media functions but as a broader cultural and industrial process, which involves the circulation of content across various media platforms, the cooperation of media industries and the migratory behavior of audiences (Baoill, 2008). Convergence here involves not only the distribution of content, but also the way in which media organizations respond to changing relationships between technologies, industries, producers and audiences. This distinction is particularly pertinent to television broadcasters, as the simple reproduction of television programs on digital platforms does not necessarily constitute deep organizational or editorial convergence. Rather, meaningful convergence may involve shifts in content development, distribution practices, audience relationships and organizational arrangements. This organizational dimension is particularly important in platformized television environments, where digital adaptation may require changes not only in distribution but also in production practices, organizational structures, and relationships with audiences (Stollfuß, 2024). Media convergence is the main conceptual framework for examining the transformation of broadcasting in a multiplatform media environment. Jenkins describes convergence as a process that encompasses the flow of media content across multiple media platforms, collaboration between media industries, and the migratory behavior of audiences who move through different media environments to access desired content and experience. From this perspective, convergence is not merely the act of taking an existing medium and transferring it to a new platform. Rather it has to do with shifts in the relationships between media technologies, industries, producers and audiences (Baoill, 2008). This point is particularly important for television broadcasting, as the existence of television content on digital platforms does not necessarily imply a substantial change in the organization of media production and distribution. Broadcasters are able to re-purpose television programs on YouTube or social media whilst continuing to use television based routines for content creation, editorial decision making, scheduling and audience engagement. Media convergence is therefore treated in this study as a multidimensional organizational and cultural process and not just as the adoption of digital technologies.

In an effort to make the analysis of convergence practices work, this study selectively uses the Convergence Continuum developed (Dailey et al., 2005). Their model views convergence as a continuum of behavior-based activities of interaction and cooperation among newspaper, television, and Web organizations, ranging from cross-promotion and cloning to coopetition, content sharing, and full convergence. Although originally developed to study collaboration among news organizations, the model is not used in this study as a comprehensive theory of broadcasting convergence. Instead, its continuum serves as a reference point for assessing the degree to which DAAI TV's television and digital operations are merely cross promoting, replicating, or sharing content across platforms, or are more organizationally integrated. This distinction prevents conflating Jenkins' broader notion of convergence with a particular operational model of newsroom collaboration.

The implications of media convergence are especially complex for broadcasters whose institutional positioning is not primarily based on maximizing commercial audience. Value-driven and public-oriented media organizations face a double challenge: on one hand, they need to respond to changing audience practices and digital

platform environments; on the other, they need to preserve the institutional principles that distinguish them from commercial media. Research on public service media innovation shows that digital innovation is not necessarily driven by the imitation of successful digital-born media. Instead, organizations often negotiate innovation in relation to their institutional mission, audience, organizational strengths, and established purposes (Sehl & Cornia, 2021). Current research on public service media platforms suggests that the process of digital transformation is often marked by a tension between the development of online services and the preservation of public value. Many organizations have adopted elements of commercial platform logic, while also trying to maintain their normative missions (Rauch & Rösch, 2026). This tension raises an important question for value-driven broadcasters: how can digital transformation facilitate audience engagement without requiring organizations to fully adopt the commercial, attention driven, or virality driven logics of digital platforms?

DAAI TV offers an apt case study for this tension. DAAI TV was founded in the institutional environment of the Tzu Chi Foundation. Its programs are centered on humanitarian, educational and value-based content. DAAI TV is not a conventional commercial television channel driven by advertising and ratings. In Indonesia, the station broadcasts its content through traditional television and digital platforms, including YouTube, Instagram, TikTok and DAAI+ OTT service. DAAI TV has also set up a digital presence on LINE and the Friends of DAAI service in Taiwan DAAI TV Taiwan, which can be accessed through its official website at <https://www.daai.tv/> (Da Ai Television, n.d.). So, the present study does not regard low television ratings as signs of organizational failure. Rather, it conceptualizes DAAI TV as a value-driven broadcaster negotiating its institutional position within an increasingly fragmented, platform oriented media environment. The comparative dimension is particularly significant in that DAAI TV Taiwan and DAAI TV Indonesia have a similar institutional orientation and broadly comparable commitments to humanitarian and educational programming, but their approaches to digital convergence differ. In Taiwan, DAAI TV has created a digital engagement with LINE and Friends of DAAI, which provides features beyond traditional television distribution that allow for content access, story sharing and audience participation. In Indonesia, DAAI TV has launched DAAI+ and expanded its presence on YouTube, Instagram and TikTok. These differences imply that media convergence cannot be explained by the mere adoption of digital technologies. Instead, convergence practices may be shaped by the interaction among institutional values, organizational routines, platform settings, and the media ecology in which broadcasters are embedded. Taiwan's media environment is highly digitized, with an internet penetration rate of 93% (as of 2026) and a highly competitive media landscape characterized by high platform pressure (Egan et al., n.d.). The Indonesian television industry has historically been dominated by a few major media groups, while internet access continues to grow rapidly.

Television convergence discussions focus on the migration of television content to digital platforms, audience fragmentation and the development of OTT and social media services. Less focus has been given, however, to the tension between institutional mission and platform-oriented media logic in national media ecosystems and how value driven, non commercial broadcasters operate within this tension. This gap becomes particularly critical when the same media organization works in different countries with varying histories, structures and media development patterns. Comparative research further suggests that platformization does not occur uniformly across national media systems. Differences in media histories and established media structures can shape how

audiences access news and how strongly media systems become dependent on platforms (Sehl et al., 2024). Thus, a comparative analysis of DAAI TV in Taiwan and Indonesia gives us the opportunity to explore not only whether a broadcaster embraces digital platforms but also how institutional values, organizational practices and media system contexts shape the depth and direction of convergence. Digital transformation has also contributed to audience fragmentation, as audiences increasingly access media content through multiple platforms and increasingly differentiated media environments (Malik & Sharma, 2025).

The adoption of digital platforms does not happen in an institutional vacuum. Media organizations have their own values, routines, professional assumptions and organizational practices that frame the interpretation of and adoption of new technologies. Institutional logics provide a useful lens to understand this process, as they conceptualize organizations as operating within multiple systems of values, assumptions, rules and practices that may be competitive or coexistent. Research on digital journalism has shown how media organizations negotiate conflicting professional, market, managerial, and technological logics in response to digital transformation. Recent research has also shown how institutional logics can shape the ways in which organizations negotiate technological change with relatively stable organizational values and practices, for example, show that public service media innovation can emerge from the negotiation of multiple logics rather than from the complete replacement of existing institutional orientations (Hilker et al., 2026). This persistence of established organizational logics is also evident in research on news organizations' social media strategies, which shows that the adoption of digital platforms does not necessarily displace existing professional priorities and organizational control over content and audience relationships (Fincham, 2023).

This perspective is helpful for the present study because the digital transformation of DAAI TV can be viewed as a negotiation between a deeply institutional orientation and the demands of an increasingly platformized media environment. The study thus explores how DAAI TV's humanistic and non-commercial positioning is expressed in content distribution decisions, digital engagement and platform use, and the degree to which digital practices are incorporated into existing television-centric routines. DAAI TV presents a particularly relevant case with which to address these gaps, because its operation in Taiwan and Indonesia share a common institutional orientation toward humanitarian and value-driven programming, while at the same time operating within different national media environments. Such a comparison enables an investigation of whether similar institutional values inevitably produce similar convergence practices. Rather than assuming that one context is more successful than the other, this study explores how differences in organizational practices, platform use, audience engagement, and media-system conditions may affect the form and depth of convergence.

This study thus examines how DAAI TV in Taiwan and Indonesia practice media convergence and how these practices are influenced by institutional values, organizational arrangements, and the surrounding media ecosystem. Specifically, the study aims to answer the following questions: (1) How is the process of DAAI TV's media convergence on TV, OTT, and social media platforms in Taiwan and Indonesia? (2) What institutional, organizational, and media ecosystem contextual factors account for the differences in the convergence practices of DAAI TV between Taiwan and Indonesia? The answers to these questions contribute to the research on media convergence in two ways. Empirically, it adds to the discussion on broadcasting convergence by looking at

a value-based, non-commercial media organization operating in two national contexts. It conceptually connects media convergence, platformization and institutional logics to explain not only the adoption of digital platforms but also the organizational and contextual processes through which convergence is negotiated. The study thus shifts the analytical gaze from if broadcasters have become digital to how they negotiate digital transformation while maintaining the institutional values and routines that define their organizational identity.

METHOD

This study employed a qualitative comparative case study design to explore how DAAI TV deals with media convergence in Taiwan and Indonesia. A case study was chosen as the most appropriate method because it examines a contemporary organizational phenomenon in its real-world context, namely how a values-based broadcaster adapts its broadcasting, content distribution and audience engagement practices to a changing media environment. In the light of Yin (2017), this study was designed as a multiple-case study with DAAI TV Taiwan and DAAI TV Indonesia as the two bounded cases within the same broader phenomenon of media convergence. The comparative design allowed the study to explore convergence practices in each of the cases and then to analyze similarities and differences across the two national contexts (Robert K. Yin, 2017). The study does not aim at statistical generalization. Instead it attempts to provide an analytical account of the ways in which institutional values, organizational practices, platform environments and media-system conditions shape the shape and depth of convergence. The concept of broadcasting sustainability is an analytical lens that describes DAAI TV's capacity to maintain its broadcasting operations and institutional mission, while adapting content distribution and audience engagement practices to changes in the media environment. DAAI TV was selected as the case for this research because it is a non commercial broadcaster that is value driven and operates on both traditional television and digital media platforms. One of the obvious questions would be why the media situation in Taiwan has been much more out-of-control than in other countries? A simplistic appropriation of neoliberalism would obscure real problems and their solutions. A more historical and dialectic perspective, I will argue, would be necessary to re-examine the transformations of Taiwanese media (Ti Wei, 2022). The case of DAAI TV Taiwan and DAAI TV Indonesia is analytically relevant to the study of the relationship between institutional values and digital transformation, as it offers a common institutional orientation toward humanitarian, educational and value-driven programming under the context of different national media environments. The two cases were limited geographically and organizationally.

The first was DAAI TV Taiwan for its television broadcasting activities and digital services and platforms related to these activities. The second case was DAAI TV Indonesia, which covered its TV operations and related digital services like DAAI+, YouTube, Instagram and TikTok. The analysis was concerned with media convergence practices rather than with audience attitudes and/or the financial performance of the organization. The unit of analysis was therefore the organizational practice of integrating television broadcasting and digital content distribution, adapting content to specific platforms and engaging audiences. The number of the key informants was five.

Three key informants were from DAAI TV Taiwan and two key informants were from DAAI TV Indonesia. Participants represented organizational functions relevant to the study, such as media transformation, research and development, content production,

corporate communications, and digital/platform operations. Data were collected through semi-structured in-depth interviews and further observations on documents and platforms. Our interviews were semi-structured, with an interview guide built around our research questions and analytical framework. Interview questions were based on four key themes: (1) institutional values and organizational goals; (2) television and digital content production and distribution practices; (3) use of OTT and social media platforms and platform-specific adaptation; and (4) organizational perceptions of audience engagement and the challenge of sustaining broadcasting operations in a changing media environment. The study also collected data through interviews and the analysis of DAAI TV publicly available materials and digital platform outputs such as official websites, digital content related to television, DAAI+, YouTube, Instagram, TikTok, LINE and Friends of DAAI. These materials were examined to record the content distribution, repackaging, cross-promotion, platform-specific formatting and audience interaction described by the interviewees. The supplementary materials were not considered as additional measures of audience effectiveness but as contextual and corroborative evidence for the analysis of organizational practices. Data analysis was done in three stages.

First, the interview transcripts and supplementary materials were classified into two cases: DAAI TV Taiwan and DAAI TV Indonesia. Then the researchers conducted a within-case analysis to find patterns across media convergence practices, institutional values, organizational routines, platform use, content adaptation, and audience engagement. Second, the data were coded in a deductive and inductive way. The analytical framework consisted of media convergence, the convergence continuum, platformization and institutional logics from which deductive codes were derived. Practices like cross-promotion, cloning, coopetition, content sharing and full convergence were identified using the convergence continuum selectively. Inductive coding was then used to identify themes that emerged from the empirical data and were not predetermined by the theoretical framework. Third, a cross-case comparison was carried out to find similarities and differences between Taiwan and Indonesia. The comparison was on the translation of similar institutional logics into different organizational practices and platform strategies. The analysis then considered how these differences could be explained in relation to organizational routines, platform environments, and national media system contexts. The analysis moved from within-case description to cross-case explanation rather than two separate descriptive accounts of Taiwan and Indonesia.

Several strategies were used to increase the trustworthiness of the findings. Firstly, data triangulation was employed to compare interview accounts with publicly available organizational documents and digital platform materials. Secondly, we sought to triangulate the sources by gathering accounts from informants in different organizational positions, especially those involved in transformation, research and development, communication and content related activities. Third, within-case and cross-case comparisons were conducted to reveal convergent and divergent patterns, rather than using individual statements as evidence of organizational practice. Finally, interpretations were continually checked against the original transcripts of interviews and documentary evidence to minimize unsupported inference.

RESULTS AND DISCUSSION

Institutional Values as the Boundary of Media Convergence

The first finding is the institutional orientation undergirding DAAI TV's media practices in Taiwan and Indonesia. In both cases digital transformation is not a radical repositioning of DAAI TV's humanitarian and non-commercial identity. Instead, the humanistic values of the organization are a boundary within which digital adaptation is realized. DAAI TV's programming always focuses on humanitarian stories including stories of compassion, volunteerism, family, social resilience, environmental responsibility and personal transformation. The organization's pledge of non-use of conventional commercial advertising further differentiates its positioning from mainstream television organizations. The interview data suggest that digital adaptation is not understood internally as a rationale for rejecting this orientation, but as a way of extending the circulation of content embodying it. This is illustrated by the continuing use of television, along with YouTube, Instagram, TikTok, OTT services and LINE communication. This finding is significant because it indicates that the digital transformation of DAAI TV is more accurately characterized as value-constrained adaptation than market-driven transformation. The organization does not just grab whatever platform practices will maximize visibility. Instead, the use of platforms is negotiated in relation to an existing institutional logic of what is appropriate content and communication. This is in line with recent research on media organizations that are driven by strong institutional missions. For instance, Dragomir & López (2024) show how platformization forces media organizations to adjust their distribution and audience strategies, while maintaining institutional values (Dragomir & Túñez López, 2024).

Their comparative study of public service media reveals that platformization is not a simple replacement of existing institutional orientations, but that organizations negotiate digital adaptation in relation to established public values. DAAI TV is not a public service media organization in the formal institutional sense, so the comparison should not be seen as an equivalence. The parallel is analytically useful, though: in both cases digital adaptation is constrained by an institutional mission that cannot simply be subordinated to platform logic. This finding also recontextualizes the question of broadcasting sustainability (Dragomir & Túñez López, 2024). For DAAI TV, sustainability is not about advertisement revenue or audience size. The organization deliberately eschews conventional commercial advertising, thus the sustenance of broadcasting also entails the sustenance of the institutional capacity to keep producing and disseminating humanitarian content and to remain relevant in a fragmented media environment. Therefore, the digital transformation of the organization is a technological and institutional process.

From Multiplatform Presence to Partial Convergence

The analysis reveals that DAAI TV has established a significant multiplatform footprint in Taiwan and Indonesia. But more than one platform does not mean that there is full media convergence. Rather, the two cases show a pattern of partial and asymmetric convergence, where different kinds of cross-platform activity exist alongside each other, without being fully integrated into a single organizational

production system. In Indonesia, DAAI TV distributes its TV content via DAAI+, YouTube, Instagram and TikTok. DAAI+ makes television programming available live and on demand, and extracts and shorter versions of existing programs are circulated on social media platforms. The organization has also developed digital-specific formats, such as podcasts. The same pattern can be seen in Taiwan, but the platform layout is different. Stories, inspiration, documentaries and volunteer content are shared through LINE and the Friends of DAAI ecosystem. The platform also includes features that extend beyond traditional television distribution, such as story sharing, recommendations and invitations to join the Friends of DAAI community.

These findings demonstrate that DAAI TV has transcended the mere act of television broadcasting. The organization has, however, not reached the most integrated end of the convergence continuum as envisioned by Dailey, Demo, and Spillman in which cross-media collaboration is embedded within production, resource allocation, and organizational routines (Dailey, Demo, & Spillman, 2010). Their original model was developed to examine collaboration in newspaper, television and Web newsrooms and hence needs to be applied with caution in the wider broadcasting context of this study. The model, when thought of as an analytical continuum rather than a strict developmental sequence, is used to uncover an important feature of DAAI TV convergence: that different convergence practices are co-present rather than singularly linear. Indeed, DAAI+ and YouTube are used to redistribute entire television programs, a form of content replication or cloning. At the same time, the television material is cut and reformatted for Instagram and TikTok, which is a form of content sharing and repackaging. OTT services and social media also promote television programs and vice versa. The evidence does not demonstrate full organizational convergence. The production process is still so television focused and there is little sign of a unified workflow where television, digital and social media teams work together to create content from the start.

This distinction is analytically important. DAAI TV has achieved multiplatform distribution with no corresponding organizational integration. Simply put, the organization has changed its distribution architecture for its content faster than it has changed its production architecture. This finding extends the traditional debates on media convergence. The presence of DAAI+ or social media accounts can easily be seen as evidence of DAAI TV's digital transformation. The case illustrates that platform adoption and organizational convergence are separate processes. More recent work on platformization further stresses that digital audiovisual services are not just about putting existing television content online. For example, Iordache and Raats (2023) identify important dimensions to which media organizations adapt to platform environments as interfaces, content curation, and discoverability (Iordache & Raats, 2023). DAAI TV has built a hybrid convergence model with TV as the organizational anchor, and digital platforms are increasingly acting as distribution, repackaging and engagement layers.

This pattern is consistent with research on the platformization of public service broadcasting, which shows that adapting to social media environments involves changes in both content distribution and production practices, but that these dimensions do not necessarily develop at the same pace (Stollfuß, 2024). In this sense, DAAI TV demonstrates a form of organizationally uneven convergence. Its multiplatform presence has expanded substantially, while the integration of production workflows across television and digital operations remains limited.

Platform-Specific Adaptation and Audience Engagement

The findings also show that the convergence of DAAI TV is more than simply moving television content across platforms. The organization has started to adapt content to the specifics of each platform, but this adaptation is still inconsistent across platforms and between the two national contexts. In Indonesia, TV shows are regularly broken down into smaller clips for Instagram and TikTok. The organizational account is to monitor audience reactions on digital media in an effort to detect successful storytelling methods and presentation styles. This monitoring is not, crucially, about chasing virality for its own sake. Rather, digital metrics are considered feedback that can guide how humanitarian content is presented while keeping its substantive message intact. This practice points to an important tension between platform and institutional logics. Social media channels reward content that is highly visible, easily circulated, emotionally engaging and compatible with the platform specific formats.

DAAI TV wants to change the format without letting platform incentives redefine the organization's core editorial identity. The platformization of this tension can be understood through the. Helmond understands platformization as the expansion of platforms as infrastructural and economic models that determine the flow of content and data online. The implication for broadcasters is that platform environments are environments that possess their own affordances, metrics, interfaces and mechanisms of visibility and that to enter them is to enter into their environment (Helmond, 2015).

DAAI TV's experience shows that platformization leads to selective adoption. Some platform practices are embraced by the organization, including short form video, mobile-oriented formats, audience feedback, and on-demand distribution. Others are resisted, however, as they may undermine the organization's institutional identity, especially when they pursue sensationalism or virality for their own sake. This finding is particularly relevant for the sustainability of broadcasting. A values-based broadcaster may be unable to compete effectively if it adopts the commercial logic of mainstream entertainment. Instead, its sustainability may lie in developing platform-compatible forms of value-based storytelling. Recent studies of media organizations in the platform era also find a tension between accommodating to digital audience practices and preserving institutional values. Dragomir & López, (2024) illustrate the pressures that platformization puts on media organizations to adapt their digital strategies while maintaining their core public service values (Dragomir & Túnéz López, 2024). The DAAI TV case extends this discussion and shows that a non commercial, value-driven broadcaster is capable of handling platformization without fully adopting the platform logic. The challenge here is not, therefore, whether DAAI TV should go more digital, but rather, what aspects of platform logic can be integrated without displacing the institutional logic that characterizes the organization.

This selective adaptation is consistent with research on platformized screen production, which shows that audiovisual production is increasingly shaped by the affordances and conditions of digital platforms rather than simply transferred from conventional screen formats (Su, 2023)

Taiwan: Community Oriented Platform Integration

In Taiwan, DAAI TV's digital strategy is integrated into the overall Tzu Chi community ecosystem. The use of LINE and Friends of DAAI provides DAAI TV with a

communication environment that is beyond the usual content distribution. The platform offers inspirational stories, documentaries, volunteer information, recommendations and opportunities to get involved in the larger DAAI/Tzu Chi community. This means that Taiwan's digital turn is not just a matter of moving TV programs online. Digital platforms are situated within an existing community-based institutional infrastructure; The process of convergence thus relates media consumption to community participation. This is especially relevant as evidence from Taiwan suggests that digital platforms have become more central to audience information practices. According to the Taiwan Internet Report 2025, although television remained the main source of news, digital platforms together had surpassed traditional media as sources of news and information, social media and YouTube being on the rise (Lihyun Lin, 2025).

Thus, DAAI TV Taiwan's engagement with mobile and community-oriented platforms can be understood, not only as a matter of technological adoption, but also of trying to connect the existing institutional network of DAAI TV with an emerging digital media environment. Indonesia: Adapting the Competitive Platform In Indonesia, DAAI TV is competing in a more crowded television landscape and under more pressure to gain attention on increasingly fragmented digital platforms. Therefore, the organization has focused more on short-form content and on Instagram, TikTok, YouTube and DAAI+ as channels to extend the reach of television programming. As opposed to the Taiwan case, where the Friends of DAAI ecosystem is closely linked to a wider community infrastructure, the Indonesian approach seems more focused on platform-driven audience discovery and engagement. This difference does not imply that one model is better than the other. Rather, it suggests that the same institutional values are translated into different platform practices because the organizational and media environments surrounding the two cases are different. Both ecosystems are platformized but DAAI TV experiences and responds to platformization through different institutional and organizational arrangements. Comparative research likewise indicates that media organizations facing similar platform environments may develop different strategies depending on organizational legacy, institutional arrangements, and strategic priorities (Sehl et al., 2024). This helps explain why the shared institutional orientation of DAAI TV does not result in identical convergence practices in Taiwan and Indonesia.

Table 1. Comparative Media Convergence Practices of DAAI TV Taiwan and Indonesia

Dimension	Taiwan	Indonesia	Analytical Interpretation
Institutional Orientation	Humanistic/non-commercial	Humanistic/non-commercial	Shared institutional logic
Television role	Remains important	Remains important	TV-centered organizational structure
Digital Distribution	LINE, Friends of DAAI, digital services	DAAI+, YouTube, Instagram, TikTok	Different platform configurations
Content adaptation	Community/inspirational content	Short-form/social-media adaptation	Context-specific platform adaptation
Audience engagement	Community-oriented	Platform/metric-oriented	Different engagement mechanisms
Content production	Limited full integration	Limited Full Integration	Partial convergence in both cases
Platform logic	Selective adoption	Selective adoption	Institutional values constrain adaptation

Convergence level	Partial/asymmetric	Partial/asymmetric	Neither has reached full organizational convergence
Sustainability implication	Community continuity + digital access	Reach + relevance in competitive ecosystem	Different pathways to sustainability

Source: Researcher's Analysis based on Interviews, 2026.

Media Convergence as Negotiated Institutional Adaptation

The comparative findings suggest that media convergence at DAAI TV should not be seen as a linear evolution from traditional television to fully integrated digital media. Convergence is instead produced as a negotiated process between institutional values, organizational routines and platform environments. The comparison gives rise to three analytical observations. First, platform adoption is followed by organizational convergence. While DAAI TV Taiwan and Indonesia have expanded their content distribution to digital platforms, this has not been accompanied by the integration of production workflows. So the organization has become increasingly multiplatform, without being fully platform-integrated. Second, institutional values act as a selective filter of platform adaptation. DAAI TV focuses on short form, audience feedback, mobile distribution and on demand services, but does not consider virality or commercial visibility as sufficient measures of success. It implies that institutional logics do not necessarily constrain digital transformation but rather shape what forms of transformation are deemed legitimate. Third, alternative convergence configurations can develop for the same institutional orientation. In the Taiwan case, digital communication is more integrated with larger community infrastructure whereas in the Indonesian case it is more adapted to competitive social media environments. The difference, then, is not one of institutional identity, but of how it is operationalized across different media ecosystems.

This contribution expands the platformization literature by arguing that organizational adaptation cannot be conceptualized solely as the adoption of platform characteristics. Conversely, platformization can result in selective and negotiated adaptation, especially among value-driven media organizations. This finding also supports the use of the convergence continuum. DAAI TV cannot be assigned to a single convergence stage as different activities are located at different points along the continuum. "Full-length redistribution can resemble cloning; short-form repackaging can be content sharing; cross-promotion is linking television and digital channels. Such practices coexist without full organizational convergence. Thus, convergence is better understood here as a portfolio of practices than as a single organizational stage.

Media Convergence and Broadcasting Sustainability

The results show that broadcasting sustainability in the DAAI TV context should not be equated with commercial growth or maximization of audience. DAAI TV has deliberately chosen a non-commercial and humanitarian profile, and sustainability can be understood as the organization's ability to sustain operational continuity, institutional identity and social relevance, at the same time as it adapts to changes in media distribution and audience practices. Seen from this perspective, the digitization of DAAI TV is both an opportunity and a limitation. Digital platforms offer greater accessibility for humanitarian content and allow DAAI TV to reach beyond the linear television schedule. But, at the same time, the organization becomes increasingly dependent on platform environments whose mechanisms of visibility, audience metrics

and content formats it does not fully control. This tension reflects a broader problem identified in the platformization research. Raats, (2023) illustrate how media organizations increasingly develop VOD services, invest in digital content and harness data to understand audience practices, but platformization also raises questions about institutional values and organizational priorities (Iordache & Raats, 2023). This concern is consistent with research showing that increasing dependence on platform companies can create dependencies not only in distribution but also in production, potentially constraining the autonomy of media organizations (Simon, 2024)

Sustainability for DAAI TV does not necessarily mean giving up television. Rather, it requires a closer relationship between television and digital platforms. The study is not about the persistence of television, but about the persistence of a TV first production logic in a context in which audiences increasingly engage with content through a multiplicity of digital entry points. Thus, the strategic implication of this research is not that DAAI TV should just go “digital-first.” Such a recommendation could replicate the very logic of the platform that the organization is trying to negotiate. Instead, DAAI TV needs to develop a platform-aware, value-led convergence strategy: digital platforms should be integrated earlier in the production process to influence content development and audience engagement, and institutional values should continue to influence editorial and organizational decisions. This is a crucial distinction. Sustainability for a value driven broadcaster does not mean the same as commercial digital media. It is all about creating organizational capabilities that enable the institution to be visible, accessible and socially relevant without having to sacrifice the values that define its identity.

CONCLUSION

This study investigated how DAAI TV navigates media convergence in Taiwan and Indonesia, and how institutional, organizational, and media-ecosystem contexts shape convergence practices. The findings reveal four key insights:

First, DAAI TV has built significant multiplatform presence spanning television, OTT services, YouTube, Instagram, TikTok, and LINE. However, this multiplatform footprint does not indicate full organizational convergence. Rather, it reflects partial and asymmetric convergence, in which television-first production logic continues to dominate, with limited cross-divisional integration. Platform adoption has outpaced organizational integration.

Second, convergence practices differ between Taiwan and Indonesia despite their shared humanistic values. Taiwan's digital strategy emphasizes community-based ecosystems (LINE, Friends of DAAI) that link media to community participation, while Indonesia prioritizes platform-specific distribution (DAAI+, YouTube, Instagram, TikTok) to extend the reach of television content. These differences demonstrate that identical institutional values translate into divergent platform strategies when embedded in different organizational and media contexts.

Third, convergence in the DAAI TV case should be understood as a portfolio of coexisting organizational practices rather than linear progression toward full integration. Different platforms enable different forms of engagement—redistribution via OTT, adaptation for social media, cross-promotion—without necessarily achieving integrated cross-platform production. This distinction shifts focus from whether a broadcaster has “gone digital” to how digital transformation is negotiated within

existing organizational routines and values.

Fourth, institutional values do not hinder digital transformation; they function as selective boundaries for platform adoption. DAAI TV embraces digital formats and distribution while resisting platform imperatives such as virality and sensationalism that run counter to its humanitarian positioning. This value-driven approach serves as both organizational identity and evaluation criterion for digital practices.

From a sustainability perspective, a value-driven, non-commercial broadcaster's viability depends not on ratings or revenue but on maintaining broadcast operations and institutional mission while remaining relevant in fragmented media environments. Digital convergence can enhance content circulation and audience access; however, reliance on television-first production may limit responsiveness to changing digital consumption patterns. The sustainability challenge for DAAI TV is achieving deeper structural integration between television and digital production, not simply multiplying platforms.

The study advances the concept of value-led, platform-aware convergence as an analytical lens for understanding digital transformation in mission-driven organizations. Such a strategy requires deeper integration of digital platforms into content development, production, and distribution, while keeping editorial and organizational decisions guided by institutional values. DAAI TV's future sustainability depends less on being "digital-first" than on achieving genuine digital integration without abandoning institutional identity.

Some limitations of this study. Firstly, the analysis is based on organizational practices and not directly on the attitudes, satisfaction or behavior of the audience. Second, although the study draws on multiple informants and additional platform and documentary evidence, the findings are limited to two organizational cases and are therefore not intended for statistical generalization. Thirdly, this study does not consider the financial performance of DAAI TV in detail. Future research could therefore examine audience responses to DAAI TV's platform-specific content, compare engagement and retention across platforms, and investigate the impact of organizational restructuring and digital production capabilities on the long-term sustainability of value-driven broadcasters.

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