

CULTURAL PHENOMENA IN THE CONVERGENCE OF MEDIA LANDSCAPE

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Abstrak

Konvergensi media melalui penggabungan menimbulkan masalah yang menantang karena sifat media dalam masyarakat modern terus tumbuh dan beragam. Menjadi sangat penting untuk membangun keseimbangan antara pelestarian keragaman budaya dan proliferasi media. Berdasarkan tren konsumsi, studi ini berupaya mengidentifikasi strategi yang tepat untuk mengelola interaksi yang dinamis ini. Studi ini mengeksplorasi sudut pandang pengguna media nyata dengan menggunakan penelitian fenomenologis. Fenomenologi menyoroti berbagai cara di mana budaya dan media berinteraksi dengan menyediakan penyelidikan kualitatif tentang interaksi mereka. Kerangka teoritis yang didasarkan pada studi media budaya ditetapkan untuk memahami cara media membentuk budaya dan bagaimana konteks sosial membentuk budaya. Metode ini menggambarkan bagaimana fenomena budaya muncul dalam lanskap media modern dengan melihat hubungan antara media dan budaya. Selain itu, studi ini mengeksplorasi bagaimana media berkontribusi pada keberlanjutan budaya dan bagaimana hal itu memengaruhi tradisi dan identitas budaya dalam menghadapi ekspansi dan keragaman media. Studi ini mengeksplorasi pendekatan untuk terlibat dengan media meskipun media tumbuh pesat untuk menjaga kesinambungan budaya.

Kata kunci: Konvergensi; Media; Fenomenologi; Budaya; Keberlanjutan

Abstract

The convergence of media through mergers poses challenging issues as the media nature within modern society continues to grow and diversify. It becomes vitally important to establish a balance between the preservation of cultural diversity and media proliferation. Based on consumption trends, this study attempts to identify appropriate strategies for managing this dynamic interaction. This study explores the viewpoints of real media users by using phenomenological research. Phenomenology

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highlights the variety of ways in which culture and media interact by providing a qualitative investigation of their interaction. A theoretical framework grounded in cultural media studies is established to understand the ways in which media shapes culture and how social contexts shape culture. This method illustrates how cultural phenomena arise in modern media landscapes by looking at the relationships between media and culture. In addition, this study explores how media contributes to cultural sustainability and how it affects cultural traditions and identities in the face of media expansion and diversity. It explores approaches to engaging with media in spite of rapid media growth in order to maintain cultural continuity.

Keywords: Convergence; Media; Phenomenology; Culture; Sustainability

INTRODUCTION

In today's world, media convergence is transforming society through its emphasis on spreadable media, participatory culture, shifting power structures, and wider societal implications. Convergence refers to the movement of material across various media platforms, collaboration across various media businesses, and the migratory nature of media consumers who are willing to explore virtually any location in pursuit of their desired forms of entertainment. The lines between distinct media forms have become more hazy as a result of this convergence, which has increased the amount of content that is available on a variety of platforms and channels. Consumers today have unparalleled access to a wide variety of media content as a result of the growth of streaming services, social media platforms, and digital publishing. This has led to added complexity and innovative ways for users to interact with and shape their experiences with media.

In the midst of this convergence, it is critical to comprehend the underlying cultural dynamics. media is not only an impartial source of information and entertainment; rather, it is intricately linked to cultural norms, values, and identities. Cultural homogeneity, in which various voices and perspectives are ignored or silenced, is a concern associated with media platforms merging and material being more globally distributed (Castells, 2008). Furthermore, media convergence has a big impact on how people create their identities and interpret the world, which affects how they behave, think, and interact with others (H. Jenkins, 2006).

Consumers today see all media as participatory because of new media, which allows a greater level of individual participation in media. This trend will certainly continue to grow as viewers get more skilled at exploring media. A notable example of this migration of audiences and content is a self-produced YouTube video that becomes quite popular and attracts the attention of a news outlet. Following its appearance and subsequent recognition, the video becomes more well-known on YouTube after a media outlet features a story about it. There are several ways that this migration functions. Segments of radio or television shows that are funny or moving are frequently shared on blogs and social media platforms, where they become viral and reach a larger audience than they did when they were first broadcast.

Fan culture, also called fandom, is the result of a passionate and committed interaction with media content (Duffett, 2013). Fandom includes a wide range of activities from casual watchers to enthusiastic devotees, such as fan novels, fan art, cosplay, and fan conferences. It is frequently characterized by excitement, creativity, and emotional connection. Along with helping to create unique fan subcultures with their own rules, beliefs, and customs, they additionally participate in the development of both individual and group identities. Fan communities and global fan expression and participation are made possible by technology, especially the internet and social media.

With an emphasis on consumption patterns and tactics for cultural sustainability, this study examines the cultural dynamics and significance of media convergence. This study aims to shed light on the nuanced relationships between media and culture in the digital age by looking at how media convergence shapes media consumption within various cultural contexts and addressing methods for maintaining cultural diversity and stimulating cultural sustainability within the media landscape.

Cultural media studies provide a thorough framework for comprehending the complex interrelationship between culture and media. It study how larger cultural variables impact media production, distribution, and reception. This method acknowledges that media texts are created and consumed within socio-cultural contexts, where they are influenced by and reshaping cultural norms, values, and practices (Hall, 1973).

Social identities are shaped by a person's beliefs of themselves and other people, which are influenced by elements including culture, race, gender, and class (R. Jenkins, 2008). These social identities affect how people consume media because they are drawn to media content that reflects or resonates with their identities. People from underrepresented or marginalized groups, for instance, might look for media that positively represents their identities, whereas people from dominant groups might watch media that upholds their privilege. Social identities also affect how people evaluate media content since their experiences and social identities may cause them to interpret messages differently. Also, social identities have a significant impact on how people engage in media settings because people make decisions about which media platforms and communities to associate with or avoid based on how closely these associations align with their social identities.

Throughout the entire media process, cultural influences are important. People get a feeling of identity and belonging from the media they consume, which shapes their views and behaviours, under the lens of social identity theory. Media viewers create para-social bonds with characters they relate to, which impact their attitudes, beliefs, and behaviours and strengthen their sense of self and social identity. Viewers' media consumption behaviours and group memberships interact to influence how they perceive and react to television programming. Consequently, by comprehending the social identity processes associated with media consumption, a more sophisticated models of media influence can be produced to improve our understanding of the complex interplay between media messages and viewers' social identities .

Moreover, a producer's or creator's cultural background, personal convictions, and preferences frequently influence the media content they create. The framing of narratives, the way in which people and themes are portrayed, and the topics chosen all bear the effect of cultural values and ideas. In addition, cultural norms and legislation impact media distribution, with diverse cultures having differing degrees of access to and control over media channels and content. Cultural influences, in this sense, contribute to how audiences receive media messages and how they understand and comprehend them.

Media texts are encoded by producers with prevailing cultural meanings, but viewers are free to interpret and reinterpret them in light of their own cultural experiences and backgrounds (Hall, 1973). Audiences thus actively participate in media content, negotiating and disputing its interpretations within particular cultural contexts.

LITERATURE REVIEW

Prior studies have looked extensively at the relationship between media convergence and cultural phenomena, offering insightful information about how media both influences and reflects cultural dynamics. Multiple aspects of this relationship have been examined in studies, such as media consumption habits, cultural representations in media content, and the effects of media convergence on identity development and diversity in culture.

The term "digital convergence" describes the process of combining different media, information, and communication technologies into one cohesive digital platform. It looks at how this convergence affects the creation, distribution, and consumption of information, erasing boundaries across various media corporations. Technology advancements in the fields of digital media, computers, and telecommunications are driving digital convergence. It examines at how these technologies allow media platforms that were previously separate to be combined into a single digital infrastructure, like the internet, television, and telecommunication. There are undoubtedly social and cultural consequences of digital convergence, such as how it affects social interactions, media consumption habits, and cultural practices. It additionally contributes to new forms of media content creation, distribution, and participation, as well as the rise of online communities and cultures. On the other hand, digital convergence also results in economic and regulatory barriers, such as those related to copyright, intellectual property rights, and competition in the digital marketplace. To address the complexity of digital convergence and provide equitable access to digital platforms and resources, new legal frameworks are required (Vince & Earnshaw, 1999).

Another definition of media convergence is the process by which many media combine to provide new forms of expression and communication. Not only are technology developments a driving force for convergence, but shifting media consumption patterns and cultural norms also play a role. Convergence culture, also known as the cultural shifts and transformations brought about by media convergence, includes modifications to storytelling strategies, audience participation, and the blurring of lines between media producers and consumers. These changes challenge conventional ideas of authorship and ownership and encourage greater interactivity, collaboration, and creativity among media audiences. In order to adjust to the evolving media landscape, established industry structures and practices will need to be reconsidered in light of the implications of media convergence for the media industries. These consequences will lead to changes in audience interaction techniques, content distribution tactics, and business models. the power dynamics of culture and society that are inherent in the convergence of media, recognizing the possibility for democratization as well as the enduring nature of inequality and marginalization in digital media contexts (H. Jenkins, 2004).

Regarding the ontological consequences of digital technology, the inquiry is on how the digital domain modifies our perception of reality and existence, influencing perceptions of space, time, and embodiment while contesting conventional ideas of subjectivity and identity. digital technology' capacity

to facilitate innovative forms of spirituality, creativity, and expression while strengthening linkages between people and communities is one example of how digital culture has the potential to transcend and evolve. Thus, digital technologies necessitate critical thinking and participation in areas like social justice, ethics, and human flourishing in the digital era. Once more, ethical frameworks or ethics emphasizing justice, autonomy, and human dignity in the digital era are required to tackle problems like algorithmic prejudice, privacy invasion, and monitoring (Lagerkvist, 2018).

The convergence of media technologies, wherein previously distinct types of media blend into integrated platforms, examines the fading of barriers between traditional media businesses. This has an impact on digital technologies in terms of production, distribution, and consumption. Consequently, the media industries face a variety of problems and opportunities in adjusting to the shifting preferences of consumers and the dynamics of the market. These include changes in business structures, revenue streams, and content development techniques. Additionally, there are the social and cultural ramifications of media convergence, such as the rise in customer interaction, involvement, and engagement as well as its influence on social identity, community building, and civic engagement. The roles of industry self-regulation, consumer activism, and government regulation needed to be expanded in order to guarantee a just and moral media environment (Turow, 2020).

Cultural narratives and public opinion are formed by media depictions. In this instance, it is imperative that mainstream media portrayals be more varied and inclusive. Stated differently, the significance of diverse media content lies in its ability to influence audience perceptions and social attitudes. Studies have repeatedly demonstrated that people have a propensity to absorb the stories and pictures that are conveyed to them by the media, which shapes how they perceive both other people and themselves (Entman & Rojecki, 2000). Stereotypes and societal biases can be strengthened when particular groups are either underrepresented or inaccurately represented in media. On the other hand, viewers' perceptions of diversity can be challenged, empathy can be increased, and an inclusive spirit can be fostered when varied voices and experiences are presented in an honest manner (Morgan et al., 2012). Therefore, in the context of the convergence of media, promoting positive social change and cultural sustainability through the advancement of diversity in media content is not just a matter of social justice but also a strategic imperative.

METHOD

This study explores the cultural dynamics and ramifications of media convergence, with an emphasis on consumption patterns and methods for cultural sustainability. It addresses this by utilizing a qualitative research methodology with a phenomenological perspective.

Since phenomenology places a strong emphasis on comprehending people's lived experiences and subjective interpretations within their cultural contexts, it was selected as the theoretical framework for this study (Moustakas, 2009). By taking a close look at the interpretations and meanings attached to media consumption, phenomenology enables researchers to better understand the intricate connection between media and culture.

A semi-systematic review incorporates aspects of a systematic review together with a more adaptable and practical method of synthesizing literature (Bramer et al., 2013). A semi-systematic review also permits more latitude in matters of inclusion criteria, data extraction, and findings synthesis, even

though it nevertheless follows certain organized techniques for literature search and screening (Booth et al., 2016). For exploratory study themes like cultural phenomena in the convergence of media landscape, where the literature may be broad and diversified, this approach works very well. Researchers can ensure a thorough assessment of pertinent literature while also taking into account the intricacies and subtleties of the research issue by using a semi-systematic method, which strikes a compromise between rigor and practicality (Grant & Booth, 2009).

Researchers start with a semi-systematic review by outlining the main research questions and objectives (Khan et al., 2003). After that, predetermined search terms and criteria are used to carry out an organized search of pertinent databases and sources, guaranteeing reproducibility and transparency in the literature search procedure. Additionally, a semi-systematic review may allow for more flexibility in the selection of studies based on their importance to the research topics rather than strict adherence to pre-established inclusion criteria. (Peters et al., 2015).

Researchers may use qualitative methods to gather data and summarize findings after identifying pertinent studies (Gough et al., 2012). Depending on the type of data and the goals of the study, this can require either a thematic analysis or a narrative synthesis (Thomas & Harden, 2008). Researchers can accommodate the variety of approaches, viewpoints, and conclusions found in the literature on cultural phenomena in the convergence of media landscape by using a flexible approach to data gathering and synthesis.

All things considered, a semi-systematic review provides a useful and effective method for combining the body of knowledge on intricate and varied study subjects (Ganann et al., 2010). Researchers can perform a thorough review that acknowledges the inherent variety and subtleties of the study topic while still capturing the breadth and depth of relevant literature by combining features of systematicity and flexibility (Booth et al., 2016). This method strengthens the validity and reliability of the review results and offers insightful information for future directions in cultural and media studies research as well as for the creation of theories and policies.

RESULTS AND DISCUSSION

Comprehending media consumption trends across cultural contexts is essential to understanding the interaction between media and culture. New studies have shown how different cultural groups' media consumption patterns vary significantly (Livingstone, 2004). The underlying societal values known as cultural dimensions influence people's attitudes and behaviours within a culture (Hofstede, 2001). Hofstede introduced the Individualism-Collectivism dimension, which defines Individualism as cultures where people place a higher value on their own objectives, freedom, and self-expression, and Collectivism as societies where people place a higher value on interdependence, harmony within the community, and cooperation. According to his paradigm, contrasting these cultural dimensions between nations offers insights into the ways in which cultural values affect social interactions, employment, and education, among other aspects of life. There are cultural differences in the choices of audiences. For instance, media programming that emphasizes individualism, autonomy, and personal success may be more appealing to viewers in individualistic countries. Conversely, viewers in collectivistic societies could find value in media that highlights familial ties, harmony, and societal cohesiveness. In this sense,

cultural values influence not only the media's content but also how viewers consume and understand it, especially in our increasingly interconnected world.

Similarly, patterns of media consumption are greatly influenced by cultural norms and values (Lagerkvist, 2018). Social structures and dynamics are frequently internalized by people in countries where social hierarchies are common, and this is done through a variety of social institutions, including the media (Van Dijk, 1997). In these cultures, the media portrays some groups or individuals as more privileged or dominant than others, reflecting and reinforcing existing hierarchies. For instance, in societies where there are strong social hierarchies based on classes, wealth, or ethnicity, media portrayals of those in positions of power—such as political figures, affluent elites, or members of dominant social groups—tend to favourably portray them while marginalizing or stereotyping those at lower social positions. This depiction serves to maintain and justify the existing power dynamics, upholding the social order and status quo. Additionally, people living in these societies might be more likely to watch media that supports and legitimizes the established social hierarchies as well as other norms and values. By creating content that supports the ideas of the powerful and appeals to prevailing cultural narratives, media outlets may satisfy these inclinations. In these situations, consuming media serves as a tool for socializing and the upholding of cultural standards in addition to providing amusement and information. Media that reflects and validates people's social identities and hierarchical positions may draw them in, solidifying the status quo power structures. However, in cultures that value equality, media content that challenges dominant narratives and promotes social justice and equality could be more in demand.

The popularity of telenovelas in Latin America is a striking illustration of a cultural phenomenon in media consumption. Originating on American radio, telenovelas made the transition to prime-time television in the 1950s, capturing viewers' attention with dramatic themes like adultery, incest, and murder. These stories frequently revolved around Cinderella-ish female protagonists from diverse origins. A wealthy man falls in love with a poor woman. With a variety of genres and extensive international transmission, telenovelas have grown into a global phenomenon that has attracted viewers from as far afield as China, Russia, and East Africa. Telenovelas give immigrants—particularly Latino families—a vital link to their own country by portraying a picture of prosperity and upward mobility. These plays' relatability and realism appeal to viewers all across the world, cutting through linguistic and cultural divides (Segura, 2018). Since the 1950s, telenovelas have grown to be among the most popular types of entertainment worldwide. Some see them as amusing, silly Latin kitsch, but ardent fans see them as akin to a soccer match. Telenovelas are seen by activists as symbols of the pervasive racism, classism, and misogyny seen in Latin American culture (Santiago, 2020).

Moreover, The Guardian published the terminology of "K-everything" referring to the Korean Wave or Hallyu, where music, movies, video games, TV, fashion, and cuisine are all included. It is a global cultural phenomenon including Korean elements. With a "culture first, economy second" philosophy, the Korean entertainment sector has completely transformed the export of culture. In light of the geopolitical difficulties with North Korea, the Korean government recognized the potential of young fandom and used pop celebrities as a tool for influence and national unification. Recently, the Korean film "Parasite" directed by Bong Joon-ho, which tackled issues of class dynamics and inequality in general, made history by being the first foreign language film to win the Oscar for Best Picture. Subsequently, the Netflix original series "Squid Game" became the most watched non-English program on the platform after receiving widespread praise for its creative take on late-stage capitalism. Korea's remarkable climb

from post-war poverty to manufacturing and technical success, despite economic setbacks like the 1997 financial crisis, is reflected in this growth in global Korean cultural power (Adams, 2022).

Media convergence shapes the preservation of cultural practices and identities in the digital era. In other words, cultural sustainability is threatened by media convergence because of its tendency to spread homogeneous media content and erode local cultural traditions (Castells, 2009). One issue linked to the concentration of media corporations and the dominance of digital platforms is cultural homogeneity, which is the marginalization or suppression of diverse cultural manifestations (H. Jenkins, 2006). Traditional linguistic and cultural practices may quickly disappear as a result of the expansion of digital media, particularly among younger generations who are more exposed to international media (Giddens, 1991).

The research results showed that contemporary media environments give rise to a variety of cultural phenomena. These processes are identified as the repurposing of cultural narratives through digital storytelling platforms, the adaption of conventional cultural practices in digital spaces, and the formation of new cultural identities enabled by online communities (Burgess & Green, 2018). The term "participatory culture" describes a setting in which people actively participate in the production and distribution of media in addition to consuming it. This tendency is best shown by the platform YouTube, which allows users from a wide range of backgrounds to create and distribute their own videos, which can include anything from song covers and political commentary to vlogs and tutorials. YouTube has made it possible for underrepresented voices to be heard and for alternate viewpoints to emerge, democratizing the process of producing and distributing media. In addition to cultivating specialized interests and new forms of cultural identity and belonging, user communities and subcultures play a significant role in influencing the platform's content ecosystem. As a result, traditional ideas of authorship, competence, and gatekeeping are being challenged by the growth of user-generated material, which calls for a re-evaluation of long-standing media practices and policies.

Additionally, the study shed light on the ways that media diversity and expansion affect cultural sustainability, with certain cultural traditions struggling to survive or even become commodities in the face of influences from around the world (Hesmondhalgh, 2018). The cultural industries, which include fields like publishing, music, film, and television, are important forces behind identity development and cultural transformation in addition to being significant economic players. The amplification of media channels and the worldwide dissemination of cultural exchanges bear significant consequences for the conservation and dissemination of customary cultural customs and beliefs.

Global media circulation often leads to the hybridization and commodification of cultural products, which involves the blending and packaging of various cultural traditions for mass consumption. The quest of commercial success may dilute or misrepresent indigenous cultures, endangering their integrity and authenticity. However, this can also foster cross-cultural exchange and creativity.

Moreover, the inherent imbalance of power in the cultural industries, wherein powerful entities in the global North frequently set the rules for the creation and distribution of culture. Stereotypes and inequality in the media can be sustained by this asymmetry, which also has the potential to marginalize voices from the Global South. Thus, it is necessary to develop strategies to lessen the detrimental effects of media diversity and growth on cultural sustainability. Some of these strategies include programs that enable underrepresented groups to engage in media production and representation and initiatives that support cultural exchange on more equitable grounds. By developing spaces for cultural interchange and

co-creation, it is feasible to harness the potential of media variety to enhance cultural traditions and identities rather than undermine them. One possible way to accomplish this would be to encourage communication and cooperation between various cultural stakeholders, such as media creators, legislators, and grassroots groups.

However, despite the challenges, media convergence offers opportunities to promote cultural resilience and continuity. One strategy is to preserve and disseminate traditional cultural knowledge and practices through the use of digital technologies (Lagerkvist, 2018). Digital archives, online repositories, and multimedia platforms can be utilized to share and preserve cultural history, ensuring that it is accessible to future generations. By community-based media initiatives and participatory media production, poor communities can also be enabled to celebrate and promote their cultural identities (Bruns, 2016).

The media serves as a storehouse for cultural history and historical memory, making it a vital tool for maintaining and promoting cultural identities and practices (Hjarvard, 2013). To put it another way, the media preserves collective memory by documenting and transmitting to future generations the lived experiences and cultural legacies of various groups. Cultural tales, customs, and rituals are captured, preserved, and disseminated to audiences worldwide via a variety of media, including film, television, literature, and digital platforms.

Similarly, through storytelling, music, painting, and other kinds of cultural expression, media platforms facilitate the transmission and preservation of cultural knowledge and values (Holmes, 2014). Media platforms—from social media networks to digital streaming services and traditional broadcasting channels—help preserve and spread cultural heritage and facilitating enhanced accessibility and interaction with cultural knowledge and values for audiences worldwide.

The media has the potential to enhance cross-cultural communication and increase awareness of diverse cultural perspectives by promoting global discourse and understanding (Kraidy, 2006). The media can encourage cross-cultural empathy and understanding, dispel misconceptions, and foster encounters between people from different cultural backgrounds through news reporting, documentaries, and cultural programs. A more inclusive and integrated global community where people are exposed to a rich tapestry of cultural viewpoints and experiences can be fostered by the media by giving platforms to different voices and representation. Furthermore, direct connection and cooperation between people from various cultural backgrounds can be facilitated by media technologies like the internet and social media, which have the ability to transcend geographic barriers. Through these strategies, the media may significantly contribute to the development of intercultural communication, the encouragement of respect for one another, and the construction of understanding bridges in a global community that is becoming more interconnected.

In order to empower marginalized groups and challenge injustices within the media domain, communication rights are based on the fundamental principles of freedom of expression, access to information, and participation in public discourse (Cammaerts & Carpentier, 2006). Public policy and regulation that protect people's rights to access and engage with a variety of media platforms are promoted by the media as a public good. We can encourage media pluralism and cultural variety in the media environment by organizing communities and supporting social change initiatives like grassroots movements and civil society groups. This entails combating prejudice and discriminatory behaviours in media content, resolving concerns of media ownership concentration, and advancing media literacy and

digital inclusion. Culture pluralism and cultural diversity in the media can be fostered by organizing communities and supporting social change initiatives like civil society groups and grassroots movements. This entails tackling concerns about the concentration of media ownership, encouraging media literacy and digital inclusion, and combating prejudice and discriminatory practices in media. In order to build a media environment that is more inclusive, representative, and powerful and that accurately reflects the depth and breadth of human culture, stakeholders can collaborate by emphasizing communication rights and pushing for policies that support equity and diversity.

Further, media convergence can be a driving force behind cultural continuity by providing platforms for underrepresented groups to claim their cultural identities and by preserving and disseminating traditional cultural knowledge in the digital era (Dwyer, 2010). Giving marginalized communities a platform for self-representation and cultural expression is one way that media convergence promotes cultural continuity. People from marginalized communities can challenge prevailing narratives and regain control over how their culture is portrayed by sharing their experiences, opinions, and customs with a worldwide audience through social media, online forums, and user-generated content platforms. Additionally, media convergence promotes cross-cultural communication and exchange, allowing various communities to interact and work together despite national and cultural barriers. People can co-create new forms of cultural expression that cross traditional boundaries, participate in cross-cultural discussion, and share knowledge and experiences through online networks and collaborative platforms.

CONCLUSION

Through an analysis of the cultural phenomena linked with media convergence, this study has shed light on the relationship between culture and media. Significant findings about the possibilities, challenges, and consumption patterns for cultural sustainability have been made, i.e. the important influence that cultural norms, identities, and beliefs have on people's media consuming decisions and behaviours. Media convergence offers opportunities and worries for the preservation of culture because it can either promote cultural diversity or contribute to cultural uniformity. Encouraging marginalized groups to represent their cultural identities and utilizing digital technology to preserve traditional cultural knowledge are two ways that media convergence might promote cultural continuity.

In addition to being relevant for media and cultural studies practice, the study's findings have multiple implications for future research. The dynamics of media convergence and their implications for cultural sustainability should continue to be studied by academics, with an emphasis on the role that digital technologies play in shaping cultural manifestation and identity building. Media workers ought to endeavour to produce content that promotes intercultural understanding and celebrates diversity in order to create a more inclusive media environment.

Maintaining cultural variety and sustainability in the ever-evolving media landscape is essential to fostering a vibrant and inclusive society. As media channels continue to merge and digital technologies proliferate, it is imperative that numerous cultural expressions and practices be safeguarded and advanced. By appreciating cultural variety and leveraging media convergence to provide marginalized groups a voice, we may create a more equitable and diverse media landscape that captures the breadth and depth of human culture.

Insights on different media consumption practices across cultural groups are included in the research. The work examines the ways in which cultural norms affect power relations and highlights cultural phenomena such as the global appeal of K-pop and the telenovela's vast popularity. In conserving cultural traditions and identities, it explores the opportunities and problems presented by media convergence.

Although the research provides insightful information, it does not provide a thorough explanation of the precise methods used in the studies it references. It also does not go into enough detail on how media portrayals may be biased and how economic factors shape media consumption. Limits on media convergence, such the possibility of homogenization, might be more precisely defined.

Future research may focus on developing methods for evaluating media use in diverse cultural contexts. Gaining a better understanding of how media ownership and economic factors affect consumption and representation may help. A fascinating topic for future study would be examining how emerging technology affect how media convergence affects cultural sustainability.

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