



Cross-Media Strategy of Networked Private Local Television: A Case Study of SMTV Sumedang in the Digital Era

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ABSTRACT

The advancement of digital technology has compelled the media industry to adapt to shifting audience consumption patterns. Local television faces significant challenges due to the emergence of digital media and internet-based platforms. Despite growing scholarly attention to media convergence, existing studies focus primarily on single-platform transitions and fail to address the structural dynamics of network-affiliated private stations, leaving a gap regarding how such stations sustain relevance within national network structures while preserving local identity. This study examines the cross-media strategy adopted by SMTV, a private local television station affiliated with the Jawa Pos network, in navigating the media digitalization era. Employing a qualitative case study method through in-depth interviews with seven key informants, eight months of participatory observation, and documentation analysis, the findings reveal three specific outcomes: (1) SMTV positions itself at the cross-promotion and cloning stages of Dailey convergence continuum, anchored by a TV-first production paradigm; (2) content is repurposed across YouTube, Instagram, and TikTok with platform-specific format adaptation, with initial indications toward integrated storytelling; and (3) three structural constraints, limited financial capital, network-affiliation content guidelines, and regulatory disparities, create a convergence ceiling preventing progression toward full convergence. Theoretically, the findings extend the convergence continuum framework by demonstrating that structural, regulatory, and network-affiliation factors significantly shape convergence trajectories in peripheral media markets of the Global South, challenging the assumption that convergence progression is primarily a function of organizational willingness.

Keywords : cross-media strategy, media convergence, local television, digital transformation, convergence continuum

INTRODUCTION

Mass media occupy a strategic position in society as tools for disseminating information on entertainment, education, sports, and other areas. The public utilizes various types of mass media. Among these, television, as an electronic mass medium, can reach large audiences through engaging audiovisual content. For several decades, television has consolidated its position as a primary source of cheap and practical information and entertainment for society (Norris, 2001).

However, with advances in digital technology, television has undergone a significant transformation in the mass media industry. The emergence of internet-based new media, such as social media, has modified patterns of information dissemination and consumption. Audiences no longer rely solely on conventional television broadcasts but have shifted to digital media, which offer various advantages, including greater flexibility, interactivity, and accessibility via electronic devices (Jenkins, 2006; Lotz, 2014). The ability to access internet content has substantially displaced television's dominance as the primary medium (Napoli, 2012).

This paradigm shift presents crucial challenges for local television stations, including private broadcasters. Local television stations not only compete with national networks but also face competition from digital media and independent content creators. The inability of local television to anticipate technological developments and shifts in audience behavior threatens its existence and sustainability. Cunningham and Craig (2019) identified how content creators have become new competitors to television, while Chan-Olmsted & Wolter (2018) analyzed audience responses and transformations during the era of digital disruption, noting that traditional media lag behind digital media.

In responding to these challenges, local television stations need to implement innovations and adaptive strategies to remain appealing to the public. One frequently implemented approach is cross-media, namely the integrated utilization of various media platforms for content distribution. Cross-media strategies enable local television stations to expand audience reach and maintain relevance amid intensive media competition.

The study by Dehdashti and Ketron (2024) confirms that television and social media possess strong synergy in expanding message reach and amplifying communication impact. Integrating television coverage with content distribution on social media is effective at intensifying public attention and increasing audience participation. This is significant for local television stations with limited geographic coverage, as cross-media enables local messages to reach more heterogeneous, broader audiences. Both media and audiences thus have multiple options suited to different situations and conditions.

In the context of the Indonesian media industry, Amal (2022) analyzed media convergence at Serambi Indonesia, examining how local media respond to

digital transformation by integrating technology, content, and platforms for coverage, production, and content distribution. [Amal \(2022\)](#) confirms that media convergence is not merely a technological issue but also involves organizational restructuring and adaptation of local media business models.

From the media organization perspective, [Goyvaerts et al. \(2026\)](#) view multiplatform media practices as an inseparable component of contemporary operations and as a media business strategy within an increasingly interconnected ecosystem. The use of cross-media self-promotion constitutes an essential strategy for media to maintain content visibility and audience loyalty amid intense competition. This indicates that cross-media functions not only as a content distribution strategy but also as a mechanism for maintaining media institution sustainability in the public eye.

Previous research has extensively explored television cross-media strategies involving media convergence concepts and television adaptation in the digital era. Studies such as [Amal \(2022\)](#) on Serambi Indonesia and [Triyono & Witarti \(2023\)](#) on Banyuwangi TV document convergence practices in Indonesian local media; however, both focus on single-platform transitions and do not address the structural dynamics of network-affiliated private stations. Similarly, [Goyvaerts et al. \(2026\)](#) examine cross-media self-promotion in concentrated European media ecosystems but leave unexplored how peripheral, resource-constrained stations within national networks navigate convergence pressures differently from metro-based outlets. These gaps reveal that existing literature has yet to adequately theorize the intersection of network affiliation, local identity, and cross-media implementation in Indonesian private local television. Thus, the urgency of this research lies in examining how SMTV implements cross-media strategies within the local media industry and how these strategies are integrated into national networks. Based on this background, this research aims to identify the implementation of cross-media strategy at SMTV and analyze its role in maintaining the existence of local television amid the development of digital media.

This study offers original contributions across three analytical dimensions. On the empirical level, it delivers detailed documentation of cross-media operations at a network-affiliated private local television station in Indonesia, a context that remains largely overlooked in the global literature on media convergence. At the theoretical level, it builds on the convergence continuum framework ([Dailey et al., 2005](#)) by revealing how structural and regulatory limitations keep resource-constrained local stations confined to early convergence phases, thereby challenging the prevailing assumption that advancement along the convergence spectrum depends primarily on organizational intent. At the methodological level, the qualitative case study approach, supported by

triangulated data collection, provides a replicable model for examining convergence dynamics within non-metropolitan media organizations across Southeast Asia.

RESEARCH METHODS

This research employed a qualitative case study design to examine cross-media strategy implementation at SMTV, a network-affiliated private local television station in Sumedang Regency. Fieldwork was conducted from January to August 2025 (eight months), encompassing direct immersion in SMTV's newsroom across all production phases: pre-production, production, post-production, and content distribution. Researchers maintained systematic field notes after each observation session, recording editorial decision-making processes, cross-platform workflow patterns, and newsroom coordination mechanisms. This case study approach was selected because it enables in-depth examination of contemporary phenomena within their real-life context, specifically, how structural, regulatory, and organizational factors shape cross-media convergence trajectories in a resource-constrained local media organization.

Data collection was carried out through triangulation, comprising: (1) in-depth interviews with seven purposively selected key informants from SMTV's editorial leadership and reporting staff, selected based on their direct involvement in cross-media strategy formulation and implementation. Informant profiles are presented in Table 1, using anonymous codes to maintain confidentiality (EIC = Editor-in-Chief; PPM = Production and Program Manager; NE = News Editor; SJ1, SJ2 = Senior Journalists; RJ1, RJ2 = Reporter-Journalists).

Purposive sampling criteria included: a minimum of two years of experience in cross-media operations; direct involvement in editorial decision-making across platforms; and fluency in SMTV's digital content workflow. Second, participatory observation was conducted over eight months (January–August 2025), during which researchers worked alongside informants throughout the production cycle, from pre-production to distribution. Structured field notes were recorded immediately after each session using a standardized observation protocol covering editorial coordination, platform-specific content adaptation, and gatekeeping processes. Third, documentation analysis examined SMTV-owned materials, including internal editorial protocols, broadcast logs, and digital platform analytics reports. These materials were supplemented by relevant regulatory documents concerning Indonesian broadcasting policy, enabling triangulation between observed practices, organizational documentation, and the regulatory framework governing cross-media operations and digital media governance within Indonesia's contemporary broadcasting regulatory landscape more broadly (Creswell & Creswell, 2018).

Table 1. Profile of Key Informants

Code	Position	Role in Cross-Media	Years at SMTV	Interview Duration
EIC	Editor-in-Chief	Strategy formulation; final editorial authority	8	90 min
PPM	Production and Program Manager	Cross-platform workflow design; content adaptation oversight	6	85 min
NE	News Editor	Daily gatekeeping; cross-platform content selection	5	75 min
SJ1	Senior Journalist 1	Multi-platform content production; social media management	7	70 min
SJ2	Senior Journalist 2	Digital content adaptation; TikTok and Instagram strategy	4	65 min
RJ1	Reporter-Journalist 1	Field reporting; content creation for YouTube and TV	3	60 min
RJ2	Reporter-Journalist 2	Field reporting; cross-platform news packaging	2	60 min

Source: Primary data, 2025

Data analysis employed the (Miles et al., 2020) model across three concrete analytical stages. In the data condensation stage, all interview transcripts were fully transcribed verbatim and coded inductively using NVivo-assisted open coding, producing 47 initial codes subsequently consolidated into four primary thematic categories: (1) platform usage patterns and rationale; (2) editorial coordination mechanisms across television and digital platforms; (3) content adaptation processes per platform; and (4) cross-platform gatekeeping practices. In the data display stage, findings were organized into thematic matrices mapping patterns across all seven informants and three data sources, enabling systematic cross-verification of emerging interpretations.

In the conclusion drawing stage, interpretations were validated against the convergence continuum framework (Dailey et al., 2005) and media richness theory (Daft & Lengel, 1986), examining convergence stages through structural, regulatory, and organizational lenses. Data credibility was ensured through source and method triangulation. Member checking was conducted in two rounds: first, draft findings were shared with three key informants (EIC, PPM, NE) via face-to-face sessions of approximately 60 minutes each in September 2025; second, informants provided written confirmations of factual accuracy and were invited to flag any misrepresentation of editorial processes. No substantive corrections

were required, confirming interpretive validity (Lincoln & Guba, 1985).

HASIL DAN PEMBAHASAN

As a private local television station affiliated with the Jawa Pos network, SMTV faces challenges similar to those confronting other local television stations, namely declining viewer engagement with traditional television broadcasts resulting from the transformation of audience consumption patterns toward digital platforms. This condition has compelled SMTV to diversify beyond sole reliance on conventional television broadcasting by optimizing various digital channels within a cross-platform content distribution strategy through a cross-media approach.

Based on observational findings and interviews conducted, it was identified that SMTV implements a cross-media strategy through the distribution of television program content across various digital media platforms. Although this cross-media strategy has not yet generated substantial additional revenue contributions, its implementation remains crucial to ensure that SMTV does not lose relevance amid evolving trends and shifting audience behaviors. This aligns with the informant's statement: "Cross media opens new commercial opportunities, although it has not yet become a primary revenue source" (PPM, 2026).

These findings align with research by (Avilés & Carvajal, 2008), which states that media convergence in local television often begins as a strategy to retain audiences. However, not all television stations can implement this strategy, as the digital transformation process requires substantial time and investment, meaning not all stations can immediately reap financial benefits from multiplatform strategies (Appelgren & Nygren, 2014).

In the Indonesian broadcasting context, the transition from analogue to digital platforms has created both challenges and opportunities for local television. (Santoso & Sinaga, 2023) found that online media reporting on broadcasting digitalization in Indonesia operates through a configuration model shaped by economic, juridical, technical, and political dynamics, underscoring that regulatory and structural factors, not merely organizational willingness, determine how media organizations navigate digital migration (Santoso & Sinaga, 2023). This finding directly supports SMTV's experience, where regulatory disparities between broadcasting and digital content governance have created structural impediments to convergence advancement.

In undertaking this transformation, the platforms utilized by SMTV include terrestrial television broadcasting, YouTube, Instagram, and TikTok. Each platform possesses distinct functions and characteristics, yet remains connected within a unified content distribution system under SMTV's editorial coordination.

In practice, content broadcast on television is not directly transferred to digital media, but rather undergoes a process of selection and adaptation. This demonstrates that SMTV not only redistributes content but also adjusts formats according to the characteristics of each platform employed.

This strategy aligns with media richness theory proposed by (Daft & Lengel, 1986) and further developed in the digital media context by (Dennis et al., 2008), which emphasizes that each medium possesses different capacities for conveying information, making content adaptation crucial for maintaining existence. Research by (Westlund & Krumsvik, 2014) also found that newsrooms successful in the digital era are those capable of adapting to contemporary demands, currently, the digital multiplatform era, while maintaining quality journalism.

Another interesting finding concerns the content adaptation process undertaken by SMTV in implementing cross-media strategies. Long-duration television content is not entirely suitable for digital media and thus requires adjustment in terms of duration, presentation style, and visual narrative. Through cross-media approaches, SMTV seeks to leverage television's strengths as a professional audiovisual medium while exploiting the flexibility of digital media. This combination constitutes important capital for SMTV in maintaining its existence as a networked private local television station in the era of media digitalization.

According to SMTV's Production and Program Manager: "SMTV's cross-media strategy remains dominated by content repurposing, with early indications toward integrated storytelling" (Interview result, PPM). This finding corresponds with the convergence continuum model developed by (Dailey et al., 2005), which identifies five stages in media convergence: cross-promotion, cloning, coopetition, content sharing, and full convergence. SMTV is positioned at the early stage of convergence, where content repurposing still dominates but is beginning to move toward integrated storytelling. Several structural factors explain why SMTV remains anchored at this early stage rather than progressing toward full convergence.

First, limited financial capital constrains investment in dedicated digital infrastructure and multiplatform-native content production teams. Second, as a network affiliate, SMTV operates under content and branding guidelines set by the Jawa Pos group, which limits the degree of platform-specific editorial autonomy required for advanced convergence. Third, regulatory disparities between broadcasting and digital content regulations in Indonesia create legal ambiguities that discourage SMTV from fully migrating production workflows to digital-first models. These structural barriers suggest that the convergence continuum, as originally theorized, may underestimate the institutional and regulatory dimensions that constrain local media convergence trajectories in

developing media markets.

It is acknowledged that SMTV's management of cross-media strategy remains suboptimal, both due to the adaptation process and rapid technological developments. However, according to SMTV's Editor-in-Chief, implementing cross-media strategy represents an effort to survive competitive pressures in the television industry:

"Cross-media as a sustainability strategy. Cross-media functions as a survival strategy and is beginning to point toward local media sustainability, although not yet optimal. Moreover, regulatory disparities create structural challenges for SMTV in digital innovation without violating broadcasting regulations" (EIC, 2026).

This adaptation demonstrates that cross-media is not merely a technical content distribution process but also involves editorial and creative strategies. SMTV is required to understand audience characteristics on each platform to ensure messages remain effective and engaging. Content adaptation also functions to enhance SMTV's competitiveness amid the abundance of digital content produced by national media and independent creators. By presenting locally relevant content packaged attractively on digital media, SMTV strives to maintain its position as a source of local information and entertainment, thus creating differentiation and appeal for audiences.

Cross-Media Strategy Implementation: Content Adaptation and Editorial Coordination at SMTV

SMTV's approach to cross-media transformation has been characterized by gradual and deliberate progression. Through systematic evaluation of organizational capabilities and identification of available opportunities, the station has pursued transformation following established protocols. The expected results aim to meet predetermined objectives while enhancing organizational performance and revenue streams. According to SMTV's Production and Program Manager: "Our business model transformation is currently in its preliminary and experimental stages" (PPM, 2026).

The cross-media strategy implemented by SMTV remains at the early-stage adoption level rather than a fully professional level. SMTV has approached this process incrementally, consistent with the media convergence stages introduced by [Dailey et al., \(2005\)](#), particularly the way local media organizations transition from the cross-promotion stage toward convergence rather than adopting it all at once. The trial process described by the informant makes clear that SMTV is still in an experimental phase, and therefore cannot yet be considered to have achieved a strong standard in implementing its cross-media strategy.

The preliminary phase centered on content format adaptation aligned with

SMTV's organizational characteristics. Following the institutional policy decision to transition toward cross-media formats, initial measures focused on securing editorial team commitment to the policy and preparing personnel for successful transformation implementation. As articulated by SMTV's Production and Program Manager: "Format adaptation occurs through editorial conferences, wherein considerations include duration, visual elements, and narrative styles suited to respective platforms while preserving journalistic substance" (PPM, 2026).

The pattern of editorial meetings at SMTV in deciding to use cross-media remains conventional, far from autonomous, let alone digitally based. This finding is consistent with the perspective of [García-Avilés, J. A., Kaltenbrunner, A., & Meier, K., \(2014\)](#), who argue that among local media outlets, newsrooms tend to integrate multiplatform practices into pre-existing editorial routines rather than establishing new structures, what they term 'integration without structural change

SMTV's editorial division has maintained existing programming infrastructure rather than implementing comprehensive restructuring. Current programs continue with quality enhancement initiatives, supplemented by new programming utilizing social media for content and news distribution. Established editorial workflows persist, with existing news materials being repurposed for cross-media applications. As SMTV's Production and Program Manager clarified: "Content production commences with television broadcast requirements, subsequently being reprocessed to meet digital cross-media specifications" (PPM, 2026).

The Executive Editor similarly confirmed that cross-media materials originate from modifications of pre-existing news or program content rather than original creation: "The majority of content undergoes post-broadcast adaptation for television, remaining inadequately designed for multi-platform distribution from conception" (EIC, 2026).

Both informants' statements corroborate one another in indicating that at SMTV, content is initially produced for television broadcast and subsequently modified for distribution across other platforms. This pattern reflects a TV-first orientation, which stands in contrast to the "digital-first" or "platform-agnostic" principle proposed by [\(Westlund & Krumsvik, 2014\)](#), wherein content should ideally be conceived from the outset for distribution across all platforms simultaneously. As a consequence, the efficiency of SMTV's cross-media production remains confined to content repurposing rather than content creation, meaning the narrative distinctiveness potential of each platform is not fully optimized.

These observations indicate SMTV's continued adherence to a "TV-first" production paradigm. Achieving comprehensive integration necessitates

organizational transition toward "digital-first" or "platform-agnostic" models wherein content receives initial design for multiple platform deployment (Westlund & Krumsvik, 2014).

Following the transformation decision, management instituted interdepartmental coordination mechanisms. Editorial, circulation, and advertising divisions operate synergistically, with the digital infrastructure maintained separately yet subordinate to editorial authority. The Production and Program Manager noted: "Coordination transpires through daily internal communication protocols, notwithstanding relatively discrete television and digital operational structures" (PPM, 2026).

Cross-divisional coordination at SMTV constitutes a survival strategy amid the pressures of digital disruption. By keeping editorial authority centralized even as the digital structure remains separate, SMTV sustains oversight of journalistic quality while continuing to expand content distribution. (Nel, F., & Milburn-Curtis, C., 2020) identify this practice as a common strategy among local media outlets, aimed at sustaining organizational existence and revenue amid declining audience interest in local content.

Phased Transformation Process

SMTV's cross-media policy implementation lacks comprehensive cross-platform editorial guidelines. No newly developed editorial protocols exist within the newsroom structure. Consequently, operational guidelines continue referencing content creation principles established prior to cross-media policy adoption. Modifications occur solely in content distribution methodologies. Journalists and editors must adhere to longstanding internal protocols understood and utilized as operational references. As acknowledged by the News Editor:

"Formally, SMTV lacks fully separate written editorial guidelines for individual platforms. Nevertheless, the newsroom implements internal protocols embodying uniform journalistic values, particularly regarding accuracy, ethics, and public interest, although format and presentation undergo platform-specific adaptation" (EIC, 2026).

"SMTV's cross-media strategy remains predominantly responsive to digital trends. Cross-platform planning typically occurs following main content preparation for television broadcast, rather than through initially integrated design" (EIC, 2026).

The News Editor's statement reveals a contradiction between SMTV's editorial policy and its implementation in the field. The absence of written technical guidelines to serve as a reference in the cross-media process means that SMTV's editorial team continues to rely on journalistic codes of ethics such as accuracy, ethics, and public interest. This condition aligns with the concept of

normalization put forward by [Singer \(2005\)](#), whereby newsrooms adapt new technologies into their customary work norms rather than transforming their routines. This responsive strategy toward digital trends and cross-platform demands underscores a pattern of reactive adaptation, which, according to [Boczkowski \(2004\)](#), risks positioning media organizations as followers rather than leaders or initiators in shaping new approaches to content distribution.

SMTV's cross-media transformation operates through a "learning by doing" methodology. Despite insufficient comprehensive preparation, quality maintenance remains paramount, preventing haphazard implementation. Newsroom content undergoes multiple stages, including production, selection, and editorial approval. Thus, despite prioritizing velocity, editorial oversight remains constant. The Program Manager explained that cross-platform gatekeeping mechanisms adhere to standard operational procedures: "Gatekeeping persists at SMTV's editorial level. Content designated for publication across planned digital platforms must undergo editorial selection and approval processes, albeit with procedural simplification accommodating digital media velocity."

What SMTV has done in adopting cross-media practices on an ad hoc, evolving basis is a common approach among local media outlets constrained by limited resources. [\(Menke, et al. \(2018\)\)](#), in their study of European newsrooms, found that many smaller media outlets attempted convergence largely due to limited capital, even in the absence of thorough preparation; nonetheless, editorial gatekeeping mechanisms were maintained as a means of preserving content quality. SMTV likewise sustains the speed of content distribution in the digital era without compromising the quality of its journalistic output, maintaining control over every piece of content produced. This phenomenon aligns with the concept of gatekeeping articulated by [Shoemaker and Vos \(2009\)](#), whereby the demand for rapid digital information flow does not diminish the gatekeeping function itself, but rather leads to a simplification of its procedures in order to keep pace with new platforms.

When content enters the newsroom for verification processes, editorial teams apply standard verification protocols utilized for regular content across programs and news coverage, with differentiation occurring solely in presentation styles adapted to digital media platforms. One editor stated:

"Verification standards remain fundamentally consistent, although framing and presentation styles differ. Television emphasizes context and depth, whereas social media prioritizes brevity and visual elements, consequently generating message simplification risks" (EIC, 2026).

The informants' acknowledgment of the risk of message oversimplification

is a compelling finding, revealing a tension between in-depth journalistic content and the compressed standards of social media. [Bell et al \(2017\)](#) have expressed concern over this condition, particularly with respect to platform logic, namely, how each platform's distinct technical and cultural logic shapes not only how news is presented but potentially the substance of the content itself. Accordingly, although SMTV has managed to maintain a culture of data verification in its content and preserve informational depth amid the demand for brevity on social media distribution channels, this achievement remains fragile and requires ongoing anticipation.

A significant cross-media pressure involves encouraging newsroom journalists to follow viral issues and algorithm logic. Algorithmic pressures constitute distinct digital-era challenges that newsrooms cannot disregard. A Senior Journalist shared experiences:

"The newsroom acknowledges algorithmic pressures yet endeavors to prevent algorithms from becoming primary determinants of news content. Algorithms serve as distribution evaluation materials, not issue selection foundations" (SJ1, 2026).

SMTV endeavors to resist the algorithmic logic that consistently governs newsroom performance. Instead, SMTV strives to preserve editorial autonomy amid external pressures on the newsroom to produce viral content. This stance aligns with [Christin's \(2020\)](#) findings that journalists across various media outlets engage in ongoing negotiation with algorithmic logic. Nevertheless, this generates both confusion and tension within the newsroom, caught between media idealism and the pressure to chase viral content capable of boosting media revenue. On this point, [Tandoc \(2019\)](#) argues that audiences can shape journalistic values and even govern the routines of journalistic work.

Cross-Media Journalist Transformation

SMTV management's transition from conventional to cross-media operations has necessitated workforce transformation, compelling journalists to evolve from traditional practitioners into multitasking professionals proficient in creating and utilizing multiplatform content.

As expressed by a Senior Journalist: "SMTV implements a multitasking journalist concept, wherein journalists not only cover stories for television but also generate supplementary materials for digital media" (SJ1, 2026). The "multitasking journalist" or "backpack journalist" concept has emerged as a global phenomenon in digital newsroom transformation. [Deuze and Witschge \(2018\)](#) identified that multiplatform journalists are expected to possess diverse technical competencies, ranging from reporting, photography, videography, editing, to social media management.

Cross-media transformation has indirectly intensified journalist workloads.

Journalists must inevitably pursue competency upgrades, transitioning from merely producing written news and video recordings to acquiring knowledge and capabilities for creating social media content. The editorial team requests journalists to produce both news stories and social media content, thereby augmenting journalist workloads. "Journalist workload has escalated alongside cross-platform demands. The newsroom addresses this through priority-based task distribution and production target adjustments" (PPM, 2026).

Another SMTV journalist responsibility during cross-media transformation involves continuously strengthening SMTV-audience connections. Management objectives request journalist assistance in enhancing audience proximity. According to one journalist: "Audience interaction serves as preliminary indicators for assessing public interest and responses, though not necessarily measuring journalistic quality" (SJ1, 2026). Similarly, another journalist stated: "Program success indicators are measured through combined television ratings and digital metrics including views and engagement" (SJ1, 2026).

SMTV management emphasizes to journalists the importance of maintaining quality when creating content for conventional broadcasting and cross-media distribution. Quality products retain audience followership, preventing audience abandonment of SMTV. The Program Manager stated: "Cross-media is assessed as capable of enhancing public trust, provided message consistency remains excellent and journalistic values maintain quality across all utilized platforms" (PPM, 2026).

This statement affirms the importance of quality journalism in the digital era. [Picard \(2014\)](#) emphasizes that quality remains a differentiating factor distinguishing professional journalism from user-generated content. [Urban and Schweiger \(2014\)](#) questioned whether audiences are truly capable of assessing news quality against normative standards, arguing that such criteria tend to be too abstract and complex for ordinary media users to readily grasp.

This emphasis on content quality within digital broadcasting ecosystems is further affirmed by [\(Prihantoro et al., 2024\)](#), whose study of UGTV, an educational digital television platform, demonstrates that television stations utilizing multiplatform digital channels can effectively deliver meaningful content to diverse audiences, provided that content is purposefully packaged to suit each platform's characteristics. Their findings reinforce the principle that quality and purposeful content adaptation, rather than mere content redistribution, constitute the foundation of sustainable digital broadcasting [\(Prihantoro et al., 2024\)](#). SMTV's emphasis on journalistic quality standards across platforms aligns with this trajectory.

Social Media Platforms Utilized in Cross-Media Strategy

SMTV's cross-media implementation encompasses several principal formats: YouTube, Instagram, and TikTok. The selection of these three cross-media platforms reflects widespread societal adoption patterns. Should alternative media platforms emerge, strategic adjustments will follow societal trends and platform usage preferences.

YouTube constitutes SMTV's primary platform for redistributing television broadcast content. SMTV's flagship programs, previously transmitted through linear television broadcasting, are subsequently uploaded to YouTube channels in complete video formats or specific segment excerpts.

Such content undergoes adaptation corresponding to social media characteristics prioritizing visual elements, brief duration, and immediate appeal. These video excerpts serve multiple functions: television program teasers, information summaries, and promotional content enhancing audience awareness.

Social media platforms constitute crucial channels for SMTV in reaching younger audiences demonstrating greater activity on digital platforms compared to conventional television. Consequently, social media functions not merely as promotional media but as integral components within SMTV's cross-media ecosystem.

Several rationales underpin social media platform importance for SMTV's broadcasting transformation and content distribution efforts. According to (Habes et al., 2025), demographic factors and digital platforms can stimulate SMTV audience interaction. Meanwhile, Prieto-Arosa et al., (2025) demonstrate that SMTV, as part of public broadcasting institutions utilizing Instagram and TikTok, can effectively reach Generation Z audiences. Tsai and Lin (2022) emphasize SMTV's imperative for social media integration, capable of enhancing television program performance. Furthermore, Yani and Sjuchro (2025) suggest that SMTV can adopt digital platforms to expand audience reach and cultivate more active audience engagement.

Table 2. SMTV Cross-Media Strategy Summary per Platform

Platform	Primary Function	Content Type	Target Audience	Convergence Stage
Terrestrial TV	Primary broadcast; editorial anchor	Full-length news programs; local feature programs	General audience; Sumedang region	Anchor platform (TV-first)
YouTube	Digital archive; extended reach beyond broadcast coverage	Full program uploads; segment excerpts; repurposed TV content	Broad audience; non-linear viewers outside terrestrial range	Cross-promotion / Cloning

Instagram	Brand visibility; audience engagement; program promotion	Short video clips; visual teasers; news summaries; Reels	Younger demographics; socially active urban audiences	Cross-promotion / early Cloning
TikTok	Gen Z audience acquisition; viral content distribution	Short-form vertical videos; adapted news snippets; trending local content	Generation Z; mobile-first audiences	Cross-promotion; initial integrated storytelling

Source: Primary data analysis, adapted from [Dailey et al. \(2005\)](#) convergence continuum

Focus on Local Content

SMTV's cross-media implementation demonstrates strategic efforts to sustain local television existence amid digital media competition. By utilizing various platforms, SMTV no longer relies entirely on television viewership numbers but also considers audience engagement across digital media.

SMTV constitutes part of the Jawa Pos network. SMTV consequently obtains structural advantages in cross-media implementation. Media networks facilitate knowledge exchange, workflow patterns, and production standards supporting cross-platform integration. Nevertheless, SMTV remains compelled to develop locally relevant content corresponding to regional audience characteristics to avoid losing local identity. SMTV's Production Manager reinforces this principle:

"SMTV was born and developed in Sumedang, part of West Java region. From its name alone, it is already local, therefore broadcast materials must highlight Sumedang's surroundings. With the hope that Sumedang's community increasingly understands Sumedang's potential and grows to love Sumedang more" (PPM, 2026).

Although the primary emphasis focuses on local content, according to SMTV's Editor-in-Chief, the possibility remains to connect national issues with Sumedang's local context. This pattern does not diminish local weight while enabling viewers to understand developments beyond Sumedang.

"Our viewers are indeed Sumedang's community, however, so that Sumedang viewers understand events outside the region, we also include information related to occurrences beyond Sumedang. Yes, the proportion is smaller compared to broadcasts about Sumedang itself" (EIC, 2026).

SMTV, as representation of Sumedang West Java's local media, would be more appropriate if it maintains consistency with local content. Beyond strengthening emotional bonds with Sumedang's community, it can also cultivate Sumedang community characteristics.

The importance of preserving local content identity in the digital transition era is further underscored by (Yani & Sjachro, 2025), who examined how local government radio stations in Indonesia maintain their role as information channels by sustaining local content on the World Wide Web. Their study found that the preservation of locally relevant content on digital platforms is not merely a cultural obligation but a strategic necessity for local broadcasters seeking to remain the primary information channel for their communities (Yani & Sjachro, 2025). This finding resonates directly with SMTV's approach of centering Sumedang-specific content across all its digital platforms, reflecting a shared understanding that local identity is the core differentiator for local media in the face of national and global digital competition.

CONCLUSION

Based on the research findings and discussions presented, it can be concluded that SMTV, as a private local television station affiliated with the Jawa Pos network, has implemented cross-media strategies as an adaptive response to media digitalization developments and evolving audience consumption behaviors. Cross-media strategies represent SMTV's chosen solution for sustaining organizational existence amid increasingly competitive media landscapes, particularly with the emergence of digital media and internet-based platforms.

SMTV's cross-media implementation manifests through utilization of multiple media platforms: conventional television broadcasting, YouTube, and social media networks. Content produced by SMTV is not merely transmitted linearly through television but undergoes redistribution to digital platforms with format adjustments corresponding to individual media characteristics. This demonstrates that SMTV engages not simply in content redistribution but in content adaptation as integral components of cross-media strategy.

Research findings further reveal that cross-media plays crucial roles in expanding SMTV's audience reach. Through digital platforms, SMTV successfully reaches audiences previously inaccessible via terrestrial television broadcasting, while simultaneously engaging younger audiences more active on social media. Consequently, cross-media functions as mechanisms for maintaining SMTV's visibility and relevance as a networked private local television station in the digital era.

SMTV is called upon to continuously safeguard its local identity across all content it produces, so as not to lose its distinctive character as a community-rooted broadcaster. Any adaptation of content across media platforms must consistently place local audience needs and characteristics at the center, treating them as foundational considerations for long-term media sustainability.

This research carries several limitations that warrant recognition. Being a

single case study of one network-affiliated local station, the findings are not readily transferable to the broader landscape of private local television stations across Indonesia. Furthermore, the study's dependence on interview-based self-reporting opens the door to potential researcher bias and social desirability effects, shortcomings that subsequent studies should address through extended field observation and quantitative audience measurement approaches.

From a theoretical standpoint, this study enriches the convergence literature by showing that the continuum model proposed by (Dailey et al., 2005)

requires contextual adjustment when applied to resource-limited and network-affiliated local media operating in Global South settings, where regulatory, financial, and organizational pressures generate convergence thresholds that the original framework did not anticipate.

Looking ahead, future research should take a comparative approach by examining cross-media strategies across multiple network-affiliated local television stations in Indonesia, with the aim of identifying recurring patterns of convergence inhibition and enablement. Such studies should also integrate platform analytics data to empirically explore the relationship between cross-media implementation and measurable performance outcomes, including subscriber growth, audience engagement rates, and advertising revenue.

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