

NEWSROOM TRANSFORMATION AT GARUDA TV IN THE ERA OF MEDIA CONVERGENCE

Ali Zainal Abidin Alaydrus and Rizki Briandana

Faculty of Communication, Universitas Mercu Buana

55223110023@student.mercubuana.ac.id and rizki.briandana@mercubuana.ac.id

Abstract. Media convergence drives television stations to transform their newsrooms, however, this process often gets trapped in shallow convergence that prioritizes multi-platform presence over deep integration. As a born-digital television station in Indonesia, Garuda TV theoretically benefits from the absence of legacy technology burdens and siloed cultures; yet, content repurposing practices reveal a gap between multi-platform claims and operational realities. This study aims to analyze the implementation of Garuda TV's newsroom workflow models and organizational structures regarding convergence practices, while identifying supporting and inhibiting factors. The research employs a constructivist paradigm with a descriptive qualitative approach and a single instrumental case study design. It was conducted within Garuda TV's newsroom and digital division in Jakarta from January to June 2026, involving five informants selected from strategic, managerial, and operational levels. Data were collected through in-depth interviews, non-participant observation, and document analysis, then processed using the Miles, Huberman, and Saldaña interactive analysis model and validated via source and method triangulation. The findings indicate that Garuda TV is in a critical transition phase from Newsroom 2.0 to Newsroom 3.0. Newsroom convergence has matured through centralized planning; newsgathering convergence is intensive but places a heavy workload on journalists; and content convergence remains dominated by repurposing. Key supporting factors include a digital-native workforce and technology investment, while primary obstacles are cultural, technical, and managerial in nature. The study concludes that born-digital status does not guarantee deep convergence, as the real challenges have shifted to the realms of culture and human resource management, thereby enriching the discourse on Schantin's Newsroom Evolution Model within the context of the Indonesian media industry.

Keywords: Newsroom Transformation, Media Convergence, Born-Digital Media, Newsroom Evolution Model

Abstrak. Konvergensi media mendorong stasiun televisi untuk mentransformasikan ruang redaksinya, namun proses ini kerap terjebak dalam konvergensi dangkal yang hanya mengutamakan kehadiran multi-platform tanpa integrasi mendalam. Garuda TV, sebagai stasiun televisi born-digital di Indonesia, secara teoretis diuntungkan oleh ketiadaan beban warisan teknologi dan budaya silo, namun praktik repurposing konten mengindikasikan kesenjangan antara klaim multi-platform dan realitas operasional. Penelitian ini bertujuan menganalisis implementasi model alur kerja dan struktur organisasi redaksi Garuda TV dalam praktik konvergensi, serta mengidentifikasi faktor pendukung dan penghambatnya. Penelitian menggunakan paradigma konstruktivis dengan pendekatan kualitatif deskriptif dan desain studi kasus instrumental tunggal. Penelitian dilaksanakan di ruang redaksi dan divisi digital Garuda TV, Jakarta, pada Januari sampai Juni 2026, dengan lima informan yang dipilih dari level strategis, manajerial, dan operasional. Data dikumpulkan melalui wawancara mendalam, observasi non-partisipan, dan studi dokumentasi, kemudian dianalisis menggunakan model analisis interaktif Miles, Huberman, dan Saldaña, serta diuji keabsahannya melalui triangulasi sumber dan metode. Hasil penelitian menunjukkan Garuda TV berada pada fase transisi kritis dari Newsroom 2.0 menuju Newsroom 3.0. Konvergensi newsroom telah matang melalui sentralisasi perencanaan, konvergensi newsgathering berjalan intensif namun memicu beban kerja jurnalis, sedangkan konvergensi konten masih didominasi repurposing. Faktor pendukung utamanya adalah sumber daya manusia digital-native dan investasi teknologi, sementara hambatan utamanya bersifat kultural, teknis, dan manajerial. Penelitian ini menyimpulkan bahwa status born-digital tidak menjamin konvergensi mendalam, sebab tantangan sesungguhnya bergeser ke ranah kultural dan manajemen sumber daya manusia, sehingga memperkaya diskursus Model Evolusi Ruang Redaksi Schantin dalam konteks industri media Indonesia.

Kata Kunci: transformasi ruang redaksi, konvergensi media, media born-digital, model evolusi newsroom

INTRODUCTION

Media convergence has become a transformative force redefining the global communication industry in the twenty-first century. As a fusion of technology, industry, and media-culture practice, it is not a smooth, linear process; it is better understood as a set of processes that are fractious, fragmented, and protracted, in which industrial, cultural, and political interests collide (Humphreys & Simpson, 2018). This dynamic is driven partly by a neoliberal policy agenda that stresses market efficiency, deregulation, and competition, which often produces shallow convergence, a multi-platform presence pursued as an efficiency strategy rather than the deep convergence that integrates workflow, organizational culture, and content strategy holistically (Humphreys & Simpson, 2018).

This global dynamic has a clear expression in Indonesia, a country undergoing rapid digitalization. A 2024 report from the Indonesian Internet Service Providers Association (APJII) put internet penetration at 79.5 percent, or 221.5 million people (Asosiasi Penyelenggara Jasa Internet Indonesia, 2024). The ecosystem is dominated by mobile access (Asosiasi Penyelenggara Jasa Internet Indonesia, 2024), and its demographic is concentrated among younger users, Generation Z (born 1997–2012) and Millennials (born 1981–1996) together account for more than 65 percent of Indonesian internet users (Asosiasi Penyelenggara Jasa Internet Indonesia, 2024).

This demographic shift has changed media-consumption behavior. Audiences are no longer a passive mass receiving content on a schedule set by broadcasters, the modern digital audience, Generation Z in particular, is active, selective, and goal-oriented (Wibowo & Ayuningtyas, 2024). For Indonesian Gen Z, platforms such as Instagram, TikTok, and YouTube are not only spaces for entertainment and socializing but a primary gateway to news and information (Nadia Afifah & Septi Kuntari, 2025), a pull-based mode of consumption that runs against the logic of traditional television scheduling.

For the television industry, this new reality makes media convergence an existential necessity rather than a strategic option (Rahmadani et al., 2024). The most direct response is newsroom transformation, since the newsroom is the heart of any news organization and must evolve to survive (Aziz, 2022). Dietmar Schantin's framework maps this evolution across three stages: Newsroom 1.0, a multiple-media, siloed model; Newsroom 2.0, a cross-media model; and Newsroom 3.0, a fully integrated model (Schantin, 2023), each reflecting a different level of integration in organizational structure, workflow, journalist roles, culture, and technology.

Table 1. Newsroom Evolution Model, adapted from Schantin (2023)

Dimension	Newsroom 1.0 (Multiple Media)	Newsroom 2.0 (Cross-Media)	Newsroom 3.0 (Integrated)
Structure	Separate units per platform, strong silos	Matrix organization, per-platform editors remain	Fully integrated, one lead per story across platforms
Workflow	Repurposing / cloning of content	Cross-platform coordination, overload risk	Story-centric planning from the outset
Journalist role	Platform specialist	Multi-skilled / multitasking	Story team of specialists (visual, data, audience)
Culture	Strong sectoral ego	Transitional; friction between speed and depth	Collaborative, story-first
Technology	Separate systems per platform	Centralized CMS, separate final production	Fully integrated CMS, planning to publication

Garuda TV offers a distinct and relevant case in this context. Unlike legacy media such as Media Group Network or MNC Group, which must undergo a difficult technological and cultural migration often driven by financial and human-resource efficiency pressure (Rahmadani et al., 2024; Humphreys & Simpson, 2018), Garuda TV was born in the digital era. In theory, this born-digital status should be an inherent advantage: no analog infrastructure to dismantle, no entrenched siloed work culture, and an organization that can be designed from the outset to be convergent (Vara-Miguel, 2020). Garuda TV positions itself explicitly as a multi-platform media entity with a presence in digital terrestrial

broadcasting, YouTube, Instagram, and TikTok, and an organizational structure that includes a “Head of Digital” position (Garuda TV, n.d.).

Yet a multi-platform presence does not automatically indicate mature, effective convergence at the operational level. An initial review of Garuda TV's content practice shows a pattern of repurposing, or “cloning,” where broadcast material is re-uploaded to digital platforms with little or no adjustment (Humphreys & Simpson, 2018), a pattern closer to Newsroom 1.0 or an early Newsroom 2.0 than to a fully integrated, platform-native Newsroom 3.0. This gap between the strategic claim of multi-platform status and the observed operational reality is the starting point and justification for this study, which analyzes how deep Garuda TV's newsroom transformation actually runs, and whether its operation still reflects a transition stage driven more by efficiency demands than by an audience-centered strategic vision.

Most empirical studies on media convergence in Indonesia focus on legacy media adapting to the digital era (Dhiya, 2020; Mardhiyyah, 2023; Putri, 2022; Rahmadani et al., 2024), consistently pointing to economic pressure, such as declining advertising and circulation revenue, as the main driver of convergence decisions (Lizetha & Prawadika, 2021; Mardhiyyah, 2023; Rahmadani et al., 2024). Reported outcomes vary widely, from local media that reach full integration such as Lahat Pos Group (Sari, 2022), to regional media in a transitional cross-media stage such as Solopos (Putri, 2022), to a large national outlet, Tempo, that retreated from an integrated model because of workload and cultural-adaptation problems (Dhiya, 2020). Human-resource and organizational-culture dimensions consistently emerge as the most significant challenge, with “sectoral ego” and “culture shock” cited as the primary barriers to successful integration (Rahmadani et al., 2024). A further recurring pattern is “shallow” or “half-hearted” convergence, in which media adopt content from new platforms reactively for short-term gain without a holistic content strategy, as observed at tvOne (Lizetha & Prawadika, 2021). To date, no in-depth study has specifically examined the newsroom-transformation strategy and reality of an Indonesian born-digital broadcaster, an organization theoretically unburdened by outdated analog infrastructure, rigid workflows, or a decades-old silo culture (Humphreys & Simpson, 2018). This is the gap the Garuda TV case is positioned to address.

Henry Jenkins' (2006) Media Convergence Theory serves as the grand theory for this study. Jenkins defines convergence not merely as a technological shift but as a multidimensional process spanning the flow of content across platforms, cooperation among media industries, and the migratory behavior of audiences who now seek entertainment and information from multiple sources (Jenkins, 2006), across five dimensions: technological, economic, social/organic, cultural, and global convergence. Schantin's (2023) Newsroom Evolution Model provides the operational analytical framework for mapping the maturity of Garuda TV's newsroom, while the three journalistic convergence models of Grant and Wilkinson (2009), newsroom convergence, newsgathering convergence, and content convergence, provide the meso-level lens for assessing implementation. Building on this framework, the study addresses two research questions: how is Garuda TV's newsroom transformation implemented across the journalistic workflow, from planning through production to distribution, in multiplatform news practice; and what factors support and inhibit the transformation toward a more integrated model.

METHOD

This study is grounded in the constructivist paradigm, which treats reality not as a single, objective, externally measurable entity but as a social construction shaped through interaction and interpretation (Creswell & Poth, 2018). Knowledge and truth, in this view, are dynamic, plural, and subjectively constructed from locally and socially situated experience (Lincoln & Guba, 1985), and the researcher is treated as a participant who interacts with the people studied rather than a detached, objective observer (Patton, 2002). This paradigm fits a phenomenon, media convergence, that is itself not a single objective entity but a set of processes that are fractious, fragmented, and protracted, shaped differently by different actors inside a media organization (Humphreys & Simpson, 2018). The constructivist lens is used here to explore how a senior editorial leader, a mid-level manager, and a field journalist each construct the meaning of “convergence strategy” and “integration” within their own position and pressures.

A qualitative approach was chosen because it produces descriptive data, written and spoken words and observable behavior, that lets the researcher explore the subjective meanings people build

from experience (Creswell, 2017; Patton, 2002). Within that approach, the study uses a descriptive type, aimed at producing a complete, accurate, and in-depth picture of a phenomenon in its natural context (Lindlof & Taylor, 2011), oriented toward a thick description that goes beyond a “thin” report of behavior to capture context, intent, and social meaning (Denzin, 2001; Geertz, 1973). This carries four working characteristics: a naturalistic setting, data collected directly inside the Garuda TV newsroom rather than a controlled setting (Lincoln & Guba, 1985; Rahmadani et al., 2024); the researcher as the key instrument for data collection and interpretation (Patton, 2002); an inductive process moving from specific field data toward pattern, theme, and conceptual finding (Creswell, 2017; Rahmadani et al., 2024); and a meaning-oriented focus on how participants interpret their experience (Creswell, 2017; Rahmadani et al., 2024).

The case study strategy (Yin, 2018) was selected for its fit with “how” and “why” questions about a contemporary phenomenon in a real-life context where the boundary between phenomenon and context is not clear-cut. The design is a single instrumental case study (Stake, 1995): Garuda TV is not chosen for its intrinsic uniqueness alone but as an instrument for understanding the larger issue of digital transformation and newsroom adaptation among born-digital broadcasters in Indonesia. The study seeks analytic rather than statistical generalization (Yin, 2018): findings are not meant to generalize to every Indonesian television station, but to test, extend, or build theoretical propositions that other researchers can transfer analytically to comparable contexts, supported by thick description (Lincoln & Guba, 1985). The case is bounded as follows. The unit of analysis is the strategy and practice of newsroom transformation at Garuda TV in the era of media convergence. The case is bounded to the period January–June 2026, centered on the newsroom and digital division of Garuda TV in Jakarta, and focused on the planning, production, distribution, and evaluation of news content across the television broadcast platform and the main digital platforms, YouTube, Instagram, and TikTok, together with the interaction and workflow among the teams involved.

Informants were selected through purposive sampling (Patton, 2002), based on their competence, experience, and direct involvement with the case rather than statistical representativeness, using three criteria: holding a strategic or operational role directly tied to convergence strategy and practice at Garuda TV; active involvement in the planning, production, distribution, or evaluation of news content across television and digital platforms; and voluntary willingness to take part in an in-depth interview. Five informants were selected to represent three levels of the organization.

Table 2. Informant profile

Name	Position	Level	Role in the study
Forestya Sartika	Deputy Editor-in-Chief	Strategic	Convergence-vision formulator; editorial oversight
Arie Jayusman	Producer	Managerial	Policy implementer; daily coverage command
Riad Nur Hikmah	Video Journalist	Operational	Newsgathering executor; field multitasking reality
Rosidin	Head of Digital	Strategic / Managerial	Digital distribution strategy; TV–digital bridge
Mu’arif Ramadhan	Video Editor, Digital Team	Operational	Digital content production; repurposing-practice reality

Primary data were collected through two techniques. In-depth, semi-structured interviews, guided by a flexible protocol of core topics and questions with room for spontaneous probing (Creswell, 2017), served as the central method for exploring informants' perspectives, experience, and reasoning. Non-participant observation was used to observe editorial-meeting dynamics, digital-division workflow, interaction between the television and social-media teams, and technology use such as the Content Management System, allowing the researcher to verify what is reported against what actually happens (Creswell, 2017). Secondary data were drawn from document study (Creswell, 2017): internal documents such as editorial guidelines and organizational structure where accessible; media content, the archive of the flagship bulletin “Laporan 8” and the official YouTube, Instagram, and TikTok channels,

to assess whether content is repurposed or platform-native; and public documents, press releases and the company website (Garuda TV, n.d.), to provide external context.

Data analysis followed the interactive model of Miles, Huberman, and Saldaña (2020), an iterative process running throughout data collection rather than only after it, comprising three concurrent activities. Data reduction involved coding, moving from open coding of basic concepts to focused coding that develops broader categories linked to the theoretical framework; for example, an informant's statement about "re-uploading a TV broadcast to YouTube" was coded "Repurposing Practice," placed under the category "Content Strategy," and linked to the "Newsroom 1.0" concept, alongside analytic memos recording emerging ideas and relationships among codes. Data display organized the reduced data into matrices comparing strategic, managerial, and operational perspectives on key challenges, flowcharts mapping the news-production process from planning to multiplatform distribution, and conceptual networks linking themes such as efficiency pressure, organizational culture, and platform-native content strategy. Conclusion drawing and verification involved revisiting the data to check that conclusions were evidence-based, searching for negative cases, and triangulating conclusions against data from different sources and methods.

Data trustworthiness rested on triangulation (Creswell & Poth, 2018): source triangulation, cross-checking data from interviews with leaders, journalists, meeting observation, and SOP documents, and method triangulation, comparing what informants reported in interviews against what was observed in the field. Within the constructivist frame, triangulation aimed not only to find agreement but also to capture complementarity and divergence; a contradiction between formal policy and informal practice was treated as a meaningful finding about organizational complexity rather than a data failure (Farquhar et al., 2020).

RESULT AND DISCUSSION

Case context: Garuda TV. Garuda TV is a national private television network in Indonesia, operating under PT Bama Berita Sarana Televisi and based in Central Jakarta. The station traces its origin to April 2018, when it began trial broadcasting on the Palapa D satellite under the name Digdaya TV, officially launching on 23 August 2018. On 10 November 2021 the station rebranded as Garuda TV, shifting its programming toward education and national-unity content. A further expansion on 5 August 2023 moved the station from satellite and streaming distribution into digital terrestrial broadcasting (DVB-T2), achieved partly through the acquisition of a local Banten station and the BBS TV network. At the time of this research, Garuda TV reached 120 broadcast areas across Indonesia and distributed content through its website, YouTube, WhatsApp Channel, Instagram, Facebook, X, and TikTok, alongside flagship programs such as *Laporan 8*, *Indonesia Kita*, *Sport 8*, and *Dialog Penting*.

Corporately, the President Director oversees the Finance, Human Resources, and Legal departments; the Editor-in-Chief leads the News Department; the Operations Director oversees Production, Programming, Technical, and regional Network departments; the Business Development Director oversees commercial development and the Digital Department; and the Institutional Director oversees Corporate Secretary and Government Relations. This division places news production, broadcast infrastructure, and digital distribution under three separate command lines, a structural boundary that becomes the central arena of the convergence dynamics analyzed below.

From platform orientation to a convergent mindset. The first finding concerns the conceptual foundation of Garuda TV's transformation. At the strategic level, convergence is defined less as a matter of technology procurement than as a shift in professional identity. Deputy Editor-in-Chief Forestya Sartika explained:

"For me personally, ideal convergence is not just putting the TV people and the digital people in one room. The ideal vision is a shared way of thinking. When a story breaks, the newsroom should no longer think, this is for TV at six in the evening, but instead ask, what is the best way to tell this story? Maybe breaking news on X, a live report on TV, then a vertical explainer on TikTok. The ideal is for our journalists to become platform-agnostic storytellers, no longer boxing themselves in as TV journalists or online journalists."

She added that technology alone is insufficient:

“This is the pain point for many media companies. Buying the newest camera or Mobile Journalism equipment is easy ... but changing a human mindset is difficult beyond measure. Advanced equipment in the hands of a journalist with a conventional mindset only produces old-style TV news with a sharper picture.”

This strategic vision, however, meets a more contested reality at the managerial and operational levels. Head of Digital Rosidin described a persistent TV-centric culture rooted in the station's economic structure:

“The most dominant factor, in my view, is the combination of a still deeply rooted TV-centric mindset and limited resources, time, and manpower. In this industry, we have to be realistic that the biggest revenue and advertising still comes from conventional TV broadcasts. The result is that management's top priority is always TV. In the end, because of the rush to air and the deadline pressure, our digital content often ends up compromising, going back to simply cutting the TV broadcast, cut to cut.”

The gap between Forestya's and Rosidin's accounts indicates that Garuda TV is in an unfinished paradigmatic transition, with an ongoing, unsettled negotiation between the demand for multiplatform thinking and a political-economic structure that still privileges television.

Reconstructing the workflow toward multiplatform production. The paradigm shift has a direct counterpart in newsroom workflow. Forestya described a reconstructed planning stage centered on a unified morning budgeting meeting:

“We used to double up a lot, the TV team covering something, the digital team covering the same thing. Wasteful! Now, at the morning budgeting meeting, we plan the issues together. When a reporter is assigned to, say, a hearing at the Constitutional Court, the assignment is already broken down. Execution is single-door, but distribution is mapped out from the start.”

Producer Arie Jayusman emphasized the importance of a single chain of command:

“The key is the morning budgeting meeting ... so field staff, journalists, do not get confused by two different instructions; the main command stays with the Coordinator of Coverage, Korlip. So the journalist in the field already has a clear checklist.”

Head of Digital Rosidin confirmed that the digital division is now involved from the planning stage:

“Digital used to be like a dumping ground for TV content after it aired. Now I push the digital team to join the morning editorial meeting ... so we are already staking a claim from the planning stage.”

Operational accounts complicate this picture. Video Editor Mu'arif Ramadhan described frequent miscommunication:

“In theory, convergence means one set of material for every platform. But in practice there is often miscommunication ... sometimes the TV producer needs that material exclusively for the six o'clock program, while the digital team wants to publish it at four because the momentum on X is high right now. This tug-of-war over priority is what happens most often.”

Arie Jayusman likewise acknowledged that, even where infrastructure exists, the workflow remains overlapping:

“Sometimes the infrastructure is already there, but the workflow is still tangled. Journalists need a clear boundary for when one person can handle a story alone, and when a separate team needs to be sent.”

A sharper tension surfaced between the strategic-level claim of single-door execution and accounts from managerial and operational digital staff. Mu'arif Ramadhan openly described the tug-of-war over exclusivity between the TV producer and the digital team, and Rosidin recounted a concrete incident in which a field journalist grew frustrated at being repeatedly contacted by a digital producer demanding a short video while simultaneously preparing live-report equipment for television. This divergence indicates that the morning meeting's synchronization frequently breaks down once it reaches actual field implementation, a departmental habit of competing for the same journalist's effort to meet separate platform KPIs that persists beneath the surface of formal planning.

Evolution of the journalist's role. Workflow integration carries direct consequences for the newsroom's central actor. Video Journalist Riad Nur Hikmah described how his routine has changed:

"In the field before, we probably just focused on the camera crew getting landscape footage for TV. Now, while waiting for a source or standing by, my hands are already busy holding a smartphone to get vertical footage stock ... During a doorstep or interview, my mindset has to split in two. I need a long, comprehensive statement for the TV news package, but I also have to fish for a short, 15-to-30-second statement that works for social media."

He described the psychological cost:

"The tools are certainly more advanced. But personally? As a human being, this drains energy and focus. The pace becomes very fast and breathless. The heaviest burden is not physically carrying heavy gear, but the mental load."

Producer Arie Jayusman confirmed widespread burnout:

"Honestly, on a human level, many of our journalists experience burnout. Being multitasking is exhausting. In one location, they have to make sure the landscape shot for TV is composed well, record portrait footage for social media, write the script, and sometimes do a live report too."

Video Editor Mu'arif Ramadhan added that the resulting divided attention lowers digital output quality:

"Sometimes management has not provided a dedicated digital field crew, so we still rely on the TV journalist to also handle digital tasks. The result is that their focus is split and the digital-specific material ends up less than optimal."

Together these accounts show that convergence elevates the journalist's role at the managerial level, celebrated as a multi-skilled, platform-agnostic storyteller, while at the field level it produces a cognitive and physical exploitation rooted in the absence of a dedicated digital newsgathering team.

Negotiating journalistic quality between digital speed and television accuracy. Implementing convergence surfaces a value conflict between the speed that digital demands and the verification and depth that television demands. Forestya described a layering strategy to manage this tension:

"I hold to one principle, better five minutes late but accurate, than fast but having to issue a correction the next day. Social media is where we play with timing ... but TV and in-depth articles are the place for why and how. We manage this pull through a layering system. On social media we post initial information with a disclaimer ... then we direct the audience to watch the full report on TV. The ethics of verification still comes first."

Producer Arie Jayusman described the working compromise during breaking news:

"When there is breaking news, digital is allowed to win. The journalist throws out initial information ... for quick publication on the web or social media. But for the TV bulletin, I insist our broadcast has to be comprehensive. We only air once the cause is clear and there is an official statement."

When the same strategy reaches the individual in the field, the account changes. Riad Nur Hikmah said:

“Because the demand is speed for digital and depth for TV, sometimes journalistic quality ends up the casualty. A concrete example, because I have to rush to send the news, my time to reflect, do deep verification, or find a sharper angle for the TV package gets cut short. We become like a content factory demanded to deliver, deliver, and deliver before the issue goes stale within hours.”

Arie Jayusman echoed the same effect on depth:

“Because a journalist's focus is split to meet the quantity demanded across platforms, their time to pursue critical questions, chase a second source, cover both sides, or do deep observation is often taken up by the pressure to submit material immediately.”

Convergence at Garuda TV thus produces a paradox: it expands the quantity and speed of news distribution while, at the same time, straining the depth of journalistic work when the layering strategy is executed by the same individual without a supporting team.

Organizational capacity: supporting and inhibiting factors. Garuda TV's transformation capacity rests on two identified strengths. Forestya cited a digital-native workforce:

“Our strongest support is our young journalists, Gen Z and Millennials who are already digital-native. They do not need to be taught how to use social media; their convergence instinct already runs naturally.”

She also credited top-management investment in a centralized Cloud Media Asset Management system that makes cross-division file sharing smoother.

Three interlinked barriers were also identified. On the cultural dimension, Forestya pointed to the difficulty of changing habits among senior journalists trained in linear television, while Rosidin reiterated that advertising revenue still concentrated in conventional TV keeps television as management's top priority. On the technical dimension, Mu'arif Ramadhan described bandwidth and asset-management problems:

“The technical factor is data transfer speed and the server. This is the main enemy. Sometimes a reporter in a remote area gets a good moment, but the signal is terrible ... the footage gets compressed through WhatsApp, and by the time it reaches the digital editor's desk, the picture is broken. Then there's asset management. Sometimes field files are named carelessly, like IMG_0991.mp4, with no clear metadata.”

On the managerial dimension, Arie Jayusman pointed to the absence of a formal boundary on workload:

“The biggest operational obstacle is the mental and technical bandwidth of journalists being squeezed dry without a genuinely integrated toolset ... What is most needed right now is a realistic Convergence Standard Operating Procedure that takes the side of the people, that defines clearly when one journalist can handle a story alone and when a separate team is needed.”

Table 3 summarizes how these findings map onto the three journalistic convergence models of Grant and Wilkinson (2009). Newsroom convergence, the unification of planning through the morning budgeting meeting and single-command structure via the Coordinator of Coverage, has reached a fairly mature stage, close to Newsroom 3.0. Newsgathering convergence, the multitasking demanded of field journalists producing both landscape and vertical footage in one assignment, is implemented intensively but corresponds to Newsroom 2.0 because of the accompanying workload strain. Content convergence, the actual repackaging of material for each platform, remains the weakest dimension: still dominated by repurposing on YouTube, with only partial platform-native production for Instagram Reels and TikTok, placing it between Newsroom 1.0 and 2.0.

Table 3. Maturity of the three journalistic convergence models (Grant & Wilkinson, 2009) at Garuda TV

Convergence model	Finding at Garuda TV	Maturity level
Newsroom Coverage	Unified morning meeting; single command through the Coordinator of Near Newsroom 3.0, fairly mature	
Newsgathering	Intensive multitasking; landscape and vertical formats produced in one assignment	Newsroom 2.0, intensive, high workload
Content-Dominated Reels/TikTok	by repurposing on YouTube; only partial platform-native production on Newsroom 1.0 moving to 2.0, weakest link	

Discussion: positioning Garuda TV within the Newsroom Evolution Model. Read through Schantin's (2023) framework, Garuda TV sits in a critical transition, moving out of Newsroom 2.0 (Cross-Media), where reporters remain platform-separated despite some collaboration, toward Newsroom 3.0 (Media-Integrated). The unified morning meeting and centralized command through the Coordinator of Coverage are concrete markers of movement toward the integrated model, but the transition is not yet settled: sectoral ego and a TV-centric work culture continue to constrain organic integration between the broadcast and digital divisions. The uneven maturity across Grant and Wilkinson's three models, near-mature newsroom convergence, intensive but workload-heavy newsgathering convergence, and weak content convergence, nuances Schantin's linear staging: progression toward an integrated newsroom does not move in lockstep across all dimensions at once.

This finding also speaks to Jenkins' (2006) claim that convergence is fundamentally a cultural shift rather than a technological event. Garuda TV's strategic vision, that digital awareness matters more than equipment, reflects that claim directly, yet the persistence of TV-centric habits at the operational level shows how far cultural change lags behind stated vision.

Implications. Theoretically, this study shows that born-digital status does not guarantee deep convergence, since Garuda TV's structural advantage, the absence of legacy infrastructure, does not extend to culture and human-resource management, where the organization faces obstacles similar to those documented in legacy media (Rahmadani et al., 2024). This adds nuance to Schantin's Newsroom Evolution Model within the Indonesian born-digital broadcasting context, suggesting that the transition from Newsroom 2.0 to 3.0 is a negotiated process shaped by cultural resistance and the cognitive limits of the actors involved, not a purely technology-driven trajectory.

Practically, the findings point toward a need for a human-resource-oriented Convergence SOP defining when a single journalist can cover a story alone and when a separate television and digital team should be deployed, particularly for investigative reporting or large-scale breaking news; a desk-based backup system in which an editor converts raw field material into platform-native digital content, reducing the burden on field journalists to handle end-to-end digital production; and continued training in digital storytelling and stress management to offset the psychological cost of multitasking.

CONCLUSION

This study set out to analyze the newsroom transformation of Garuda TV in the era of media convergence, using the station's born-digital status as a point of departure for testing whether the absence of legacy baggage translates into deep convergence.

On the question of how the transformation is implemented in the journalistic workflow, the study concludes that Garuda TV is in a critical transition from Newsroom 2.0 (Cross-Media) toward Newsroom 3.0 (Media-Integrated). Read through Grant and Wilkinson's (2009) three convergence models, the achievement is uneven: newsroom convergence has matured through the unified morning planning meeting and centralized command; newsgathering convergence runs intensively, with field journalists adapting to multitasking across landscape and vertical formats within a single assignment; but content convergence remains the weakest link, still leaning heavily on repurposing rather than consistent platform-native storytelling, particularly on YouTube.

On the question of supporting and inhibiting factors, the main support is a digital-native young workforce combined with management's investment in a centralized Cloud Media Asset Management system, both of which ease cross-division material exchange. The obstacles cluster into three connected

dimensions: culturally, a still-dominant TV-centric mindset among senior journalists and a revenue structure that keeps conventional television as the top management priority; technically, limited data-transfer bandwidth in the field and an unorganized digital-asset management system; and managerially, the absence of an explicit Convergence Standard Operating Procedure governing journalist workload, which produces one-man-show conditions that risk both journalistic quality and burnout.

Overall, the study concludes that Garuda TV's born-digital status does not, by itself, exempt it from the trap of shallow convergence experienced by legacy media. The absence of legacy technology gives the station a structural advantage at the planning stage, but the real challenge has shifted to the cultural and human-resource domain. This finding adds to the discourse on Schantin's Newsroom Evolution Model by showing that the transition from Newsroom 2.0 to Newsroom 3.0 is not a linear trajectory determined solely by technology availability, but a negotiated process shaped by cultural resistance and the cognitive limits of the journalists carrying it out.

Future research could deepen the analysis of the economic-convergence dimension in Jenkins' framework, given the indication here that advertising-revenue structure inhibits digital transformation, through financial or political-economic data not explored in this study; conduct comparative case studies across other born-digital media in Indonesia to test the generalizability of the born-digital paradox; and strengthen data triangulation with more explicit field-observation evidence alongside interview data. On the practical side, Garuda TV's management is encouraged to formulate an HR-oriented Convergence SOP that clarifies when a single journalist versus a separate team should be assigned, particularly for investigative and large-scale breaking-news coverage; strengthen a desk-based backup system in which digital editors convert raw field material into platform-native content so that field journalists can focus on primary coverage; and continue expanding digital-storytelling and stress-management training for journalists facing sustained multitasking pressure.

REFERENCES

- Asosiasi Penyelenggara Jasa Internet Indonesia. (2024). APJII. <https://apjii.or.id/berita/d/apjii-jumlah-pengguna-internet-indonesia-tembus-221-juta-orang>
- Aziz, A. Abd. (2022). Transformasi Praktik Ruang Redaksi Media Alkhairaat Online Palu. *Kinesik*, 9(1), 109–120. <https://doi.org/10.22487/ejk.v9i1.276>
- Creswell, J. W. (2017). *Research Design. Qualitative, Quantitative, and Mixed Methods Approaches* (5th edition (international student edition)). SAGE Publications.
- Creswell, J. W., & Poth, C. N. (2018). *Qualitative Inquiry and Research Design* (Fourth edition). SAGE.
- Denzin, N. K. (2001). *Interpretive Interactionism* (2. ed). Sage Publications.
- Dhiya, N. (2020). Implikasi Konvergensi Media Terhadap Kompetensi Reporter Tempo.co. *KOMUNIKA*, 7(1), 25–31. <https://doi.org/10.22236/komunika.v7i1.5563>
- Farquhar, J., Michels, N., & Robson, J. (2020). Triangulation in Industrial Qualitative Case Study Research: Widening the Scope. *Industrial Marketing Management*, 87, 160–170. <https://doi.org/10.1016/j.indmarman.2020.02.001>
- Garuda TV. (n.d.). Retrieved August 11, 2026, from <https://garuda.tv/tentang-kami/>
- Geertz, C. (1973). *The Interpretation of Cultures: Selected Essays*. Basic Books.
- Grant, A. E., & Wilkinson, J. (2009). *Understanding Media Convergence: The State of the Field*. Oxford University Press. <https://books.google.co.id/books?id=VU4hAQAAMAAJ>
- Humphreys, P., & Simpson, S. (2018). *Regulation, Governance and Convergence in the Media*. Edward Elgar Publishing. <https://doi.org/10.4337/9781781008997>
- Jenkins, H. (2006). *Convergence Culture: Where Old and New Media Collide*. New York University Press.
- Lincoln, Y. S., & Guba, E. G. (1985). *Naturalistic Inquiry* (Nachdr.). Sage.
- Lindlof, T. R., & Taylor, B. C. (2011). *Qualitative Communication Research Methods* (3. ed). Sage.
- Lizetha, V., & Prawadika, A. (2021). Konvergensi Setengah Hati: Invasi Konten Media Sosial Dalam Program Berita Televisi Di TVOne. *Jurnal Media dan Komunikasi*, 2(1), 15. <https://doi.org/10.20473/medkom.v2i1.29350>
- Mardhiyyah, M. (2023). Konvergensi Media (analisis Transformasi Media Konvensional Dalam Perspektif Ekonomi Kritis). 15(2).
- Miles, M. B., Huberman, A. M., & Saldaña, J. (2020). *Qualitative Data Analysis: A Methods*

- Sourcebook (Fourth edition). SAGE.
- Nadia Afifah & Septi Kuntari. (2025). Peran Media Sosial Dalam Pembentukan Identitas Sosial Gen Z Di Aplikasi TikTok Dan Instagram. *PESHUM : Jurnal Pendidikan, Sosial Dan Humaniora*, 4(3), 4409–4415. <https://doi.org/10.56799/peshum.v4i3.8367>
- Patton, M. Q. (2002). *Qualitative Research and Evaluation Methods* (3 ed). Sage Publications.
- Putri, R. E. W. (2022). Application of Newsroom Convergence in Regional Media Solopos Newsroom. *Jurnal Komunikasi dan Media*, 3(1), 29–42. <https://doi.org/10.24167/jkm.v3i1.5346>
- Rahmadani, R., Briandana, R., Marta, R. F., & Sofian, M. R. M. (2024). News Convergence Strategy For Human Resources Effectiveness: A Media Group Network Case Study. *Nyimak: Journal of Communication*, 8(1), Article 1. <https://doi.org/10.31000/nyimak.v8i1.9015>
- Sari, F. (2022). Konvergensi Dan Manajemen SDM Media Lokal. *Jurnal Komunikasi*, 16(2), 239–252. <https://doi.org/10.20885/komunikasi.vol16.iss2.art9>
- Schantin, D. (2023, December 7). Adapting to the Digital Age: How Newsrooms Have Transformed in 30 Years. *IFMS Media*. <https://www.ifms-ltd.com/adapting-to-the-digital-age-how-newsrooms-have-transformed-in-30-years/>
- Stake, R. E. (1995). *The Art of Case Study Research*. Sage Publications.
- Vara-Miguel, A. (2020). Cross-National Similarities and Differences Between Legacy and Digital-Born News Media Audiences. *Media and Communication*, 8(2), 16–27. <https://doi.org/10.17645/mac.v8i2.2733>
- Wibowo, W., & Ayuningtyas, F. (2024). Generasi Z Sebagai Konsumen Masa Depan: Karakteristik, Preferensi, Dan Tantangan Baru. *Buana Komunikasi (Jurnal Penelitian dan Studi Ilmu Komunikasi)*, 5(2), 90–99. <https://doi.org/10.32897/buanakomunikasi.2024.5.2.3937>
- Yin, R. K. (2018). *Case Study Research and Applications: Design and Methods* (Sixth edition). SAGE.