

Article

Transmedia News Production: Bridging Traditional TV Authority with Digital Agility of Metro TV

Sofia Aunul¹, Shahrul Nazmi Sannusi² & Normah Mustaffa²

¹Communication Studies Faculty, Universitas Mercu Buana, 55753, Indonesia

²Media and Communication Department Faculty of Social Sciences and Humanities,
Universiti Kebangsaan Malaysia, 43600 Bangi, Selangor, Malaysia

*Corresponding Author: sofia_aunul@mercubuana.ac.id

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Abstract: This study examines the evolution and implementation of transmedia journalism within the Indonesian news media landscape, focusing specifically on Metro TV, Indonesia's first news television station. As journalism globally adapts to rapid technological advancements and shifting audience behaviors, transmedia storytelling has emerged as a critical strategy for integrating multiple digital platforms to create cohesive, immersive news narratives. Metro TV's adoption of a transmedia news model reflects broader trends in media convergence and audience engagement, leveraging social media alongside traditional broadcast to enhance reach and interactivity. Despite its potential, the transition to transmedia journalism presents challenges including technological constraints, audience fragmentation, and the need for coordinated cross-platform content production. Through qualitative methods, including semi-structured interviews with key personnel in Metro TV's news production and social media divisions, this research explores the newsroom's strategies, workflows, and the practical realities of implementing transmedia practices. The findings highlight the dynamic interplay between traditional journalistic values and innovative digital storytelling techniques, underscoring the importance of adaptability and digital skill acquisition among journalists. This study contributes to the understanding of how legacy media organizations in emerging markets navigate the complexities of digital transformation, offering insights into the opportunities and obstacles inherent in transmedia journalism's evolution.

Keywords: Transmedia journalism; transmedia news production; digital transformation; platform-specific content; ethics and standard journalism

Introduction

Globally, journalism has evolved over time, in line with changes in various aspects of society, such as social, cultural, political, and economic aspects, including communication technology. The development of journalism has even accelerated in recent years, especially since the internet became a standard communication platform. In countries with a high level of internet connectivity, the internet has dramatically transformed the way people communicate (Yudhapramesti, 2015). Although social media usage has increased significantly, television media still holds an important position in all countries, including Indonesia (Widyatama, 2020). Social media features unique languages and communication codes that have led to the creation of new ways to narrate, structure, and share journalistic content. These new forms are defined by a significant emphasis on visual elements and video, as well as a growing use of transmedia content (Casero-

Ripollés et al., 2020; García-Avilés, 2020; González-Neira & Quintas-Froufe, 2020) (Vázquez-Herrero et al., 2020).

Media convergence arises as a consequence of disruptions in media technology, establishing a new framework that emphasizes the varied and interconnected methods through which stories can be presented. A significant advancement associated with media convergence is the concept of transmedia (Aziz et al., 2021). Metro TV is the first news television station in Indonesia, which began broadcasting on November 25, 2000. This station is part of the Media Group, owned by Surya Paloh, a prominent figure in the Indonesian press as it aims to spread news and information throughout Indonesia. In addition to news, Metro TV also broadcasts various informative programs about technological advancements, health, general knowledge, arts and culture, and more, with the goal of enhancing public knowledge. Metro TV also collaborates with various foreign television stations in news exchange, workforce development, and other activities. With the tagline "Knowledge to Elevate," Metro TV is committed to continuously enhancing the insights and knowledge of its audience and becoming a media outlet that is credible, fast, and accurate in delivering information (Ronald, 2019).

Despite the potential advantages of transmedia storytelling in enhancing audience engagement and expanding reach, Metro TV faces significant challenges in fully realizing this potential. These challenges include technological barriers, audience fragmentation, and the need for seamless coordination across various platforms. Additionally, there is limited academic research on the effectiveness and impact of transmedia news models in the Indonesian context. This knowledge gap calls for an in-depth analysis of Metro TV's strategies for integrating digital platforms and the results of these efforts. This study aims to provide insights into the effectiveness of transmedia storytelling in the news industry, with a specific focus on Metro TV's innovative practices. By addressing these aspects, the research will contribute to a better understanding of how traditional news networks can adapt and thrive in a digital environment.

Literature Review

Journalism is undergoing continuous transformation, driven by the emergence of new technological players that influence various aspects of journalistic work. Media organizations face significant disruptions in industry structures, consumer behaviours, professional practices, and business models. In this evolving news ecosystem, there is both "crisis and renewal for institutions that support journalistic work," along with ongoing "institutional adaptation" (García-Avilés et al., 2018). To navigate these challenges, news organizations must adopt bold and strategic approaches to enhance their editorial processes, products, business models, and organizational structures (Lewis & Westlund, 2015). Developing effective strategies to address these disruptions is essential for media outlets to thrive.

News gathering is becoming progressively more social and interactive, with the public accessing information through platforms that are tailored, mobile, and participatory. Given the wide variety of information sources available, it has become more challenging to reach a critical mass of news readers without strategic planning. Just as news media must innovate to capture attention in a fragmented environment, entertainment media faces similar pressures. A new approach to storytelling has emerged, and if combined with journalistic principles and ethics, it could give rise to a fresh genre of documentary storytelling as this new form would engage audiences by offering richer context and greater narrative complexity (Moloney, 2011).

Transmedia reporting in news articles provides users with a rich foundation that fosters greater curiosity and a desire to explore, encouraging them to delve deeper and expand the story beyond the initial narrative encounter. It's important to note that not all supplementary channels need to be used. For instance, a blog channel may be employed if the newspaper seeks reader reactions to articles, while the WWW channel might link to a previously published article related to the current topic or an external source offering additional details. The presence of various components across different publishing platforms does not mean all parts must be released simultaneously. Each platform has different content production timelines. For example, text-based content for alert platforms can be produced quickly, while an audio-visual content requires multiple production steps and significantly more time. As a result, a transmedia content may initially be published with

only a few elements and then gradually updated with new information in diverse formats, encouraging audience to revisit the article for the latest updates (Veglis, 2012).

Mainstream TV broadcasters began adopting transmedia approaches in response to the changing media consumption habits of audiences. Traditional one-way broadcasts no longer suffice in capturing viewer attention, particularly among younger demographics accustomed to interactive and on-demand media experiences (Cammaerts & Couldry, 2016). Early examples include CNN and BBC, which incorporated live Twitter feeds and audience polls during broadcasts, allowing real-time interaction with viewers. These practices evolved into more complex transmedia strategies, where broadcasters use secondary platforms to extend stories beyond the TV screen.

For instance, a news segment might air on television, followed by a detailed analysis in an online article, accompanied by a podcast featuring expert opinions, and a social media campaign inviting audience reactions. This layered approach enables broadcasters to cater to diverse audience preferences while enhancing the depth and reach of their content. Rooted in the concept of convergence culture (Jenkins, 2009), journalism's production processes have been transforming in the digital era, reshaping the routines and roles of its increasingly versatile professionals. Within this framework, audience involvement in production has fostered a more interactive, media-rich dynamic between users and journalists (Martins, 2015).

In his 2009 blog, Jenkins outlined what he referred to as the core principles of transmedia storytelling, which have since been refined and expanded. These principles include spreadability versus drillability, continuity versus multiplicity, immersion versus extractability, world-building, seriality, subjectivity, and performance. However, applying all these principles simultaneously in a journalistic context can be challenging due to their inherent complexities, production time constraints, and limited newsroom resources (Canavilhas, 2018a). Transmedia journalism embraces multiple principles that enhance storytelling across platforms. Spreadability refers to how easily content can be shared online, relying on digital strategies such as social media, email, and aggregators. This allows news to rapidly reach wider audiences, encouraging user participation in distribution (Gambarato & Tárca, 2017). Complementing this is drillability, which allows audiences to explore a story more deeply through hyperlinks, videos, and related resources, fostering layered understanding (Gambarato & Tárca, 2017). Continuity ensures that the narrative remains consistent in tone and theme across different formats, fostering long-term audience engagement (Kolosova & Poplavskaya, 2018). Journalism also values diverse and personal viewpoints, ensuring objectivity through multiple perspectives and encouraging user participation to broaden the narrative landscape. Immersion, though challenging in journalism, seeks to transport users into the story through technologies like gamification and virtual reality (Canavilhas, 2018a). Extractability allows narrative elements to move across platforms, enabling audiences to incorporate them into personal or cultural contexts (Jenkins, 2006; Martins, 2015; Moloney, 2011). Finally, performance highlights audience participation as co-creators of content—through blogs, social media, or interactive media—demonstrating how transmedia journalism fosters engagement and collaboration (Kolosova & Poplavskaya, 2018).

Transmedia journalism repurposes and links journalistic content across platforms to expand narratives, foster participation, and meet audiences on device-native formats. Transmedia journalism in the digital age is best read as a storytelling logic and editorial ideal that deliberately adapts a single journalistic story across languages, formats and devices to deliver an expanded, complementary experience on each platform (Serrano-Tellería, 2021). Structural analyses show that transmedia narratives can be decomposed into recurring design patterns e.g., how media pieces link, depend on one another, and distribute narrative functions which help distinguish simple republishing from genuine cross-media storytelling (Javanshir et al., 2020).

Contemporary transmedia journalism mixes traditional longform and investigative reporting with web-native interactive documentaries, social-native storytelling and immersive formats to reach distinct audiences and use platform strengths (Rogers, 2020; Zafra, 2022). Producers combine component reuse (text, video, data visualizations), platform-specific narratives and hubs that aggregate resources and archival material to support research and public engagement (Jones, 2021; Rogers, 2020; Zafra, 2022).

Common production and distribution practices observed in the literature include coordinated editorial workflows for cross-platform release, reuse of media components to control costs, collaboration between designers/engineers and journalists, and strategic choice of platform to match audience habits (Meier et al.,

2022; Rogers, 2020; Tellería, 2023b). Legacy and digital-first outlets increasingly treat transmedia as an editorial logic rather than an optional add-on, integrating data journalism, social distribution and visual storytelling into the news lifecycle (Meier et al., 2022; Tellería, 2023a).

There are some key characteristics drawn from recent work include the following: (1) Multi-platform expansion that means stories are planned to “expand” across platforms rather than merely be reprinted, so each medium contributes distinct material and affordances (Serrano-Tellería, 2021); (2) Narrative structure variety leads to transmedia works exhibit identifiable structural patterns (sequence, parallel, extension) that determine how audiences move between media pieces (Javanshir et al., 2020); (3) Format and language sensitivity direct transmedia practice treats genre, semiotics and device constraints as part of story design rather than after thoughts (Serrano-Tellería, 2021); (4) Audience agency involves many projects embed participatory or remixable elements so publics can contribute, comment, or follow parallel threads across platforms (Javanshir et al., 2020; Serrano-Tellería, 2021).

Scholars identify three overlapping challenges that shape the near future of transmedia journalism: ethical and normative concerns around immersive and persuasive formats, unstable production pathways and limited evaluative frameworks to measure impact. Immersive and algorithmically mediated formats raise questions about representation, manipulation, privacy and the need for newsroom standards specific to these affordances (Hernández-Rodríguez & García-Perdomo, 2024; Jones, 2021).

The key characteristics described above have the following consequences: (1) Funding and capacity that many transmedia projects struggle with unstable funding and complex production needs, creating barriers to scalability and routine adoption (Rogers, 2020); (2) Ethics and transparency create immersive storytelling heightens ethical stakes (presence, emotional manipulation, privacy) and demands tailored guidelines and newsroom training (Hernández-Rodríguez & García-Perdomo, 2024; Jones, 2021); (3) Audience engagement potential when executed intentionally, transmedia projects can form engaged publics, extend investigative fieldwork, and create archival hubs for researchers and communities (Rogers, 2020; Zafra, 2022).

Transmedia journalism promises richer, multimodal storytelling that can deepen audience engagement and expand public-service functions, but its future hinges on solving technological, ethical, and organizational challenges. Scholars note that adapting storytelling techniques from fiction into journalistic practice requires careful attention to veracity, editorial standards, and audience navigation across platforms (Chalikiopoulou & Veglis, 2024). Rapid uptake of data science, algorithms, and automation offers tools for personalization and scale but raises concerns about bias, transparency, and skills gaps in newsrooms (Fernandes et al., 2023). Research also highlights structural obstacles—resource constraints, fragmented business models, and the high cost of producing cross-platform projects—that limit wider adoption beyond flagship experiments (de-Lima-Santos, 2024). Finally, scholars argue media organizations must build interdisciplinary teams, invest in ethical frameworks for immersive and AI-assisted formats, and develop sustainable funding and evaluation methods if transmedia journalism is to mature responsibly (Eskiadi & Panagiotou, 2024; Hollanek et al., 2025; Meier et al., 2022).

Future directions recommended across the literature include developing shared analytical frameworks and taxonomies for transmedia work, investing in interdisciplinary training (journalism, design, immersive technology), establishing ethics and transparency standards for VR/AR news, and producing robust evaluation metrics to connect editorial investment with audience and civic outcomes (Hernández-Rodríguez & García-Perdomo, 2024; Javanshir et al., 2020; Meier et al., 2022).

Methodology

Qualitative research plays a vital role in both academic and practical investigations of human experiences. It is crucial for exploring complex phenomena and excels at capturing the intricate and nuanced aspects of individual experiences. By focusing on subjective perspectives, qualitative research offers a depth of insight that quantitative methods often cannot provide (Hall & Liebenberg, 2024).

Qualitative Description (QD) provides methodological flexibility, enabling researchers to employ diverse theoretical frameworks, sampling methods, and data collection techniques. Data in QD is typically gathered through semi-structured interviews, focus groups, observations, or the analysis of records, reports,

photographs, and documents, all aimed at understanding the essence of specific events being studied (Hall & Liebenberg, 2024; Kim et al., 2017).

Primary data collection is conducted by using semi-structured interview. Semi-structured methods are commonly used for qualitative data collection, particularly through interviews that this approach relies on a set of pre-established questions while allowing interviewers the flexibility to ask additional questions for clarification when needed. A general guide ensures consistency in the questions and the sequence of interviewees. Moreover, interviewers can adapt the phrasing and order of questions or explore new directions to better achieve the research objectives (Taherdoost, 2022).

In qualitative descriptive research, an informant (often referred to as a key informant) is a person who provides detailed information about a particular topic based on their knowledge, experience, or position within a community or organization. Informants are primary sources of data, providing rich, qualitative information through interviews. Informants are typically selected because they have insider knowledge or unique perspectives that are valuable for the research (Akhter, 2022). This study uses three informants from News Production and Social Media division of Metro TV: P01 (content Strategy Expert-Head of Assignment editor), P02 (Head of Social Media Management Digital Hub), P03 (News Producer).

This study adopts the data analysis model proposed by Miles and Huberman (2014), which organizes qualitative research into three interconnected stages: data reduction, data display, and conclusion verification. Data reduction involves streamlining raw data by selecting, categorizing, and synthesizing key elements to focus on relevant patterns. Data display presents the information in an organized format, such as matrices or charts, to facilitate understanding and comparison. The final step, conclusion verification, ensures findings are thoroughly reviewed and supported by the data. This systematic approach enables a detailed and credible interpretation of the research data while maintaining methodological rigor.

The Findings and Discussion

The advent and acceleration of digital technologies have profoundly transformed the media landscape, precipitating a sustained process of media convergence that redefines how news is produced, distributed, and consumed. Media convergence, broadly conceptualized as the flow of content across multiple media platforms and the cooperation among media industries, technologies, and audiences, has become an integral characteristic of modern journalism (Diana, 2018; Menke et al., 2018). The finding sections will be divided into five parts—Digital Transformation, Traditional to Transmedia Journalists, Media Convergence and Platform-Specific Content, Transmedia News Production and Ethics and Standards of Journalism.

Digital Transformation

The transition from conventional media to a digital ecosystem marks a profound disruption within the news production industry. The interview data demonstrates that despite the rapid digital uptake accelerated by the COVID-19 pandemic, traditional TV remains a central authoritative medium. P01 emphasizes this enduring authority stating,

“TV is king, not digital is king... TV is king.” (P01)

However, the necessity of adapting to digital platforms is unavoidable, as highlighted by P02’s remark,

“Yes, that disruption was one of the biggest turning points for Metro TV to focus on digital.” (P02)

P01 acknowledges the initial resistance:

“But we were half-hearted about it, so nothing came of it... the adaptation process to technological developments took a very long time. Metro TV, as we know, started out as a conventional media outlet, and now it also has social media and so on. The main challenge is undergoing a serious digital transformation. For us, it's like an imperative — whether we like it or not, we must adapt to the latest technology” (P01)

This illustrates the slow but imperative adaptation to emerging technologies, consistent with discussions by Aggarwal et al. (2016) on digital disruption reshaping TV industries. This transformation aligns with media ecology theories (Gamaleri, 2019; Lum, 2014), where new media environments reconfigure communication processes. The establishment of a digital hub operating alongside traditional broadcast teams demonstrates institutional shifts responding to these disruptions (de-Lima-Santos, 2024). As P01 notes,

“Digital, portal, news portal forms part of a converged ecosystem where digital channels augment but do not replace television.” (P01)

Media convergence is intertwined with newsroom innovation, necessitating the diffusion of new technologies and methodologies amongst journalists. García-Avilés et al. (2018) propose a model for innovation diffusion emphasizing the importance of institutional support, adaptability, and individual initiative within media organizations. Journalists are increasingly expected to function as multi-skilled professionals capable of creating content suitable for print, online, and social media formats. Neto et al. (2019) further describe “Newsroom 3.0,” a contemporary paradigm where constant technological integration, such as data analytics and automation tools, supports a seamless multi-platform production environment. This shift resonates with the findings of Maulianza et al. (2022), who analyze Metro TV’s media convergence strategy, highlighting how optimizing new media use within traditional programs fosters audience engagement and expands reach. The successful negotiation of technological and organizational hurdles is critical; as Sumartias and Hafdzini (2017) note, the sustainability of convergence efforts relies on continuous capacity building in technical skills and cross-platform content management.

Traditional to Transmedia Journalists

The rise of new forms of journalism has driven professionals to rapidly acquire digital skills and adapt to the evolving media landscape (Reyes-de-cózar et al., 2022) as these competencies are crucial for navigating the dynamic demands of modern journalism. Journalists must leverage digital tools to strengthen communication within organizations and among various stakeholders while building and maintaining professional collaboration networks.

“The requirements to become a journalist include at least being a graduate from any field of study with a qualifying GPA, possessing technical skills and general knowledge, and being highly versatile. Journalists are expected to multitask, which includes taking photos or videos, editing content, live reporting, and managing live updates on social media platforms.” (P01)

Moreover, P02 adds

“Social media officers must possess multi-skills.” (P02)

They should also adopt reflective practices that support ongoing professional growth and actively engage in continuous training to stay updated with rapidly evolving technological advancements (Reyes-de-cózar et al., 2022).

The integrated convergence newsroom demands journalists to possess multifaceted competencies that transcend traditional reporting skills. As media organizations consolidate platforms—print, broadcast, and digital journalists are increasingly required to adapt to multimedia workflows and collaborative production environments (Neto & Amaral, 2022). P01 states,

“Reporters must be able to shoot video, edit, do live reporting, and go live on social media — they have to do all of that. Digital transformation demands efficiency in both cost and human resources. Metro TV reduced the number of field crews and trained reporters to become video journalists (VJs) who can work independently using portable tools like TVU.” (P01)

Journalists are required to identify and select appropriate digital resources that align with specific objectives. They should also be proficient in creating or adapting existing resources to meet their needs. Additionally, they must know how to effectively manage, protect, and share digital resources while understanding the principles and practices of utilizing open-access materials (Reyes-de-cózar et al., 2022).

This transformation necessitates proficiency in video editing, social media engagement, data journalism, and live broadcasting, alongside core journalistic practices such as verification and ethical reporting (Sonni et al., 2024). The hybrid newsroom model demonstrates how journalists adapt their workflows to produce content for multiple platforms, frequently while working under tight deadlines (Degen et al., 2024). Moreover, Rahmadani et al. (2024) emphasize that newsroom convergence strategies hinge on human resource effectiveness, where multi-skilled journalists are pivotal to operational efficiency. In this context, journalistic versatility is not merely advantageous but essential for sustaining editorial quality and audience engagement across convergent media landscapes. As newsroom boundaries blur, the journalist's role evolves into that of a dynamic content producer, capable of navigating complex digital ecosystems while upholding professional standards (Sonni et al., 2024).

Media Convergence and Platform-Specific Content

Journalistic content is now produced, disseminated, and consumed across multiple platforms, with social media increasingly complementing traditional mass media while broadening the range of communication between journalists and their audiences. This shift has resulted in heightened connectivity between journalists and their audiences, as well as the ubiquitous presence of audience feedback. News organizations are tasked with managing an ever-growing volume of audience-generated comments, such as those found in forums, comment sections, and interactions on social media platforms. This dynamic has fundamentally reshaped how journalists and their audiences interact, perceive, and navigate these exchanges (Kramp & Loosen, 2018).

The newsroom operates within a media convergence environment that necessitates tailoring content to diverse digital platforms and audiences. P01 explains,

"We have news box containing raw data that later used by the producer and creativity lies with producers and directors". (P01)

P02 mentions,

"Social media specialist ... more than admin" and organized teams for website, social media, and video content creation. The newsroom is collaborative with strategic meetings and coordination via WhatsApp, offline and online." (P02)

Interviewees underscore that content must be adapted according to each platform's unique characteristics and communities. A news producer states,

"So each platform takes it and adapts it to their own style. Yes, according to the characteristics of the platform." (Each platform takes content suited to their characteristics). (P03)

This is supported by Head of Social Media Management Digital Hub 's comment,

"We need to know who the audience is on Facebook, who they are on X, on IG, and on TikTok." (P02)

As this emphasizes differentiated audience understanding crucial for effective transmedia storytelling (Canavilhas, 2014, 2018a; Kolosova & Poplavskaya, 2018).



Figure 1. Metro TV Newsroom Workflow
Source: Interview (2024)

The informants describe a workflow where reporters embody multiskilled roles—capturing footage, editing, and engaging in live social media reporting, highlighting the breaking down of traditional role boundaries in newsrooms (Saltzis & Dickinson, 2008). This convergence is also reflected through collaborative coordination tools like WhatsApp and strategic meetings, facilitating agile responses across platforms. Moreover, there is clear recognition of platform-specific content rules to comply with differing content policies and audience expectations:

“Some content can appear on YouTube, but can't appear on X..” (P02)

This knowledge safeguards against content violations and preserves credibility, underpinning journalistic responsibility in transmedia environments (Gambarato & Tárca, 2017). While converged media systems enable broad dissemination, platform-specific content remains pivotal. Each digital medium possesses unique characteristics, audience demographics, and technical affordances that inform how content should be adapted. Yoedtadi et al. (2021) stress this point in their study of television and social media convergence at Indosiar, demonstrating that journalistic convergence is situated along a continuum where content must be repurposed or re-created to align with platform expectations and user behaviors. The data reveals distinct patterns of interaction and audience engagement on platforms such as Instagram, Twitter, and Facebook, underlining that a uniform approach to content dissemination is ineffective. Instead, journalists and media managers must navigate content format variations, concise text tweets, visually rich Instagram posts, or video-centric TikTok snippets while maintaining message coherence and journalistic integrity (Hendrickx & Vázquez-Herrero, 2024).

The shift from traditional broadcast-centric newsrooms to transmedia-oriented digital newsrooms represents a profound restructuring of journalistic practice, culture, and technology that is reshaping the production, verification, and distribution of news. In traditional settings, editorial routines were anchored in linear workflows, spatially bounded studios, and a hierarchy that privileged the gatekeeping role of senior journalists (Cohen, 2019). The emergence of digital platforms has disrupted these conventions by diffusing editorial authority across multimedia teams, data analysts, and social-media strategists who must collaborate in real-time to meet the immediacy demanded by online audiences (Kramp & Loosen 2018). Cohen's ethnographic study of a newsroom undergoing digital transformation documents how journalists now operate within integrated newsrooms where content is simultaneously created for television, web, mobile, and social channels, requiring a redefinition of “story” as a modular, cross-platform package rather than a single broadcast segment (Cohen 2019). Concurrently, Ivanov (2020) highlights that archival practices and evaluative cultures must adapt; the preservation of broadcast material is no longer a passive repository but an

active source for multimedia repurposing, demanding new competencies in metadata management and context-aware retrieval.

This cultural shift is reinforced by the rise of verification desks that treat source authentication as a continuous, collaborative process rather than a pre-publication checkpoint (Edwardsson et al., 2021). Their comparative analysis of Swedish newsrooms reveals that verification has become embedded in the newsroom's digital DNA, with technical tools (e.g., reverse-image search, blockchain-based provenance) complementing a culture of scepticism that permeates every stage of story construction. The pandemic further accelerated these transformations: Saptorini, Zhao, and Jackson (2022) document how COVID-19 forced an Indonesian broadcaster to reconfigure its material settings, moving production from centralized studios to dispersed, remote-enabled workspaces where journalists rely on cloud-based editorial suites and audience-generated content to sustain coverage. This spatial dislocation not only altered power dynamics—flattening hierarchies and foregrounding audience participation—but also heightened the need for robust gatekeeping mechanisms to preserve editorial standards amid a flood of user-generated material (Saptorini et al., 2022).

Kramp and Loosen (2018) argue that the “new communicative orientation” of newsrooms emphasizes interactivity and audience co-creation, prompting news organisations to adopt transmedia storytelling frameworks that distribute narrative fragments across podcasts, short-form videos, data visualisations, and interactive graphics, each tailored to platform-specific conventions while preserving a coherent editorial line. Such fragmentation demands cross-functional teams equipped with hybrid skill sets—journalists who can script, edit video, analyse data, and engage audiences on social media—thereby eroding the traditional silos between reporting, production, and distribution (Kramp & Loosen 2018). Moreover, the shift entails a re-negotiation of journalistic identity: practitioners must reconcile the professional norms of verification, impartiality, and accountability with the algorithmic logics of platform visibility, which often reward speed and engagement over depth (Cohen, 2019; Edwardsson et al., 2021). Consequently, contemporary newsrooms are experimenting with editorial bundles that pair investigative reporting with real-time updates, leveraging digital tools to maintain rigor while satisfying the audience's appetite for immediacy. In sum, the migration from conventional to transmedia journalism is not merely a technical upgrade but a systemic reconfiguration of newsroom culture, labor, and ethics, wherein digital interdependence, verification embeddedness, and audience participation coalesce to redefine what it means to produce and consume news in the 21st century. Besides, creative collaborative journalism between broadcast media and expert influencer may provide news that could entertain audiences (Wijayanti & Priyowidodo, 2024)

Transmedia News Production

Transmedia news production offers a valuable paradigm for addressing these multifaceted challenges. By merging the authoritative legacy of traditional television journalism with the flexibility of digital media, transmedia approaches develop hybrid models that respect journalistic traditions while embracing innovative practices. Gambarato (2018) highlights that transmedia storytelling facilitates the dissemination of content across multiple platforms, promoting enhanced audience engagement without compromising editorial rigor. Greenwood (2018) further posits that this convergence supports a more dynamic and responsive form of journalism, capable of fulfilling the diverse informational needs of contemporary audiences.

Table 1. Transmedia News Production

Transmedia Elements	Quotes
Spreadability Versus Drillability	"TV news is broken down for social media and repackaging for platforms like TikTok and YouTube." (P02)
Continuity	"From live streaming, we will chop some parts with different angles to create continuity and of course based on followers' reaction" (P02)
Multiplicity	"Content is creatively repurposed--change the angle" and "one story becomes five" (P01)

Extractability	<p>"We need to know who the audience is on Facebook, who they are on X, on IG, on TikTok, and on YouTube—because they are all different." (P02)</p> <ul style="list-style-type: none"> "Some content can appear on YouTube but not on X... some can appear on YouTube but not on Instagram—so each platform is different..." <p>"So each platform takes it and adapts it to their own style. Yes, according to the characteristics of the platform." (P03)</p>
Immersion	<p>"There is moment that social media admin tweets good morning... send your photo guys to the followers, but with some cautions, "we cannot make people to become citizen journalists". (P02)</p>
Performance	<p>"Data is king, we can't ignore it as it is supported by Key Performance Index tracking such as engagement rates and reach." (P02)</p> <ul style="list-style-type: none"> "We must give what netizens want, not what we want". (P02)

Source: Interview (2024)

Advancements in media and communication technologies have not only reconfigured the structure of the media industry but have also expanded public opportunities for participation through digital platforms and social media (Aunul et al., 2024). The contemporary practice of transmedia journalism inherently involves a strategic engagement with multiple digital platforms, requiring news organizations to adeptly navigate and employ key transmedia elements such as spreadability, continuity, multiplicity, extractability, immersion, and performance. As Alzamora and Gambarato (2018) argue, transmedia journalism reconceptualizes content distribution by fragmenting and repackaging material across platforms like TikTok and YouTube, which exemplifies the tension between spreadability and drillability—a mechanism aimed at maximizing reach and adaptability within distinct social media ecosystems. This fragmentation contrasts the traditional one-dimensional broadcast model, underscoring Canavilhas's (2018) assertion that twenty-first-century journalism necessitates tailored storytelling that aligns with platform specificities and consumption behaviours.

Continuity and multiplicity are manifested through dynamic editorial practices, such as segmenting live streams with different angles while responding in real-time to audience reactions, thereby sustaining narrative flow and fostering interactivity (Alzamora & Gambarato, 2018). Additionally, the creative repurposing of content, wherein one story expands into multiple narratives, serves to engage diverse audience segments with varied preferences, which Garcés and Mendieta-Briceño (2024) describe as a hallmark of the transmedia prosumer model. Dena (2019) highlights how this multiplicity challenges the traditional transmedia "no-adaptation" rule, necessitating content modifications to optimize platform fit without compromising overall narrative cohesion.

The principle of extractability reflects a sophisticated awareness of audience differentiation across platforms such as Facebook, X (formerly Twitter), Instagram, TikTok, and YouTube. As these channels embody heterogeneous user communities, content adaptation fosters platform-aligned authenticity and effective engagement (Alzamora & Gambarato, 2018; Garcés & Mendieta-Briceño, 2024). Furthermore, immersion is cultivated through ethically guided audience participation, like social media managers' informal interactions balanced against professional boundaries, illustrating the negotiation between citizen journalism involvement and editorial control (Canavilhas, 2018b; Javanshir et al., 2020; Serrano-Tellería, 2021).

Lastly, performance metrics assume a central role, enforcing a data-driven approach where key performance indicators such as engagement rates and reach inform content strategies aligned with user demands, reinforcing a consumer-centric orientation rather than a purely editorial one (Wahlberg & Nykvist, 2022). This reliance on analytics ensures that transmedia journalism remains agile and responsive in the digital information ecosystem, demonstrating the intertwined nature of technological affordances and evolving journalistic practices.

Ethics and Standards of Journalism

In the fast-changing domain of digital journalism, upholding journalistic integrity remains a fundamental principle of professional news production. Despite the complexities introduced by transmedia storytelling and

the expansion of digital platforms, journalists persist in prioritizing stringent verification procedures and adherence to ethical norms. This dedication is clearly illustrated by informants such as P01, who emphasizes,

“We must verify, we re-check,”(P01)

That statement underscores the vital role of credibility amidst the rapid dynamics of digital environments. Moreover P01 states ,

“We continue to uphold news standards and journalistic ethics. So when people complain, we simply respond, 'Here is our report.’” (P01)

These practices transcend mere routine; they form the bedrock for maintaining audience trust in an era marked by misinformation and increasingly fragmented media consumption (Salaverría, 2019).

The emergence of citizen journalism adds further complexity to this landscape. P02’s observation,

“We can't make people to become citizen journalists,” (P02)

It reveals the inherent tension between promoting participatory journalism and safeguarding professional standards. While the involvement of the public in news production presents opportunities for broader engagement, it simultaneously raises concerns regarding the erosion of editorial rigor and the risk of disseminating unverified information. As noted by Sonni, et.al. (2024) & Ulfa (2025), integrating public voices into journalistic workflows requires cautious management to avoid undermining the integrity of news narratives. Similarly, Lindblom, et.al (2022) argue that although audience participation can enrich journalism, it necessitates strong gatekeeping mechanisms to preserve factual accuracy and uphold ethical consistency.

Ethical considerations in digital journalism are deeply connected to the imperative of thorough content verification. P02 notes,

“Each platform has community guidelines so we must check... no corpse images on social media, must be blurred and sensitive topics bans from social media platforms.” (P02)

In a media ecosystem saturated with user-generated material and algorithmically selected information, the role of professional journalists as custodians of truth becomes increasingly critical. News organizations have adapted to these challenges by establishing specialized digital teams, encompassing social media strategists and verification experts, aimed at maintaining editorial standards across diverse platforms.

Transmedia news production offers a valuable paradigm for addressing these multifaceted challenges. By merging the authoritative legacy of traditional television journalism with the flexibility of digital media, transmedia approaches develop hybrid models that respect journalistic traditions while embracing innovative practices. Gambarato (2018) highlights that transmedia storytelling facilitates the dissemination of content across multiple platforms, promoting enhanced audience engagement without compromising editorial rigor. Greenwood (2018) further posits that this convergence supports a more dynamic and responsive form of journalism, capable of fulfilling the diverse informational needs of contemporary audiences. In summary, the integration of conventional journalistic principles with digital and transmedia methodologies reflects a steadfast commitment to integrity, rigorous verification, and ethical standards (Hernández-Rodríguez & García-Perdomo, 2024; Jones, 2021). As newsrooms continue to navigate technological advancements, the preservation of these core values remains essential for sustaining public trust and safe guarding the credibility of journalistic institutions (Eskiadi & Panagiotou, 2024; Hollanek et al., 2025; Rogers, 2020). The evolving media environment demands not only technical skill but also a renewed emphasis on the ethical foundations upon which the profession has long relied (Fernandes et al., 2023; Meier et al., 2024).

Conclusion

Despite traditional broadcast media, particularly television, Metro TV as a broadcast television has responded to digital shift by blending traditional and transmedia approach by (1) redefining requirements of new entry journalist to possess multi-skills of digital competencies instead of traditional competencies (2) creating the hybrid newsroom exemplifies this shift ensuring effective communication and sustained audience engagement in an increasingly complex digital landscape (3) implementing transmedia news production bridges traditional journalism and digital innovation, enabling content to be tailored across platforms while preserving editorial standards. By embracing elements like spreadability, continuity, and audience-specific engagement, this model enhances responsiveness, fosters deeper audience connection, and ensures journalism remains relevant in a rapidly evolving media landscape (5) continuously implementing ethical standards both television journalism ethics and social media platform ethics.

As a recommendation addressing the shift of television industry, news organizations should prioritize ongoing professional development focused on expanding journalists' digital competencies, multimedia production capabilities, and data literacy. Institutional support must foster collaborative newsroom environments that balance traditional journalism values with innovative transmedia practices.

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