

# FROM CONVENTIONAL TO DIGITAL MEDIA: DIGITAL TRANSFORMATION STRATEGIES ON *METRO TV* IN INDONESIA

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## ABSTRACT

The development of technology and the internet has changed how society consumes media. Technological developments disrupt conventional media and carry out digital transformation in response to changing conditions. Metro TV only responded to this change in March 2022 by establishing Digital Hub as the central kitchen for the digitization process. This study aims to find out the background, process, and form of changes produced by Digital Hub Metro TV. The method used is a case study with a qualitative descriptive approach—primary data collection through in-depth observation and interviews of 4 informants and key informants. Literature reviews, corporate records, and other secondary sources were used to gather secondary data. Discussion of research results using The Long Tail theory as a basis for researchers in analysing data. The results showed: 1) Metro TV was late in digital transformation because it initially saw social media as a "threat" to mainstream media. 2) Metro TV makes Digital Hub the central kitchen of the transformation process to improve quality, extend versions, and diversify content to social media. 3) Metro TV applies the principle of The Long Tail's three forces: production democratization, distribution democratization, and supply and demand connection.

**Key Word:** *Digital Transformation, Long Tail Economics, Television, Digitalization.*

## 1. INTRODUCTION

Technological developments have changed many things, including how people consume media. Technological developments disrupt conventional media, and digital transformation responds to changing conditions. Conventional media newsroom management is changing the organizational structure of coverage and production (news gathering and news production) to meet the challenges of the digital era. Companies must understand the phenomenon, and developing digital transformation strategies in the era of digitalization or technological disruption is now necessary [1]. Media companies are required to transform to survive amid rapid technological changes. According to Rheinald Kasali, many theories and business models are no longer relevant in this digital era [2]. The phenomenon of the main is no longer the main. A newspaper can no longer survive on sales, circulation, and advertisements. Airlines can no longer rely on revenue from ticket sales. Television can no longer rely on revenue from advertising alone. In today's digital era, companies must change their mindset from relying on primary income

(stand-alone) to an ecosystem-based business that allows actors to orchestrate various resources from outside [4]. This phenomenon is inevitable because technological development has changed how people consume media. Viewers who enjoy television broadcasts through terrestrial free-to-air or linear TV are now switching to watching via video streaming. Based on Nielsen Consumer & Media View Q3 2022 (Indonesia), TV and the Internet are the two media types with the highest reach. TV still dominates with 81.1%, and the internet has experienced significant growth, reaching 76.7%. Until the third quarter of 2022, TV users are still dominated by 40-49 years old (18%) and 50+ (23%), while digital is still dominated by 10-19 (22%) and 20-29 (26%) years old [3].

Another report titled Digital News Report 2022, released by the Reuters Institute, found that online and social media are the most popular sources for accessing news and information. This research data also explains that most consumers access news and information through mobile phones. In addition to online media, several social media platforms are

also, sources of information. A 2022 Reuters Institute study shows that 39% of news information is obtained from social media, messaging applications, or email. Of all existing platforms, WhatsApp is ranked highest because WhatsApp users get 60% of their news and information from this application. For online video platforms, YouTube ranked second because 46% of its users use it to access news. The third to fifth consecutive ranks are occupied by Facebook with 42%, Instagram with 38%, and Twitter with 22% [4]. This finding further confirms that audiences increasingly use the internet, causing shifts in news and information consumption patterns. In Indonesia, the mass media industry, especially conventional media such as newspapers, television, and radio, inevitably has to adapt to changes in how people consume these media.

The focus of this study is the Jakarta-based Media Group Network, a media conglomerate run by journalist, and entrepreneur, Surya Paloh. This group owns Metro TV (television), Media Indonesia (newspapers), *Metrotvnews.com* (news online), *MediaIndonesia.com* (news online), *Medcom.id* (news portal), *Lampung Pos* (newspaper), and MG Radio (radio station).

Agus Mulyadi, Technical Director of Metro TV, admitted that his party needed to catch up in anticipating this digital development because it initially viewed social media as a "threat" to the existence of conventional media. Metro TV is within the Network Media Group corporation, which owns all conventional platforms such as newspapers, television, and radio, as Integrated companies engaged in content, services, and infrastructure are inferior to other media corporations such as *Kompas Group*, *MNC Group*, and *Elang Mahkota Teknologi (Emtek) Group* in carrying out digital transformation. *Metro TV* only took its digital transformation seriously in early 2022 by establishing Digital Hub as the central kitchen of Media Group Network's multiplatform digitization process that capitalizes and monetizes its social media platforms. Previously, Metro TV already had social media accounts and a website, *www.metrotvnews.com*, which does video streaming television broadcasts—according to Agus Mulyadi, Metro TV's social media accounts and website had not been optimized at that time. Metro TV transforms digitally with the Digital Hub while maintaining the television platform as a core business. Television platforms are maintained while diversifying content through social media platforms

such as Instagram, Facebook, YouTube, Twitter, and TikTok.

The data released by Datareportal in July 2022 below shows the massive potential of the digital market in Indonesia. The number of users of smartphones, the internet, and social media continues to grow every year. In 2022 alone, of Indonesia's 277.7 million population, around 370 million, or 133.3%, have a connection with a smartphone. Internet and social media users in Indonesia were recorded at 204.7 million, or 73.7%, who accessed the internet and 191.4 million or 68.9% who accessed social media. Conversely, the number of users of conventional television and newspaper media in the world, according to the Digital News Report 2022 report released by the Reuters Institute, said consumption of television and newspaper media in almost all countries has decreased sharply from 63% in 2017 to 51% in 2022 [4]. Datareportal data, released every February and July, shows Indonesia's continued increase in internet and social media users. This fact causes conventional media, such as Metro TV, to monetize their content on digital platforms to avoid being left behind by the audience.

In this study, researchers observed and interviewed three people involved in Metro TV's digital transformation process: Agus Mulyadi, as Director of Digital Hub, is involved in Digital Hub's operational decisions. Farah Dina is the Head of the social media and Video Digital Hub, in charge of all operational activities for the social media and video teams. Then, as Head of Social Media and SEO Digital Hub, Deni Fauzan is in charge of all operational social media and SEO efforts. Observations and interviews [5] were conducted to answer problems or meet research objectives, namely to find out and analyze the digital transformation process carried out by Metro TV. In this chapter on outcomes and discussion, scholars employ theoretical frameworks and scientific investigations to examine data within a broader contextual framework.

This study uses source triangulation as a method to ensure the authenticity of the data. The researchers conducted a comparison of resource interviews, field observations, and literature records.

The utilization of ideas, concepts, and scientific research serves the purpose of facilitating a thorough examination of primary data collected via interviews and observations. To be able to answer the research problem "how Metro TV transforms in

the digital era," the researchers divided the data findings into four sub-chapters as follows: first, the concept of Metro TV's central kitchen in carrying out digital transformation; second, how to reproduce Metro TV content into social media; third, creativity in reproducing Metro TV content into social media; and fourth, how to distribute Metro TV's reproduction content into social media

## 2. THEORETICAL FRAMEWORK

Currently, the field of digital transformation research exhibits a degree of specialization and confinement to particular domains. This is evident in the abundance of annual publications that disseminate findings from diverse disciplines and perspectives. Therefore, the domains of digital transformation that are greater in scope have significant complexity and pose challenges regarding comprehension [6]. As to the Gartner IT Glossary, the process of digitization involves the transformation of analog data or systems into digital formats. While Hess et al. [7] and Horváth and Szabó (2019) view process automation through information technology as digitization [8].

Various studies on digital transformation have been carried out in the last 5 years, such as Åsa Kroon and Göran Eriksson (2019), which discuss the impact of digital transformation on sports journalism, David Tang (2021) discusses the influence of digital transformation on various types of business, Abiodun, Rampersad, and Brinkworth (2022) who researched the industrial revolution in the digital sector, Prionggo and Adnan (2022) about the digitalization of newspapers in Indonesia, Xiaoqin Li, Xiaojing Gong & Runrun Mou (2020) about the convergence of lifestyle media in China, Azhari & Raharjo (2023) discusses literature reviews on digital transformation projects.

The changing dynamics between producers and audiences, facilitated by advancements in technology, is a prominent topic of discussion in digital transformation, as highlighted by Åsa Kroon and Göran Eriksson (2019). It is commonly asserted that there exists the possibility for enhanced opportunities facilitating increased engagement and contact between producers and customers [9]. According to David Tang (2021), digital transformation is one business transformation driven by rising technologies. Digital Transformation Programmes can generate more significant savings in terms of top-line and bottom-line growth than other types of transformation projects. The essence

of Digital Transformation is propelled by the fundamental alteration in the function of technology inside an organization. [10]

Digital transformation is the process by which productivity, value creation, and social welfare are enhanced through the implementation of disruptive technology. Its implementation of information systems to digitize business processes revolutionizes organizations—digital transformation results in modifying organizational structures to increase their agility and responsiveness. Subsequently, the organization adopts a more open and decentralized structure, aiming to guide service agents in various directions while facilitating the dissemination of information and services across the entire firm.

Digital Transformation establishes or expands new influential roles that drive innovation and change. It alters the culture by encouraging greater risk-taking, collaboration, experimentation, and change acceptance. It alters its value generation method (business model), substituting or supplementing products with services [11] Digitalization is highly visible in journalism, as some major newspapers have utilized Internet technology as a new platform for delivering print content online. Their paper content is available online [12].

Li, Gong & Mou's (2021) research reveals that the lifestyle media convergence business model in China aligns with the results of researchers in Western nations. Multiple variables significantly impact the Chinese market's operations. In China, media convergence is driven by official endorsement and bolstered by the financial subsidy system in society. Additionally, the forces of technological innovation also exert pressure on the process of convergence. Due to the dual influence and force, the majority of traditional news media outlets (specifically referring to print media such as newspapers and magazines) have either ceased operations or adapted to the digital media landscape. The fusion movement was initiated upon the request of the central leadership. However, the previous market-oriented news media could not attain the anticipated advantages in this process. Yet, newspapers, radio, and television Party organs can receive more financial assistance, even if their readership does not represent the majority of the new Internet market. The primary audience of Party organ media consists of individuals from various government levels who generally do not engage with

new media platforms. In the future, Party organs will have reduced influence from new media, allowing them additional time and resources to adjust and make arrangements for media convergence within their organizations.[13]

Azhari and Raharjo's (2023) research show that digital transformation projects are now a popular and widely talked about subject. These projects aren't just being used in certain businesses; they're being used in many of them. New technologies, rivals' heavy use of technology, organizational needs, the pursuit of Industry 4.0 ideas, and the sense of urgency caused by the pandemic are some of the things that are driving this trend. The part on "findings" gives useful information about what the project goals and challenges mean for digital transformation efforts. It shows how different problems and goals are linked, stressing how important it is to look at a project as a whole when planning and carrying it out.[14]

This study differs from prior research. Long tail theory has never been applied to the examination of digital transformation in the television industry in prior research. In general, prior research has examined the convergence process through the lens of digital transformation strategies. On the premise that the long tail concept can be applied to the digital transformation of the television industry, researchers propose the long tail.

### 3. THE LONG TAIL THEORY

The concept of a long tail is founded on many phenomena: (a) the tail of accessible varieties is significantly longer than we realize; (b) it is now within economic grasp; and (c) all of these long tails, when combined, can create a considerable market. None of the aforementioned occurrences may occur unless costs are reduced to reach a specialized market. These costs are being driven down by at least three forces: the democratization of production, the democratization of distribution, and the supply-demand connection [15]. Chris Anderson explains the concept of the long tail in his book *The Long Tail: Why the Future of Business Is Selling Less of More*. The long tail is the culmination of a phenomenon of increasingly advanced technological developments that change the revolution in business activities such as finding, distributing, and selling goods or services. Whereas the Long Tail is the new economy sinks, the economy of scope or abundance or depicts abundance. The concept of long tail economics assumes that the more products sold, the

lower the production costs, which is aided by internet technology.

A trend transition occurs in The Long Tail concerning products that were previously best-sellers. That which is at the apex of the demand curve (Y side) and products that have not yet been introduced, which are at the apex of the demand curve (X side). The unit value is low on the tail, but it is capable of selling in large quantities, resulting in a substantial total. The representation of this condition is a curve on side X extending into an elongated tail. The revenue generated from substantial sales to small companies (in the niche market) will surpass that of small-scale sales to large corporations. The long tail theory posits the existence of three forces: 1) democratization of production; 2) democratization of distribution; and 3) connection between supply and demand.

Chris Anderson invented the term "The Long Tail" to describe business models that emerged as a result of revolutionary changes induced by digital technology, according to Scoot McDonald. Only one famous example can be found on the internet: Because of the internet, many businesses are no longer constrained to selling solely local items, but may now serve customers from a much greater geographic area[16], [17].

## 4. RESULT & DISCUSSION

### 4.1 Digital Hub as Central Kitchen Digital Transformation

The responsibility for Metro TV's digital transition lies with the "Digital Hub" organization. Metro TV has been undertaking a digital transformation for nearly 15 years. The digital shift that took place 15 years ago mostly involved transferring coverage, video, and TV shows held on tapes (such as DVC-Pro, Mini-DV, and Compact Disc) into a file-based library system. The goal of transferring the coverage material and television show is to streamline the retrieval process for future production requirements, such as obtaining footage or documentation that is still required in contemporary news production. Alternatively, the necessity of previous programs for the advantage of present programs. The process of transferring material that documents the coverage, video, and programming of TV shows is still ongoing at present. The objective is to streamline the process of generating news content in the present day, which involves capturing footage or documenting events, without the need to search for actual tapes or CDs.

With this transfer process, producers who need footage or documentation of coverage or impressions can pull directly in the form of files from the editing operational system and Dalet.

Agus Mulyadi, an informant, asserts that his organization has been slow to adopt digital transformation, although the situation is somewhat dire. While Wayan Eka Putra, a key informant, believes that digitization is long overdue, it is more of a matter of a company's emphasis. Metro TV has long since integrated television content into the digital domain via live broadcasting on [www.metrotvnews.com](http://www.metrotvnews.com), as stated by Wayan. Metro TV has been undergoing a long-term transformation. In addition, to live broadcasting, Metro TV has been transferring coverage materials and analog-based programs, such as cassettes and CDs, to a file-based library system

Metadata processing and material transfer continue to occur in the present day. In the interim, the Digital Hub has been undergoing numerous processes since March 2022 to expand the variety, quality, and extension versions of Metro TV programming across social media platforms and websites. Sources claim that Digital Hub has been converted into the core "kitchen" for the production of all Media Group Network platforms as a result of the digitization process. Synergy is generated among Media Group Media Network (MGN) business entities, including Medcom (online portal), Media Indonesia (print), and Metro TV (electronic), by designating Digital Hub as the central kitchen.

Digital Hub is an important decision in the process of digitizing all channels for Metro TV. Wayan Eka Putra, a key source, considers the benefits of Digital Hub to be the central digital transformation laboratory, given that Media Group Network established the convention climate in which Metro TV operates first. Wayan asserts that the convergence of coverage under the Media Group Network results in increased human resource management effectiveness and efficiency, as well as speed and efficiency.

According to Farah Dina, the Digital Hub enhances the organizational structure by dividing it into five distinct areas or sectors, which function as the central kitchen for the Media Group Network. Every unit possesses a distinct array of responsibilities and commitments. The chart displays the five units in the following manner:



Figure 1. Central Kitchen Digital Hub

The social media team manages its accounts and belongs to the Media Group Network. This social media team has KPI initiators in followers or subscribers. SEO Team (Search Engine Optimization) and Data Analytics. This team manages all content that holds performance data, such as social or paid media data. For example, if a brand wants to camp a product, then the SEO and Data Analytics team will manage all data, visitor data, Google Analytics trends, etc. In addition to the interests of third parties, the SEO team and analytical data are also tasked with providing hashtag recommendations to the editor.

This group publishes information regarding topics or subjects that are presently prevalent on social media and suggests that the matter be brought to the attention of Metro TV, Medcom, or Media Indonesia. Yoo et al. (2012), who discovered that digital transformation can increase the emphasis on efficiency, innovation, and product enhancement, identify at least three "advantages" of digital transformation that are satisfied by the central kitchen concept encountered during the process of reproducing television content into content for social media platforms[18]. Furthermore, Metro TV's Digital Hub is already part of Media Group Network's convergence model ecosystem. At least four variables contribute to the formation of an ecosystem, making the central kitchen concept more feasible in the Media Group Network setting.

The administration of social media accounts is handled by the social media team, which is a part of the Media Group Network. The social media team employs key performance indicators (KPIs) to measure the growth of their follower or subscription base. The SEO team, also known as the Search Engine Optimization team, focuses on optimizing websites to improve their visibility and ranking on search engine results pages. Additionally, data analytics plays a crucial role in analyzing and interpreting data to get insights and make informed decisions. The responsibilities of this team

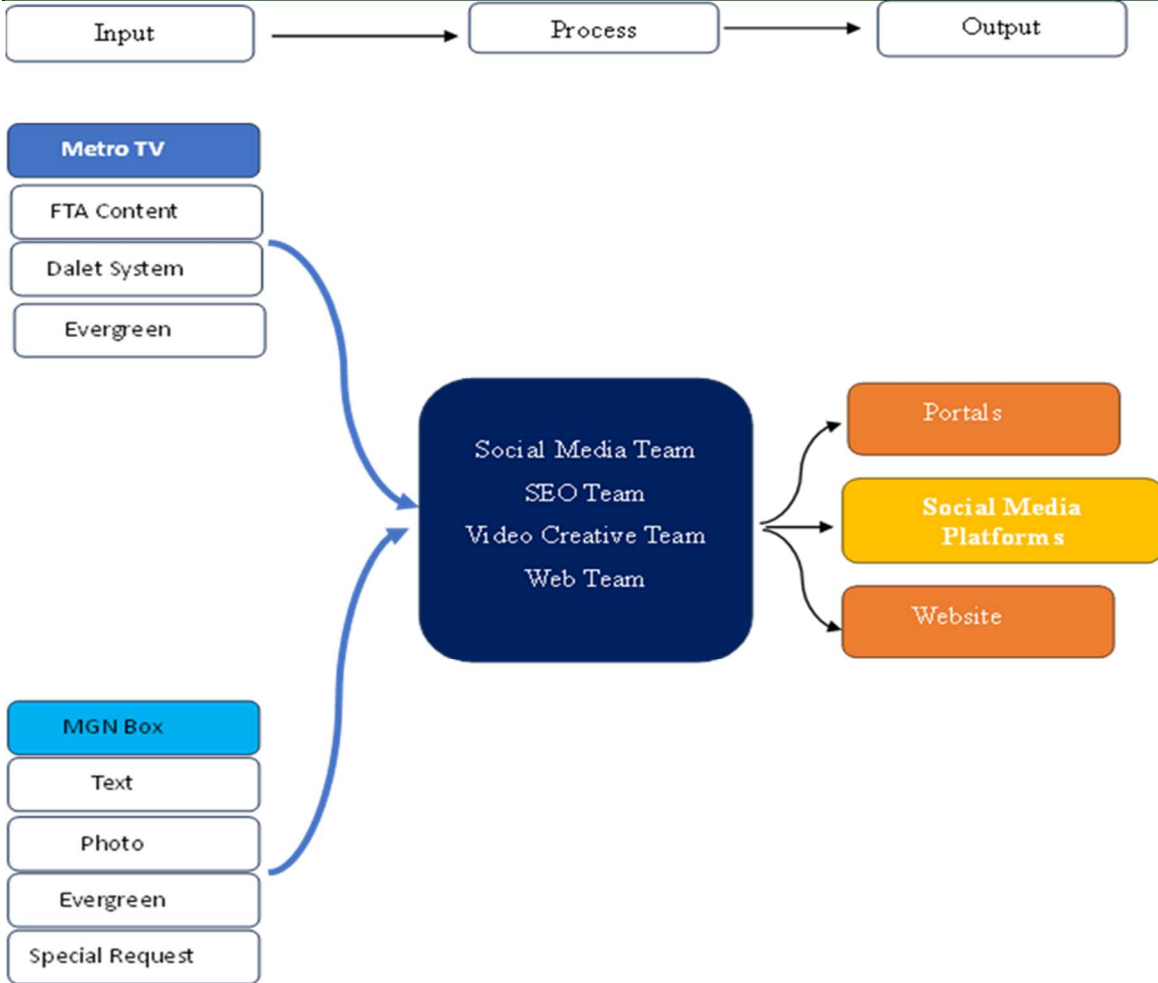


Figure 2. Social Media Content Production Process

encompass the management of all content including performance data, including data derived from social media or commercial media sources. This team provides information on issues or themes currently crowded below on social media and recommends raising the issue to *Metro TV*, *Medcom*, or Media Indonesia.

A central video kitchen is managed by the Video Content Creative Team. All videos from news, non-news, and old or evergreen programs are replicated in a shorter format and modified to the personality of the social media site. Paid Media Team also caters to the requirements of clients or paid consumers. Sponsored media is comparable to Metro TV's Media Services section in that it satisfies client requests such as blocking and sponsored programming. The web, application, and web design team is the fifth team. This team administers Media Group Network websites such as

*www.metrotvnews.com*, *www.medcom.id*, and *www.mediaindonesia.com*. This team can also handle websites for third-party or paid clients.

The central kitchen philosophy of "one person spends, cooks many" aligns with the three long-tail forces in Chris Anderson's The Long Tail theory [15]. According to Anderson (2006), the first strength is production democratization: "The Democratization of Production means that everyone has access to production tools." "Everyone has access to the means of production. Observational findings show that reproducing content from Metro TV to content for social media is carried out without restrictions and at "zero cost." Each content creator of the social media team at Digital Hub has the freedom to choose and reproduce Metro TV content into social media platform content according to the character of each social media. The central kitchen concept that occurs in the process of reproducing

television content to content for social media platforms meets at least three "advantages" of digital transformation, as revealed by Yoo et al (2012) that digital transformation can increase the focus on efficiency, innovation, and product improvement. Moreover, Metro TV's Digital Hub is already in the convergence model ecosystem carried out by Media Group Network. At least four factors support the creation of an ecosystem, making it easier for the central kitchen concept to run in the Media Group Network environment.

The four factors are what Meikle & Young (2012) called with 4 dimensions of convergence: the Technology Dimension, Industrial Dimension, Social Dimension, and Textual Dimensions [19]. What is meant by the Technology Dimension is a combination of computing, communication, and content around digital platform media networks.

The industry dimension is the established involvement of media institutions in the media space and the emergence of digital-based companies such as Google, Apple, Microsoft, and others as significant media content providers. The Social dimension is the emergence of social networking media such as Facebook and the growth of user-generated content. The Textual Dimension is the reuse and remixing of media into the "Transmedia" model whereby media content (sound, images, and written text) is spread across multiple media platforms.

In Media Group Network, technology seamlessly connects the relationship between traditional and digital media. Each media outlet can "peek" and "take" each other through a coverage basket called MGN News Box. The newsrooms of Network Media Group's media platforms can use MGN News Box materials in the form of text or scripts, images, or videos. The Industrial dimension also speeds up upstream-to-downstream processes within the Digital Hub's "central kitchen." The ease of access to various digital-based corporations such as Google, Apple, Microsoft, and others as providers of relevant media material simplifies the process of developing and replicating content in the Digital Hub ecosystem. Then the Social Dimension, the emergence of social network media such as Facebook, Instagram, and TikTok, plays a role in diversifying content created by producers and social media users (prosumers). The textual dimension of the content production process in Digital Hub shows the process of reusing and remixing sound and video

media content (from television), photos, and text (from newspapers) widely distributed to several media platforms.

Technology perfectly integrates the connection between conventional and digital media in the Media Group Network. Each media outlet can "peek" and "take" each other through a coverage basket called the MGN News Box. The newsroom of each media platform in Media Group Network can use the resources from MGN News Box in the form of text, scripts, photos, or videos.

The Industrial dimension also facilitates upstream and downstream processes within the Digital Hub's "central kitchen." The ease of access to various digital-based companies such as Google, Apple, Microsoft, and others as providers of meaningful media content facilitates the process of producing and reproducing content in the Digital Hub ecosystem. Then the Social dimension—the emergence of social network media such as Facebook, Instagram, and TikTok—plays a role in diversifying content created by producers and social media users (prosumers).

The textual dimension of the content production process in Digital Hub shows the process of reusing and remixing sound and video media content (from television), photos, and text (from newspapers) widely distributed to several media platforms.

The large number of human resources and infrastructure that Digital Hub focuses on social media is the answer to the rapid development of technology and the internet. Moreover, social media users increase yearly, while television viewers experience the opposite. The following data was released by Dareportal.Com on February 2023 showing the huge market potential for social media users.

Table 1. Social Media Users in Indonesia (February 2023)

No	Social Media	Number of Followers	Percentage
1	YouTube	139,0 M	50,3
2	Facebook	119,9 M	43,3
3	TikTok	113,0 M	40,9
4	Instagram	89,15 M	32,3
5	Twitter	24 M	8,7

Source: <https://datareportal.com/reports/digital-2023-indonesia>

The data below shows the number of followers and subscribers of Metro TV's social media accounts:



Figure 3. Metro TV Social Media Account Data

The data above shows the vast market potential of social media users in Indonesia. Of the total population of 277 million people, as many as 191 million people, or around 68.9%, have access to social media, and YouTube users are the most at 139 million people. Next in a row, Facebook users are almost 119,9 million or 43,4%, Instagram users are 89,15 million or 32,3%, and TikTok users are 113 million people or 40,9 %.

#### 4.2 Metro TV Content Production Process for Social Media

In the context of content transformation from free-to-air Metro TV to various social media platforms, researchers found that 4 out of 5 Digital Hub teams do their work. The four teams are the Web, social media, SEO, and Content Video Creative teams. An example is the breaking news program about Police Major General Ferdy Sambo's trial. When Metro TV broadcasts breaking news, the Web Team is tasked with broadcasting live TV material on various Media Group Network portal platforms, such as [www.metrotvnews.com](http://www.metrotvnews.com), [www.medcom.id](http://www.medcom.id), [www.mediaindonesia.com](http://www.mediaindonesia.com), or live-on on Metro TV's YouTube channel. Then the SEO and Data Analysis Team is tasked with

providing recommendations based on the results of data analysis, what issues or topics are of public or netizen concern, and what topics are trending or hot issues in the digital space. Based on the recommendations of the SEO team, the social media team then reproduces or re-produces Metro TV shows into trailers tailored to the character of each social media platform owned by Media Group Network. The Video Content Creative Team usually makes creations in the form of videos that contain an extended version, a screen version, and a personal version from Metro TV content, both news and non-news. According to Farah Dina, Media Group Network has advantages in conventional media ownership where Media Group Network owns all conventional platforms. There are television, newspapers, radio, and online media.

The process of producing social media content taken from television content with the central philosophy kitchen "One person spends, cooks a lot" was seen when the Digital Hub social media Team, in charge of breaking news, was divided into several content creators. Some are tasked with making snippets of trial dialogue for a 1-minute duration to be distributed on TikTok and Instagram, and some are tasked with cutting in more extended snippets of 2-5 minutes to be distributed to the website [www.metrotvnews.com](http://www.metrotvnews.com). Some even have the task of making material from MGN News Box, a kind of basket containing scripts, videos, and photos from the coverage of reporters and contributors to TV, newspapers, and online under the Media Group Network. What is produced by this team is to take material from the results of coverage, not from television shows. The content creator in charge works in the Metro TV newsroom, joined by Metro TV producers and the News coverage coordinator. In some cases, Digital Hub's content creator team may ask reporters in the field to create unique content for social media (special request). The term used is to create content to tease upcoming events.

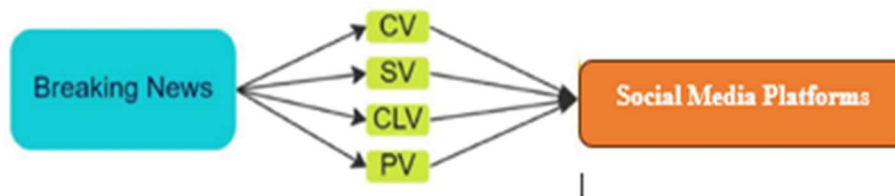


Figure 4. TV Content Production Process to Social Media



In producing content for social media platforms, Digital Hub is not limited to Metro TV source shows. Sometimes, a Digital Hub content creator takes material from MGN News Box that has yet to air on television screens or has not even aired. The situation was possible because the reporting system is already integrated into convergence. In addition to the given material, the creative team can request or assign MGN reporters in the field to create unique content for content on social media platforms while at the reporting location. Alternatively, when reporters get events on the spot, street crime, etc., whose content is not necessarily shown on television screens, it can be made specifically for social media.

Reproducing Metro TV content on various social media platforms can be seen as one of Chris Anderson's three strengths in *The Long Tail: Production Democracy*. The other two strengths of *The Long Tail* are Distribution Democratisation and Supply and Demand Connection, which will be used in analysing the following findings. The principle of democratization of production in the concept of a central kitchen is clearly seen in several examples given by informants and based on the author's observations. Chris Anderson, in *Production Democratisation*, divides these strengths into four independent parts, namely: CV (content variety), SV (service variety), CLV (classified variety), and PV (participation variety).

During the live coverage of the trial of Police Major General Ferdy Sambo on Metro TV, four out of the five teams in the Digital Hub promptly executed the tasks outlined by Anderson, namely: CV, SV, CLV, and PV. Social media teams perform functions of content variety (CV) in the form of producing several excerpts from the trial into various formats according to the characteristics of the intended social media platform. Then the web team also performs functions service variety (SV) by doing live on broadcast free to air Metro TV into formats live streaming of [www.metrotvnews.com](http://www.metrotvnews.com), [www.medcom.id](http://www.medcom.id), and sometimes in [www.mediaindonesia.com](http://www.mediaindonesia.com). Then the social media team also performs the function of classified variety (CLV) is assisted by recommendations from the SEO Team, which provides trending topic data and google analytics on trending themes or issues. With SEO data, the Social Media Team produces breaking news content for social media content based on the classification of issues, needs, age segments, hobbies, and other interests. This classification results in different variations of content products for each social media platform. Moreover, finally, the

function participation variety (PV) is conducted when the social media team creates social media content that involves audience participation in the form of live IG, chatroom features, or other interactive programs as a form of diversity of participation.

The notion of democratization of production in the central kitchen-new digital hub can also be seen in the freedom of any Social Media Team content creator in selecting, taking, and replicating Metro TV programming. A large central kitchen, A single news item originating from a television show can be replicated and distributed across many platforms. According to McKinsey (2015), the process of the digital world may be divided into three key purposes for the corporate world, namely:

1. creating added value for the business world,
2. optimizing business processes that directly affect customer experience, and
3. build foundational capabilities that support business initiation.

In a practical understanding, digitalization is using digital technology and data to create revenue, improve business, change/change business processes (not just digitize them), and create an ecosystem for digital business (Schallmo & Williams, 2018). Understanding digitalization to increase revenue business and change business processes and create a new ecosystem of digital business, as revealed by Schallmo & William above, also applies to the process of democratizing production carried out by Metro TV in the ecosystem central kitchen-new.

### 3.3 Creativity in Social Media Content Production

The speed factor and event coverage are necessary in today's high-tech era. Almost nothing goes uncovered in this digital era or is late in delivery; everything is fast-paced. Because almost all media have speed access, creativity is a differentiator in competition. Similarly, Metro TV's content transformation process is carried out at the Digital Hub. Informant Farah Dina gave an example when there was a show on Metro TV about the rise of the cricket business amid the COVID-19 pandemic. The title or CG on the Metro TV screen reads "*Bisnis Jangkrik di Tengah Pandemi Menguntungkan*" (Cricket Business in the Middle of a Profitable Pandemic). Well, when the news about the cricket business is transformed into a social media format, a creative process is needed to attract

the interest of the millennial generation, who will access it through social media. So the title or caption on social media was changed to "*Mau Cuan Dari Jangkrik?*" (Wanting money from crickets?) " or "*Jangkrik Bikin Kaya*" (Cricket Make You Rich). Informant Agus Mulyadi sees the creative process of reproducing Metro TV content into social media platforms as an attitude of "reconciliation." According to Agus Mulyadi, what has been a belief in Media Group Network, especially in Metro TV, is excessive confidence as a media with high corporate values and idealism and high editorial policy, so it is less flexible or too rigid when playing in the digital media space even though the digital realm needs more fluid things which can get closer to netizens.

Among the differences between television production and social media is the freedom to create content. The freedom in question is the absence of limitations on duration and space in social media production. A content creator on social media can produce and upload content that is available at any time and without quantity limits. When Metro TV broadcasts the breaking news of Sambo's trial, the Digital Hub team recorded the entire footage run through in PC Recording. The social media team then took some footage to cut into shorter durations as material for social media content. Because the breaking news of Sambo's trial mostly contains live broadcasts from the district court, the team previewed it to be able to create interesting scripts or captions for social media platforms. This process occurs in what Anderson calls content variety (CV) and then classified variety (CLV). Television content is reproduced for social media content, taking into account the character of each social media platform. Then the Web Team also works on the function of service variety (SV) in the form of live-on Metro TV breaking news on video streaming portals and websites at [www.medcom.id](http://www.medcom.id) and [www.metrotvnews.com](http://www.metrotvnews.com). Content Variety (CV) is also carried out by the Web team by directly broadcasting material from Dalet System Broadcast, operated by Metro TV. Breaking news content that lasts several hours is cut into pieces without going through the editing process to be uploaded to the website. It takes the creative process of a content creator to take Metro TV content material from Dalet System and rewrite it according to the character and taste of each social media platform. For example, when taking material for Instagram, the script of Dalet must be changed and adjusted to the style and characters in IG.

In addition to the wide creative space in the production of social media content, what distinguishes social media from conventional media is the interactive process between producers and consumers. If television is one-way, then on social media platforms, it is possible to have two-way communication between admins and followers or subscribers. On television, some programs are equipped with an interactive relationship with viewers through telephone lines, but it is real-time and cannot be followed when the program is over. While the interactive process on social media is fluid, it can be done anytime and anywhere.

Informant Farah Dina gave another example of the importance of creativity in the process of producing television content for social media platforms. For example, TikTok and Instagram social media have ticking characteristics such as vertical video formats with a content duration of no more than one minute. It takes creativity to make short VOD (video on demand) videos from TV shows. Likewise, when it comes to producing content for Facebook, material derived from television shows must be selected according to Facebook characters who have dominance in communities such as culinary and automotive. For example, the creative team produces content from Metro TV in the form of "Xin Wen Tasty & Healthy" shows or "The Journey" programs to meet the needs of Facebook users. Similarly, to supply content to the Twitter platform, Metro TV content is selected that has the potential to cause comments or reactions according to the character of Twitter "*nitwit*," "*Tweet*," and comment. Due to the contentious nature of Twitter, Metro TV content that often becomes material for Twitter content comes from Controversy programs, *Hotrooms*, or Primetime talk show programs.

From a business perspective, informant Agus Mulyadi sees the importance of creative space in reproducing television content into social media, considering the large revenue stream in the digital realm. Agus assessed Media Group Network has only taken advantage of opportunities in the digital realm of around 10 to 15 percent of all potential revenue streams are digital. Agus gave an example of when the television is accustomed to looking for revenue opportunities from tag-on ads, running text, or squeeze frames; digital media should also take a pattern like on television. There will be much space for expression and creation to improve the revenue stream. Agus predicts that around 80% of potential

revenue streams still have not been maximized from the digital realm.

### 3.4 Synergy Between Platforms in Social Media Content Distribution

Digital transformation carried out by Digital Hub requires the synergy of several platforms in the Media Group Network, consisting of print platforms (*Media Indonesia*), electronic platforms (*Metro TV*), and online platforms (*Medcom.id*), as well as audio platforms such as *MG Radio* and *Podme* Podcast. Platform synergy is required to facilitate, support, service, and manage strategies. So all print, electronic, and online platforms play news in the same pool, i.e., digital. According to Agus Mulyadi, the functions of this Digital Hub include managing the playroom, portions, differentiation, and characteristics." Agus Mulyadi gave an example: in sports news, not all platforms will present football match news. Its television platform may show football games, but its print platform reports on basketball competitions, and its online media platform focuses on badminton. Informant Farah Dina added that synergy between platforms, both conventional and digital, is needed because Media Group Network's assets are diverse, ranging from print media (*Media Indonesia*), electronic (*Metro TV*), online media (*Medcom.id*), and news portals ([www.mediaindonesia.com](http://www.mediaindonesia.com) and [www.metrotvnews.com](http://www.metrotvnews.com)). In addition to these various media sources, Digital Hub also takes sources from the results of the coverage team in the MGN News Box system. MGN News Box is a joint product of the convergence of coverage consisting of script or text, photos, and videos. In addition to MGN News Box, the Digital Hub production team can also source from the Dalet System, a television production and on-air operating system containing scripts and videos that air and will air on Metro TV.

Informer Agus Mulyadi assessed that collaboration between platforms requires neat coordination. It often happens on print and online platforms, such as *Media Indonesia* and *Medcom*, which incidentally have text characters and power in photos, then play videos. What happens is that the content between platforms becomes slightly different. This Digital Hub manages the production kitchen, who makes what with what taste. At the same time, the shopping kitchen is still the same, namely the convergence coverage team.

Farah Dina also observed the same phenomenon. In the realm of digital technology, a distinct set of qualities is necessary. When articles

exhibiting similarities or identical content are discovered on Google, they may be deemed as instances of plagiarism. Denny Fauzan described the collaboration between platforms in distributing television content into various platforms in the Digital Hub. Denny gave an example when there is live breaking news on *Metro TV*, the first thing to do is to live on television shows to online portals [www.medcom.id](http://www.medcom.id), website [www.metrotvnews.com](http://www.metrotvnews.com), and [www.mediaindonesia.com](http://www.mediaindonesia.com). The YouTube channel also carried out the *Metro TV* live-on-breaking news process. As long as the show is live on the website, portal, and YouTube platforms, the Social Media Team begins to work to make pieces or footage of the show into shorter formats according to the character of each social media.

## 4. DISCUSSION

If Production Democratization has four independent indicators (CV, SV, CLV, and PV), Chris Anderson mentions the Access Options (AO) factor in the strength of Distribution Democratization as an independent indicator. Anderson defines Distribution Democratization as "allowing everyone to distribute via the Internet." According to Anderson, freedom of distribution occurs when everyone can distribute everything through the internet [20], [15]. Paying attention to the distribution process by Digital Hub indicates the freedom to access information and distribute via the internet. With internet technology, every team in Digital Hub can access various sources from conventional media such as Metro TV, Media Indonesia newspaper, and *Medcom.Id* online portals and distribute the content to various social media platforms. According to Berthon, social media is a series of technological innovations in terms of hardware and software that facilitate online users' content creation, interaction, and interoperability [21].

In Long Tail Anderson, a business can offer more niche products besides popular ones [22]. Back to the example when Metro TV aired the breaking news of Ferdy Sambo's trial, the content produced variously for various social media platforms was a collection of new product niches [23]. Access Options (AO) make it easy for all Digital Hub team members to reproduce and distribute them to social media platforms such as Facebook, Instagram, TikTok, and Twitter.

Long tail theory suggests a shift in focus from a relatively small number of hits, usually in the

form of major market products, to the head of the demand curve and many niche markets in the tail. This theory is in line with the findings of research on Digital Hub; if Metro TV's main content as mainstream media is referred to as a hit product at the head of the curve, then the content reproduced from television content and distributed into various social media platforms can be referred to as niche products.

Content for social media on Digital Hub is categorized as niche products because the content is created in various variants and is not limited by space and time, like television content. In an age where there is no physical space and bottleneck effect in distribution, goods and services with targeted targets, even if each is only a few economically, can be as attractive as those in the mainstream market. Anderson explained the long tail concept, which is the culmination of increasingly advanced technological developments that change the revolution in business activities, whether in searching, distributing, or selling goods or services. The concept of long tail economy of scope assumes that the higher the variety of products sold, the cheaper the production costs assisted by internet technology [24].

In addition to distribution democratization, the process of diversifying and distributing television content into content for various social media platforms on the Digital Hub can also be seen from the third strength of The Long Tail theory, namely Supply and demand Connection. It is undeniable that digitalization has now become part of our daily lives. When you want to order food, order motorcycle taxis, or buy various other needs, everything can be done with the help of an all-digital application. This phenomenon has changed how consumers interact with producers or service providers, similar to the interaction between the media and its consumers.

Previously, viewers had to be in front of the television set to experience the show. The presence of social media has changed the way consumers interact with media producers. This social media phenomenon has changed the interaction landscape between mainstream media, such as television, and its audience through social media platforms. Berthon (2012) posits that social media encompasses a range of technological advancements, both in terms of hardware and software, that enable individuals to create, engage with, and share material in an online environment. The advent of social media has

significantly altered the dynamics of consumer engagement with media producers. The advent of social media has significantly transformed the dynamics of interaction between mainstream media, particularly television, and its audience by leveraging various social media platforms. Berthon argues that social media encompasses a range of technological advancements, including both hardware and software, which enable online users to engage in content creation, interaction, and interoperability [25].

According to Berthon's (2012) empirical observations, the dissemination of replicated Metro TV material across diverse social media platforms has substantiated the role of social media in enabling content generation, user engagement, and compatibility. The digital transformation process involves the establishment of interoperability through collaboration and connections among various entities. In this context, Metro TV functions as a content provider, Digital Hub serves as the Central Kitchen, and social media platforms, websites, and portals owned by Media Group News act as mediums for diversifying content derived from television programming..

## 5. CONCLUSION

Compared to other media groups in Indonesia, Metro TV, which is in the Media Group Network or MGN, is less fast or late in digital transformation. The delay was acknowledged because, at the beginning of the digital era, MGN viewed the existence of digital platforms as a "threat" to conventional media. It was only at the end of the first quarter of 2022 that Media Group Network decided to embrace digital platforms by establishing a "Digital Hub" as the central kitchen of Metro TV's digital transformation process. The Digital Hub central kitchen concept transforms conventional media content to improve the quality, extension version, and diversification of Metro TV content into various social media platforms, portals, and websites. Digital Hub's central kitchen philosophy is "one person shopping, many cooks." Before establishing Digital Hub, Metro TV already had a [www.metrotvnews.com](http://www.metrotvnews.com) website and several social media accounts such as Instagram, Twitter, and Facebook. However, these social media accounts have not been managed and integrated into one media ecosystem and are limited to promoting programs that Metro TV will air.

In the digital transformation process, Metro TV applies the principle of three forces, The Long Tail Chris Anderson's theory: production democratization, distribution democratization, and supply and demand connection. Application of three forces The Long Tail This can be seen in the process of transforming content from Metro TV into content for social media platforms consisting of Facebook, YouTube, Instagram, Twitter, and TikTok, as well as portals [www.medcom.id](http://www.medcom.id) then website [www.metrotvnews.com](http://www.metrotvnews.com). The digital transformation of Metro TV content into various social media platforms, portals, and websites has produced reproduced content by improving the quality, extension version, and diversification of Metro TV content into various social media platforms, portals, and websites. The process of reproducing and distributing Metro TV content into the content of various digital media platforms is carried out in a central kitchen called Digital Hub.

The limitation of this study is in its exclusive focus on the digital transformation process specifically at Metro TV. In order to establish a comprehensive digital transformation model for the television sector, researchers must conduct comparative analyses of different TV stations to ensure generalizability. This research has not yet developed a digital transformation model specific to the television business. Conversely, the notable merit of this research lies in its pioneering effort to expand the scope of digital transformation research in the television sector. Researchers propose that the study of digital transformation can be approached from many angles and analyzed using diverse approaches.

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