


Analysis of Broadcast Communication Management in the Convergence of Linear Television and Digital Platforms at TvOne (Study of Consumption, Distribution, and Promotion Patterns of Two-Sided Programs on YouTube)

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Article Info	ABSTRACT
Keywords: consumption pattern, content distribution model, digital promotion program, YouTube, tvOne	The transformation of the broadcasting industry in the digital era has shifted audience consumption patterns from linear television to digital platforms based on Video on Demand (VOD). This shift requires broadcasting institutions, including tvOne, to adjust their communication management to remain relevant to audience characteristics, particularly among younger generations. This study aims to analyze audience consumption patterns, content distribution models, and digital promotion programs of the Dua Sisi talk show on the tvOneNews YouTube channel. A qualitative case study approach was applied, with data collected through in-depth interviews, non-participant observation, and documentation of digital content. The findings indicate that Dua Sisi audiences are dominated by Generation Z and millennials who prefer the flexibility of YouTube over linear television. The distribution model includes full episodes, highlight segments, and short clips disseminated across multiple platforms. The digital promotion program employs flyers, teasers, community posts, and highlight content after broadcasts. This research emphasizes that broadcast communication management must adapt to the logic of platforms that prioritize Datafication, Connectivity, and interactivity in order to remain relevant and competitive in the digital media ecosystem.
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INTRODUCTION

The information and communication technology revolution has brought about a fundamental paradigmatic transformation in the global broadcasting industry ecosystem. This change is not merely technological, but reflects the evolution of a complex media consumption culture, where audiences have full authority in determining the time, location, and method of accessing content according to their socio-cultural context. (Napoli, 2019) emphasizes that this transformation requires broadcasters to develop digital distribution approaches and promotional programs that are responsive to the increasingly sophisticated dynamics of audience engagement. From a cultural studies perspective, this phenomenon represents a

fundamental shift from a passive consumption model to active participation, where audiences are no longer positioned as recipients of information, but rather as contributors to the construction of meaning and public discussion.

Media convergence, the systematic integration of conventional broadcasting platforms with digital ecosystems, has created a multiplatform and cross-channel content distribution landscape. (González-Neira et al., 2022) explain that convergence facilitates content accessibility through various internet-based devices in diverse formats, thus creating a more flexible and personalized consumption experience. This transformation requires broadcasters to adopt a cultural approach that recognizes that media consumption patterns are influenced not only by technological factors but also by social practices, cultural identities, and consumption habits that develop in contemporary digital society.

Shifting media consumption patterns have presented challenges for the broadcasting industry in maintaining relevance and competitiveness. Digital platforms enable broadcasters to reach more specific audience segments based on demographic and psychographic characteristics, but simultaneously require adaptation to a consumption culture that prioritizes VOD access and personalized interactivity. (Nic Newman, Richard Fletcher, 2024) identified that the majority of contemporary audiences prioritize content that can be accessed according to their own schedule rather than following a fixed broadcast schedule set by broadcasters. This phenomenon reflects a cultural transformation where media functions not only as a source of information, but as an integral component in the construction of social identities and everyday cultural practices.

The selection of tvOne as the research object is based on several process considerations relevant to the focus of the media convergence study. First, tvOne has a consistent track record of presenting discussion programs and talk shows that address current issues with a multi-perspective approach, thus reflecting the complexity of broadcast communication management in the digital era. Second, this station has implemented an integrative multiplatform distribution model, particularly through YouTube, which allows for a comprehensive analysis of the transformation of content consumption and distribution patterns. Third, tvOne has a demographically diverse audience base, thus providing rich insights into the dynamics of media consumption preferences in the context of Indonesia's heterogeneous culture.

The Dua Sisi program was chosen as a specific case study because it represents an ideal implementation of media convergence in the context of the Indonesian broadcasting industry. In addition to its multiplatform presence in the digital realm, the Dua Sisi program's performance on linear television also remains relevant in competition with similar programs. Comparative TV rating and share data demonstrates Dua Sisi's competitive position among other news talk shows such as Satu Meja (Kompas TV), Kontroversi (Metro TV), and Interupsi (iNews) .

The novelty of this research lies in the integration of a broadcast communication management perspective with a cultural studies approach in analyzing media convergence, particularly in the context of the Indonesian broadcasting industry. This research not only

examines the technical aspects of digital distribution and promotion programs, but also explores the cultural dimensions that influence audience preferences and consumption behavior. This approach allows for a more comprehensive understanding of how broadcasters manage digital transformation while maintaining cultural relevance to their audiences. The focus on the case study of the Dua Sisi program on YouTube provides specific empirical insights into the practical implementation of media convergence theory in the Indonesian cultural context.

The significance of this research lies in its multidimensional contribution, both from an academic and practical perspective in the context of the Indonesian broadcasting industry. Academically, this research enriches the literature on broadcast communication management and media convergence by integrating a cultural studies perspective, which has so far been limited in broadcast communication studies in Indonesia. Practically, this research can serve as a reference for the broadcasting industry in developing content distribution models and digital promotion programs that are not only technically effective, but also culturally relevant and sustainable. The results of this research are expected to provide in-depth insights for media practitioners in optimizing content distribution management, increasing audience engagement, and utilizing interactive features on digital platforms to maintain competitiveness in the increasingly complex broadcasting industry landscape.

This research not only fills a gap in academic studies of broadcast communication management in Indonesia, but also provides a significant practical contribution to the broadcasting industry in facing fundamental transformations in media consumption behavior. The adoption of a multiplatform distribution model that is more adaptive and sensitive to local cultural contexts will enable broadcasters to remain relevant in the digital era, while opening up innovative opportunities in content management and developing meaningful relationships with audiences. This research is expected to serve as a foundation for the development of further research on broadcast communication management in the context of Indonesian media culture, as well as providing sustainable theoretical and practical contributions to the development of the national broadcasting industry.

Literature Review

Transformation of the Broadcasting Industry in the Digital Era

The development of communication technology has brought profound changes in the media industry, especially in the television broadcasting sector, which was previously the main source of information and entertainment in a linear broadcast pattern, now faces significant challenges from digital platforms such as YouTube, Instagram, TikTok, and streaming services (Suciska & Gunawibawa, 2020). (Alim & Dharma, 2021) explain that the phenomenon of broadcasting digitalization creates quality impacts, namely threats to the existence of conventional television while opening up opportunities for audience expansion through multi-platform integration that allows television stations to reach more diverse audience segments.

Media Convergence Management and Digital Distribution Channels

The development of digital technology has driven a more complex and comprehensive

media convergence in the broadcasting industry. Media convergence is no longer simply defined as the digitization of content, but also as a process of inter-platform integration that connects conventional broadcast channels with internet-based digital channels within a single communication system (Mawarsih, 2014). In this context, broadcasters like tvOne face the challenge of restructuring their content distribution and management patterns to remain relevant and competitive in the multiplatform era.

Media convergence management encompasses the systematically coordinated integration of editorial, production, distribution, and promotion across channels. This allows any content produced on a major platform, such as television broadcasts, to be modified and redistributed to digital platforms like YouTube, TikTok, and Instagram to reach a broader and more diverse audience segment (Nasrullah, 2015). This process requires not only an understanding of the technical characteristics of each digital channel but also the management process of repackaging content to suit the algorithmic dynamics and audience preferences of each platform.

Digital promotion programs in Broadcast Media Convergence

In the digitalized media landscape, content promotion no longer relies on one-way programs as is common in conventional television. Amidst the media convergence phenomenon, digital promotion program management has become a key element that determines the extent to which content can reach and engage audiences, especially on platforms like YouTube that have algorithmic distribution characteristics and highly selective audiences such as Gen Z. (Mawarsih, 2014) emphasized that managing digital promotion programs that involve interactive visual content, influencer involvement, and personal narratives tailored to audience values has proven to be more effective in reaching the digital native generation.

This aligns with findings (Mujiati, 2022), which show that Gen Z in Jakarta responds positively to video ads on YouTube, especially when they are both informative and entertaining. Respondents in the study were more likely to watch the ad in its entirety, interact with it through likes and comments, or even seek further information when the ad delivered its message in an engaging and engaging manner.

RESEARCH METHODS

The method used is a case study, because the research focuses on a specific, complex phenomenon: how the Dua Sisi program is managed across multiple platforms to reach and retain a digital audience. The case study not only helps understand actual practices in the field but also reveals the internal and external dynamics that influence the management of tvOne broadcasting. As stated by (Yin, 2014), case studies are very suitable for answering the "how" and "why" questions of a contemporary phenomenon in a real-life context. In addition to using a qualitative approach with the case study method, this research also integrates a cultural approach to understand the cultural dimensions inherent in digital media consumption practices in Indonesia. The implementation of the cultural approach in this study is carried out through an analysis of communication practices that reflect the characteristics

of Indonesian digital culture, including interaction patterns in the comment column, preferences for information delivery styles, and audience responses to content containing national issues (Firmansyah & Purnamasari, 2025).

The research object covers broadcast communication management starting from theme and resource person planning, digital content distribution model (simulcast → VOD → Highlight/clip), to cross-platform reinforcement patterns and how tvOne builds relationships with audiences through YouTube interactive features (comments, live chat, Community post). The researcher not only highlights broadcast output, but also operational decisions, inter-team coordination dynamics, and audience responses to published content. The unit of analysis of this research is the upstream-downstream managerial practices (production, distribution, promotion) on the Dua Sisi program. The research subjects are five internal sources of tvOne/tvOneNews who are directly involved in the management of Dua Sisi: (1) Program Producer (linear TV), (2) Programming Manager, (3) tvOneNews Digital Content Distribution Supervisor, (4) tvOneNews Digital Analytics Manager, and (5) tvOneNews Promotion/Social Media Supervisor. Data collection in this study was carried out through three main techniques, namely in-depth interviews, non-participatory observation, and documentation and analysis of digital content (Mukhamad Fathoni, 2019).

RESULTS AND DISCUSSION

This discussion examines the broadcast communication management of the Dua Sisi Program in the situation of tvOne's convergence between linear television and tvOneNews, linear television (prime-time slot 20.00–21.00, MBM/rating–share evaluation) and digital platforms (YouTube as the main VOD/live channel, Facebook for some long VOD) with a focus on consumption patterns, content distribution models, and digital promotion programs. The Platform Society framework is used to read how the rules, features, and formats of the platform (live/VOD, full, per-segment, per-resource person; community post; hashtag; premiere/limited polling) direct circulation and visibility, while Cultural Studies places the production of consumption texts as a chain of meaning: linear production (theme meeting, pre-interview to determine pros and cons, refresh two hosts and timer/bell gimmick) forms a broadcast text that is then negotiated by the audience through re-watching, likes, comments, and live chat (which is left organic). Data were collected through interviews (Producer/linear; Programming Manager; Distribution Supervisor; Social Media & Digital Content Supervisor), non-participatory observation on video samples (live/full/Highlight; political issues, security, sports, policy), and documentation (YouTube Analytics, e-flyer/teaser/community materials). Key findings that tie all three together: linear audiences are predominantly male and over 40 years old, while digital is younger; immediate upload from self-master control recordings makes VOD quickly available; e-flyers + on-air teasers circulated digitally effectively introduce topics and sources; comments are not actively managed but sensitive word filters are applied; and political/elite topics tend to trigger high consumption, especially for per-source clips that highlight the “best parts” of the debate.

Gen Z Audience Consumption Patterns on Digital Platforms

The consumption patterns of Gen Z audiences for the Dua Sisi program on YouTube tvOneNews show the typical characteristics of a generation that grew up in a digital ecosystem and relies on a mobile-first experience.



Figure 1. Two-Sided Audience Diagram
 Source: tvOneNews

Based on triangulation of interview data, comment observations, and channel performance documentation, the majority of viewers come from the productive age range of 18–34 years, with a dominance of 25–34 years, accustomed to accessing information through personal devices and social media. N1 (Program Producer) explained that the shift from linear television to YouTube was triggered by the flexibility of viewing time and the ease of accessing reruns, where “Gen Z tends to watch when they are free, not tied to broadcast hours like on TV. They look for relevant topics and are currently being discussed.” This can be seen from tvOneNews data for the age and gender of Dua Sisi viewers on YouTube.

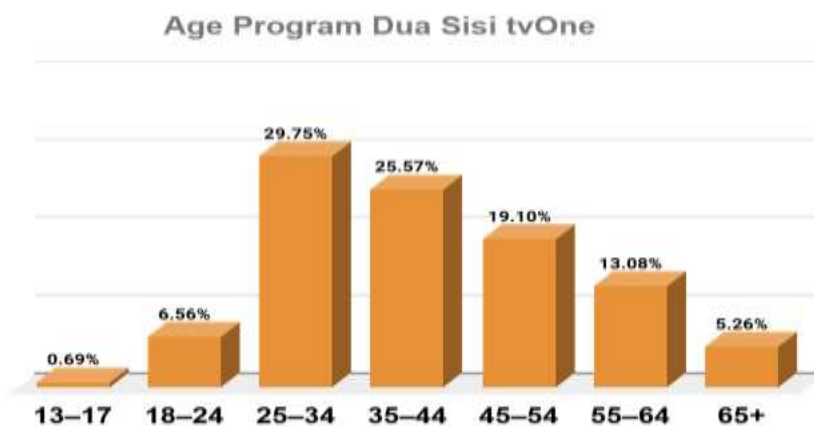


Figure 2 Two-Sided Audience Demographics Graph
 Source: tvOneNews

YouTubeAnalytics' age segmentation of 18–24 and 25–34 includes late Gen Z and early Millennials. This finding aligns with YouTube's heatmap, which shows peak viewing occurs outside of conventional TV broadcast hours, especially in the evenings and weekends, and

also confirms that the audience's presence rhythm is indeed denser in digital prime time. This 6:00–10:00 PM WIB viewing rhythm is not just a technical finding, but rather a 'daily ritual' of digital consumption, a cultural practice that shapes when, how, and with whom Gen Z is present in the platform's public space.

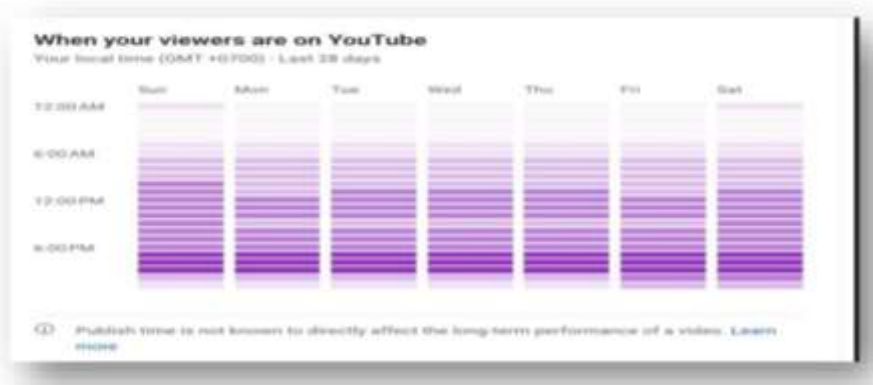


Figure 3 Heatmap of Channel Viewer Active Time YouTubeTVOneNews (Last 28 Days, WIB).

Darker purple areas indicate denser audiences. Highest density: 6:00 PM–10:00 PM WIB almost every day; medium: 12:00 PM–4:00 PM; lowest: 12:00 AM–8:00 AM. Source: YouTubeStudio tvOneNews Heatmaps are used to read audience rhythms (not to claim long-term performance causality), and serve as the basis for content distribution models and digital promotion programs.

Observations of the comments section reinforce Gen Z's tendency to consume content selectively. Many comments appear on videos about current or controversial issues, indicating that their involvement is not merely passive but active in shaping discourse. Content about political issues, public policy, or social phenomena that trigger pros and cons, such as the case of "Naughty Children Enter TNI Barracks" or "Jokowi's Rumors of Forming a Super Party," provokes long interactions, sometimes lasting days. N3 (Content Distribution Supervisor) stated that "if the topic sparks debate, Gen Z is quick to share it in WhatsApp groups or other social media, then return to YouTube to see people's responses." This indicates platform hopping behavior, where discussions begin on one platform and continue on another, then return to the main channel to follow developments. This 'platform hopping' practice demonstrates how platform architecture and affordances (notifications, live chat, recommendations) orchestrate the flow of meaning across channels in line with Platform Society, which emphasizes the role of platform infrastructure in mediating public discourse.

Based on performance data analysis, long-form videos (full episodes >40 minutes) still have a loyal audience, especially those who want to follow the entire discussion flow. However, 10-15 minute Highlight videos have been proven to attract new viewers who prefer a summary of the main points before deciding to watch the full episode. N3 (Content Distribution Supervisor) explained that packaging content in various formats allows viewers to choose according to their preferences and free time. This content modularization (full-segment-Highlight) functions as a new 'cultural form' that provides space for negotiated

reading: viewers choose an entry point (gateway) based on context, then, if relevant, move on to the full episode. This approach is in line with the findings (Firmansyah & Purnamasari, 2025) that Gen Z tends to prioritize relevance and time efficiency in consuming digital information.

From a cultural perspective, this consumption pattern shows that Gen Z is not simply consuming news content but also using it as a means of constructing a digital identity. Their participation in comment sections and live chats reflects the values of collectivity and a sense of belonging formed through online interactions. This aligns with the concept of Platform Society (Van Dijck & Poell, 2018), in which digital platforms serve as arenas for the production and exchange of meaning. This engagement is simultaneously driven by the three logics of platform datafication (comments/likes/watch time), commodification of attention (monetization of impressions), and algorithmic selection (recommendations/CTR), which collectively shape the visibility and pace of conversation. The Dua Sisi program serves as a platform through which Gen Z positions itself as part of the national conversation, supporting, criticizing, and challenging the evolving narrative.

Researchers view Gen Z's consumption patterns of Dua Sisi on YouTube as a combination of a need for flexibility, an interest in current issues, and a drive to participate in public conversations. The challenge is maintaining topical relevance, optimizing tiered formats, and leveraging platform hopping to expand cross-media reach. Consequently, content packaging and release must be designed with cultural sensitivity: sparking engagement pre-broadcast (teasers, reminders), converting "gateway" Highlights into full episodes, and maintaining the continuity of cross-platform conversations without relying solely on claims of metric causality.

CONCLUSION

Based on the research results and data analysis, the following conclusions can be drawn regarding the answers to the six research questions. First, regarding the first research question regarding the audience consumption patterns of the Dua Sisi program on YouTube tvOneNews, the study found that the audience is dominated by Gen Z and millennials who prefer flexible access compared to watching on linear television. Audiences utilize the Video on Demand (VOD) feature to rewatch, with varying viewing times but tending to be during digital prime time, and demonstrate interactivity through comments, likes, and shares. Second, the research question regarding the reasons why audiences prefer YouTube over linear television is answered by the discovery of factors such as time flexibility, the availability of VOD formats, and interactivity not found on television. Third, for the content distribution model of the Dua Sisi program, tvOne developed a distribution pattern through simulcasts between TV and YouTube, the use of full recordings 24/7, and repackaging in three main formats: full episodes, highlights, and short clips. Fourth, regarding the reason YouTube was chosen as the main distribution channel, research shows that this platform is considered more effective because it has a wide audience reach, especially the younger generation, while also being supported by a recommendation algorithm that increases the opportunity for content

exposure. Fifth, the problem formulation regarding the digital promotion program implemented by tvOne for the Dua Sisi program is answered by finding promotional forms in the form of e-flyers, teasers, community uploads, paid advertisements, and Highlight content after broadcasting to increase audience engagement. Sixth, the final problem formulation regarding how consumption patterns, distribution models, and digital promotion programs show tvOne's adjustments in communication management in the era of media convergence can be concluded that the three are interconnected and confirms that tvOne has adjusted its communication management to the platform logic that emphasizes datafication, connectivity, and interactivity, so that the Dua Sisi program remains relevant and competitive in the digital media ecosystem.

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