

Media Convergence Strategy of Radio Republik Indonesia Yogyakarta in Reaching Generation Z

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ABSTRACT

Keywords

Media Convergence; Public Radio;
Generation Z; Digital Media; RRI
Yogyakarta

The rapid development of digital technology has significantly transformed media consumption patterns, particularly among Generation Z, who increasingly access information through various digital platforms. This shift requires public broadcasting institutions to adapt in order to remain relevant and capable of reaching younger audiences. This study aims to analyze the media convergence strategy implemented by Radio Republik Indonesia Yogyakarta in reaching Generation Z. The research employs a qualitative approach using a case study method, with data collected through interviews and document analysis. The analytical framework of this study is based on the media convergence theory proposed by Henry Jenkins. The findings indicate that RRI Yogyakarta integrates traditional radio broadcasting with several digital platforms, including RRI Digital, YouTube, TikTok, and Instagram, in order to expand its reach among younger audiences and adapt to changing media consumption patterns. However, the implementation of this strategy still faces several challenges, particularly the dominance of social media algorithms in determining content distribution and visibility.

1. Introduction

The development of digital technology has brought a major transformation in modern society's life, especially in the aspect of communication and social interaction. Advances in information and communication technology not only provide ease in accessing and disseminating information, but also fundamentally change communication patterns that were previously linear into more interactive and participatory ones. Today, society is highly dependent on digital technology such as the internet, social media, and gadgets in carrying out daily activities. This condition makes modern society often referred to as a digital society or information society, characterized by a high orientation toward the production, distribution, and consumption of information (Fajriah, 2024). This transformation shows that communication is no longer merely a process of delivering messages, but has developed into a complex ecosystem involving technology, culture, and social behavior.

This change also significantly affects the landscape of mass communication. According to (Hasan et al., (2023), the digital era has shifted the paradigm of mass communication from a conventional model to a more dynamic digital model, where the process of production, distribution, and consumption of information is no longer centralized in one medium, but distributed across various platforms. This reflects a shift from one-way communication to two-way communication, allowing the audience to play an active role in the communication process. Thus, mass media is no longer the sole source of information but becomes part of an interconnected and interactive media network.

In that context, the development of digital technology presents both opportunities and challenges for the media industry. On one hand, media has the chance to develop innovations in content production and distribution through various digital platforms. On the other hand, conventional media

faces pressure to adapt in order to remain relevant amidst competition with more flexible and interactive digital media. Changes in societal media consumption patterns are one of the main factors driving this transformation. Generation Z, as a group born and raised in the digital era, has media consumption characteristics that differ from previous generations. They tend to prefer digital platforms such as YouTube, Instagram, TikTok, and podcasts as their primary sources of information and entertainment (Yanty, 2025). In addition, the ease of access through digital devices as well as the flexibility in controlling the time and type of content consumed further strengthen the dominance of digital media in the lives of Generation Z (Fadlun, 2025).

The shift in media consumption behavior has had a significant impact on the sustainability of conventional media, including radio. Radio, as one of the broadcasting media that has long been present in society, now faces challenges in the form of declining audience interest, especially among the younger generation. Conceptually, media plays an important role as an extension of human communication that can expand individuals' capacity in building social structures and conveying information (Lestari et al., 2023). However, the linear nature of radio and its restriction by broadcast time make it less suitable for the preferences of Generation Z, who prioritize flexibility, interactivity, and accessibility. This situation requires radio to undergo transformation to remain competitive and relevant in the digital era.

One form of adaptation that has developed in the media industry is the implementation of media convergence. Media convergence is the process of integrating conventional media and digital media, which allows content to be produced, distributed, and consumed across various platforms in a coordinated manner. This concept is not only related to the use of technology but also includes changes in content production strategies, media organizational structures, and patterns of interaction with the audience. In this context, media convergence allows media to expand audience reach, increase interaction intensity, and create a more integrated communication experience (Monarshi et al., 2024). Thus, media convergence becomes an important strategy for media to adapt to changes in the communication ecosystem in the digital era.

Theoretically, the concept of media convergence proposed by Henry Jenkins emphasizes that convergence is not only a technological phenomenon, but also a cultural process involving the flow of content across various platforms, cooperation between media industries, and active audience participation in consuming and producing content (Jenkins, 2006). Jenkins also identifies that media convergence encompasses various dimensions, such as technology, economy, social, cultural, and global, which are interconnected in shaping the transformation of the media industry. This perspective shows that media convergence not only changes the way media operates but also alters the relationship between media and audiences, from being passive to more participatory.

In the context of public broadcasting institutions, applying media convergence is becoming increasingly important. Radio Republik Indonesia (RRI), as a public broadcasting institution, has the responsibility to provide information services that are independent, neutral, and non-commercial (Pancawati et al., 2018). As a public media outlet, RRI not only functions as an information provider but also as a means of education, entertainment, and cultural preservation. However, amid changing media consumption patterns, RRI faces the challenge of maintaining its existence and relevance, especially in reaching Generation Z as a potential audience.

Nielsen data 2023 shows that the distribution of radio listeners in several regions, including Yogyakarta, is still concentrated on certain channels, while other channels have relatively low reach. This indicates an imbalance in audience distribution as well as challenges in expanding listener reach, especially among the younger generation. This condition suggests that radio needs to develop more adaptive and innovative strategies to attract the attention of Generation Z, who tend to be more active on digital platforms. (Nielsen, 2023)

As one of the regional stations of RRI, RRI Yogyakarta has undertaken various adaptation efforts through the use of digital platforms as part of its media convergence strategy. The integration of conventional radio broadcasting with social media, streaming services, and digital content is a strategic step in reaching a wider audience. However, the implementation of media convergence is not only related to the presence of media on various platforms, but also concerns content management strategies, message distribution, and patterns of interaction with the audience. This is important because the success of media convergence is not only determined by the technology used, but also

by the media's ability to understand the characteristics of the audience and adjust its communication strategy.

Several previous studies have examined the implementation of media convergence in public broadcasting institutions, such as studies on RRI Semarang and RRI Madiun which indicated that media convergence can enhance existence and expand audience reach through digital platform integration. However, most of these studies still focus on the technical aspects and the general implementation of media convergence, and have not specifically examined how media convergence strategies are applied to reach Generation Z as an audience group with distinctive characteristics. In addition, research on media convergence at RRI Yogyakarta is still relatively limited, particularly studies that link multiplatform strategies, content management, and interactive audience engagement.

Based on the description, there is a research gap that needs to be further examined, namely how the media convergence strategy implemented by RRI Yogyakarta reaches Generation Z in the digital era. This research is important because it not only contributes to the development of mass communication studies, particularly in the field of media convergence, but also provides a practical overview of the adaptation strategies of public media in facing changes in the media ecosystem. Therefore, this study aims to analyze the media convergence strategies carried out by RRI Yogyakarta to reach Generation Z, as well as to identify the forms, processes, and factors that influence the success of these strategies in the digital era.

2. Method

This study uses qualitative approach with a descriptive method to gain an in-depth understanding of the phenomenon of media convergence strategies implemented by RRI Yogyakarta in reaching Generation Z. A qualitative approach is chosen because it is able to explore the meanings, processes, and dynamics that occur in media convergence practices in a contextual and thorough manner. Descriptive qualitative research aims to describe and explain phenomena systematically, factually, and accurately according to the conditions occurring in the field without manipulating the research variables (Sari et al., 2022).

This research uses a case study approach with a focus on RRI Yogyakarta as the research object. The case study approach is used to gain a comprehensive understanding of media convergence practices in a real-world context, allowing the researcher to explore the phenomenon in depth according to the conditions that occur in the field. The selection of the research location at RRI Yogyakarta is based on the consideration that this institution is one of the public broadcasting institutions actively undergoing digital transformation through the implementation of media convergence.

The research subjects were determined purposively, namely individuals who are directly involved in the implementation of media convergence at RRI Yogyakarta. Research informants include broadcasters, editors, producers, and digital media managers who play a role in the production, distribution, and management of cross-platform content. Purposive sampling techniques were used so that the data obtained would be relevant to the research focus and able to provide in-depth information related to the phenomenon being studied (Julhadi et al., 2022).

The data collection techniques in this study were carried out through in-depth interviews, observation, documentation, and literature review. In-depth interviews were conducted directly with informants using a structured interview guide to obtain information related to media convergence strategies, changes in work patterns, and institutional adaptation efforts in facing the development of digital media. Observation was conducted by directly observing radio broadcasting activities, digital content production processes, and content distribution across various media platforms managed by RRI Yogyakarta. Documentation techniques were used to collect data in the form of internal institutional archives, broadcast content, social media posts, and digital publication materials relevant to the research.

To ensure the validity of the data, this study used triangulation techniques. Triangulation was carried out by comparing data obtained from various data collection techniques, namely interviews, observations, and documentation, so that valid and reliable data could be obtained. In addition, source triangulation was also conducted by comparing information from various informants to ensure the consistency of the data obtained (Sugiyono, 2020).

The data analysis technique in this study uses descriptive qualitative analysis based on the concept of media convergence proposed by Henry Jenkins. The data analysis process is carried out through three main stages, namely data reduction, data presentation, and drawing conclusions. Data reduction is carried out by selecting, focusing, and simplifying data from interviews, observations, and documentation to align with the research focus. Next, the data is presented in the form of narrative descriptions to facilitate understanding of patterns and relationships among the data. The final stage is drawing conclusions through an in-depth data interpretation process to produce meaningful research findings (Sugiyono, 2020).

Data analysis focuses on identifying forms of media convergence at RRI Yogyakarta, including platform integration, cross-media distribution, and audience engagement, to provide a comprehensive understanding of its strategy in reaching Generation Z in the digital era.

3. Result and Discussion

3.1 Presenting the Result

The research results show that in the use of digital media, RRI Yogyakarta applies a multi-platform approach. There is no single platform that is specifically prioritized; rather, all platforms are used simultaneously as part of the content distribution strategy. The RRI Digital application becomes the main platform used to access radio broadcasts online through mobile devices.

RRI Digital allows audiences to access various RRI broadcast channels in a single application. In addition, this application also facilitates cross-region broadcast distribution, so that audiences can access programs from various regions without geographical limits. In practice, this application is used as a replacement for conventional radio, the usage of which is increasingly declining among Generation Z.

In addition to the RRI Digital application, social media such as YouTube, TikTok, and Instagram are used to redistribute radio broadcast content into visual and audiovisual forms. The content is adjusted to the characteristics of each platform, in terms of format, duration, and style of delivery.

The data on the number of users on the RRI Digital application shows variations in audience reach across each broadcast channel, as shown in the following table:

Tabel 1. Source of RRI Digital Application

RRI Channel	Number of Users
Programa 1	±76.000
Programa 2	±35.000
Programa 4	±163.000

In the content production process, RRI Yogyakarta applies a structured work system based on performance targets set centrally. Every piece of content produced is not only intended for radio broadcasts but is also developed into various digital formats. This indicates that the production process has accommodated cross-platform distribution needs.

The content integration process is carried out from the planning stage to distribution. A single broadcast material can be processed into several forms of digital content, thereby expanding distribution reach and increasing production efficiency.

Some forms of content integration found in this study include:

1. Radio broadcasts are processed into video content for the YouTube platform
2. Reporter reports are developed into visual content with audio narration
3. Broadcast clips are used as short content on the TikTok platform
4. News is presented in visual form such as carousels on Instagram

5. Broadcast programs are developed into podcasts for digital distribution

In addition, there are content production requirements that must be met, such as periodic podcast production targets and the obligation to publish daily news content on social media. These provisions are part of the performance evaluation system that applies nationally.

In its implementation, it was found that there were obstacles in adjusting content to social media algorithms. RRI continues to produce content according to institutional regulations, even though not all content receives a high response on digital platforms. This indicates a difference between institutional needs and the characteristics of digital distribution.

From the audience's side, the research results show that there has been a change in the pattern of interaction between the media and listeners. Interaction does not only occur through radio broadcasts, but also through various digital platforms used by RRI.

The forms of interaction found include:

1. Audience participation in live streaming, especially on the TikTok platform
2. Sending messages via WhatsApp as a form of direct communication
3. Direct phone calls during the broadcast
4. Interaction through comments on social media

Based on the level of involvement, the audience can be divided into two categories, namely:

Active listeners, which are audiences that are directly involved in interaction

Passive listeners, which are audiences that only consume content without providing a response

This change indicates that the communication pattern between the media and the audience has become more interactive compared to the conventional broadcasting system.

The research results also indicate that the pandemic has become one of the factors driving the acceleration of digital transformation at RRI Yogyakarta. Before the pandemic, the broadcasting system was still dominated by terrestrial radio (FM/AM). However, after the pandemic, there was an increase in the use of digital platforms for content distribution and interaction with the audience.

These changes include several aspects, among others:

1. The transition from analog broadcasting to digital-based distribution
2. Increased use of social media as a distribution channel
3. Expansion of interaction space between broadcasters and audiences
4. Adjustment of content formats to be more flexible

In the context of program segmentation, RRI Yogyakarta divides broadcasts based on different audience groups. This division is used as a basis for determining the type of content as well as the style of delivery used in each program.

Tabel 2. Segmentation of RRI Yogyakarta Programs Based on Audience Targets

Program	Audience Segmentation	Content Characteristics
Pro 1	Productive-age audience	Information and education
Pro 2	Young generation audience	Flexible and trend-based content
Pro 4	General audience with interest in cultural content	Cultural content and cultural education

In the content production process, there is involvement from various divisions working collaboratively. The teams involved include producers, broadcasters, technical teams, new media content teams, and news teams. This collaboration allows a single piece of content to be developed in various formats according to the needs of digital platforms.

From the content side, the research results indicate an adjustment to the characteristics of Generation Z, especially in terms of duration and delivery style. The content produced tends to be shorter, more concise, and delivered in a more communicative style.

In program evaluation, RRI uses several indicators to measure audience response to the content produced. These indicators include the number of interactions through WhatsApp, listener phone calls, as well as engagement data on social media and the RRI Digital app. This data is used as a basis for conducting program evaluation and development.

In the context of news reporting, research results show that the news production process is carried out with attention to the principles of accuracy and balance of information. Each news item published has gone through a verification process to ensure the validity of the data before being disseminated to the public.

Overall, the results of this study indicate that media convergence at RRI Yogyakarta has been implemented through the use of various digital platforms, the development of cross-format content, as well as changes in patterns of interaction with the audience. In addition, there is a transformation in the broadcasting system that shifts from conventional to digital, which affects the processes of production, distribution, and media consumption.

3.2 Create a Discussion

3.2.1. New Media Perspective in the Convergence Strategy of RRI Yogyakarta

The research results indicate that RRI Yogyakarta has implemented the principles of new media in its digital convergence strategy. According to McQuil theory, new media has main characteristics in the form of interactivity, personalization of experience, multi-platform distribution, and active audience engagement (McQuail, 2011). Findings at RRI Yogyakarta show that this practice is applied through the use of the RRI Digital application, social media, as well as the integration of cross-format content, which clearly changes the communication patterns between the media and the audience, especially Generation Z.

Tabel 3. Implementation of New Media Principles in RRI Yogyakarta

New Media Principles	Theoretical Concept	Implementation at RRI Yogyakarta	Relevance to Generation Z
Digitality	Electronic content distribution without geographical limits	RRI Digital as the main platform; redistribution to YouTube, TikTok, Instagram; national/local channels	Enables anytime access to content, easily through mobile devices
Hypertextuality	Connectivity between content across multiple formats	Content integration: radio broadcasts transformed into YouTube videos, TikTok clips, podcasts, Instagram carousels	Provides audiences with freedom to choose formats based on their preferences
Interactivity	Audiences become active participants through feedback	TikTok live streaming, social media comments, WhatsApp, direct phone calls	Encourages active audience engagement and real-time feedback
Virtuality	Flexible media experience beyond space and time constraints	Podcasts, on-demand videos, access via the RRI Digital application	Offers flexible and personalized content based on audience preferences

New Media Functions	New media enable personalized experiences, interactivity, multi-platform distribution, and audience engagement	All content is adapted to platform characteristics and audience segmentation, with shorter duration and communicative style	Provides relevant and engaging media experiences for Generation Z
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Digitality becomes the main foundation of RRI Yogyakarta's convergence strategy because it enables the transformation of content into digital formats that are easily replicated, stored, and widely distributed. The use of the RRI Digital application as well as distribution to various social media platforms shows that the production and distribution processes are no longer linear, but rather simultaneous and integrated. This reinforces Lister et al., (2008) argument that digitalization allows production efficiency while expanding distribution reach without spatial limits. Furthermore, Bungin (2008) emphasizes that media has power in shaping social reality; in the context of digitality, this power is even greater because message distribution occurs massively and repeatedly across various platforms. Thus, digitality not only impacts technical aspects but also strengthens the media's position in building social influence in the digital era.

Hypertextuality shows how a piece of content can be developed into various interconnected formats, thereby creating a non-fragmented information ecosystem. The transformation of radio broadcasts into videos, podcasts, and short visual content demonstrates the existence of a systematic content repurposing strategy. This reinforces McQuail (2011) view that hypertextuality provides greater control to the audience in determining their media consumption pathways. In addition, Firmansyah & Purnamasari (2025) emphasize that media convergence encourages inter-format integration, allowing a single piece of content to have broader utility across various platforms. Thus, hypertextuality not only enhances accessibility but also the efficiency and economic value of content.

Interactivity has become an important indicator in the paradigm shift of communication from one-way to two-way. Interactive practices through live streaming, comments, and direct communication media demonstrate that the audience is no longer a passive object, but an active subject in the communication process. This argument is reinforced by Kelleher (2006), who states that interactivity in digital media can build stronger relationships between institutions and the public through dialogic communication. Furthermore, research by Evita et al.,(2023) shows that Generation Z has a high tendency toward media that provides spaces for participation. Thus, interactivity not only increases engagement but also serves as a strategic feedback mechanism for media content development.

Virtuality emphasizes the shift from attachment to space and time towards a flexible and personal media experience. The presence of podcasts and on-demand content shows that audiences have full control over the timing and manner of media consumption. This aligns with Hasan et al., (2023) who states that the digital communication transformation creates a new reality where interactions no longer depend on physical presence. Furthermore, Yanty (2025) emphasizes that access flexibility becomes the key to the sustainability of broadcasting media in the digital era. Therefore, virtuality is not only related to ease of access but also reflects fundamental changes in media consumption patterns that are increasingly individual and need-based.

With this strengthening, these four characteristics of new media not only explain the convergence practices of RRI Yogyakarta but also show that the transformation that occurs is structural, involving changes in production, distribution, and the relationship between media and audiences. This confirms that media convergence is not merely a technological adaptation, but a process of redefining the role of media in the digital communication ecosystem.

3.2.2. The Perspective of Media Convergence in Henry Jenkins' Theory

The practice of media convergence at RRI Yogyakarta is not only limited to the use of various digital platforms but also reflects a more complex process of integration between technology, content, industry, and audience. From Jenkins (2006) perspective, media convergence is not only understood as a combination of technologies, but also as a flow of content across platforms,

collaboration between media industries, and the migration of audiences actively seeking and consuming information.

In this context, the practices carried out by RRI Yogyakarta can be analyzed through several dimensions of convergence proposed by Jenkins, namely technological convergence, industry convergence, content convergence, and audience convergence.

1. Technology Convergence

Technology convergence at RRI Yogyakarta is not only evident from the use of various digital platforms such as RRI Digital, YouTube, TikTok, and Instagram, but also from the changes in the way this media builds its content distribution system. In Jenkins (2006) framework, this condition indicates a shift from single media towards an interconnected media system. However, upon closer examination, the integration still tends to be at the distribution stage, where each platform functions as an additional channel, rather than as part of a fully integrated system.

This can be seen from how the same content is distributed across various platforms but has not been fully processed based on the specific logic of each platform. This means that the process of technological convergence has not fully reached deeper strategic aspects, such as algorithm optimization, user consumption patterns, and maximal format differentiation. In fact, in the digital media ecosystem, distribution success heavily depends on the ability to understand the ever-changing mechanisms of platforms (Hasan et al., 2023).

On the other hand, technological convergence also changes audience access patterns. Radio, which previously relied on frequencies, has now become a medium that can be accessed anytime and anywhere. However, this ease of access does not automatically result in engagement. Generation Z, as the primary target, tends to choose content selectively and is influenced by digital recommendation systems (Evita et al., 2023). In this context, using multiple platforms without a directed strategy actually has the potential to make content spread without significant impact.

This condition indicates that technology convergence at RRI is not merely a matter of digital adoption but also concerns the institution's ability to adapt to the logic of new media. Thus, technology becomes a space for negotiation between institutional needs, platform dynamics, and audience behavior (Bungin, 2008).

2. Economic Convergence

In the economic dimension, convergence at RRI Yogyakarta shows a shift from a single production pattern towards a more efficient production system through content reuse. A single broadcast material can be processed into various forms such as videos, podcasts, and social media content. This practice demonstrates the rationalization of production in line with the concept of economic convergence (Firmansyah & Purnamasari, 2025).

However, this efficiency does not automatically imply the creation of economic value in a commercial sense. Unlike private media that operate under market logic and heavily depend on algorithmic performance to generate profit, RRI as a public broadcasting institution operates within a different framework. RRI's primary orientation is not on monetization or maximizing engagement, but rather on fulfilling its public service function by providing accurate, educational, and balanced information.

This difference in orientation presents its own dynamics in economic convergence practices. On one hand, RRI is required to be present and relevant in the highly competitive digital space, where content visibility is heavily influenced by platform algorithms. On the other hand, RRI cannot fully adapt to the logic of trend-based or virality-driven content production commonly used by commercial media. As a result, not all content produced is able to achieve high levels of engagement, even though institutionally it holds important informational value.

This condition indicates a gap between institutional values and digital economic values, where content quality does not always correspond with performance on digital platforms (Hasan et al., 2023). This also confirms that economic convergence in the context of public media cannot be fully

understood through a market economy approach, but rather needs to be seen as an effort to maintain a balance between the demands of digital adaptation and the social responsibility of media.

In addition, the implementation of content production targets also reflects the institution's efforts to increase productivity. However, without a distribution strategy aligned with the characteristics of the platform, an increase in quantity does not necessarily result in effectiveness. In the context of Generation Z, who tend to favor fast, visual, and trend-based content (Evita et al., 2023), the ability to read audience preferences becomes an important factor in determining whether production efficiency can be converted into broader reach and engagement.

Thus, economic convergence at RRI Yogyakarta shows a unique position. On one hand, there are efforts to optimize resources through cross-platform production. On the other hand, there are structural limitations that prevent RRI from fully following the logic of digital economy based on algorithms and monetization. This indicates that economic convergence in public media is an adaptation process that is not only oriented towards profit, but also towards the sustainability of information service functions amid a competitive digital media landscape.

3. Social Convergence

The most noticeable change from media convergence at RRI Yogyakarta actually appears in the social dimension, particularly in the pattern of relations between media and the audience. Interactions that were previously limited have now developed into more diverse forms through social media, live streaming, and direct messaging. From Jenkins (2006) perspective, this indicates that convergence also occurs at the level of audience experience in interacting with media.

However, the openness of this interaction space does not automatically result in high participation. Research findings show a difference between active and passive audiences, indicating that engagement is still influenced by individual factors. This means that although technology provides a space, the decision to participate still lies with the audience.

On the other hand, this change also shifts the position of the audience within the media ecosystem. The audience is no longer entirely passive but plays a role in shaping meaning through their responses. This aligns with the view that media is a result of social construction involving interaction between producers and users (Bungin, 2008).

Nevertheless, this relationship is not entirely equal. RRI still has control in determining the content, so audience participation occurs within certain limits. In addition, interactions are also influenced by algorithms that determine content visibility (Hasan et al., 2023). Thus, social convergence is not only about interaction, but also about how these interactions are mediated by digital systems (Habibah, 2021).

4. Cultural Convergence

Cultural convergence at RRI Yogyakarta is evident in the efforts to adapt content to the characteristics of Generation Z, in terms of style, duration, and presentation format. This change shows that content production is no longer solely determined by institutions, but is also influenced by the culture of the digital audience.

However, this adjustment does not completely go smoothly. RRI still carries the values of a public medium that emphasizes information and education, while digital culture tends to prioritize speed, entertainment, and trends. This mismatch creates a negotiation space between institutional culture and digital culture.

On the other hand, the audience also plays a role in shaping the meaning of content through their interactions (Evita et al., 2023). Nevertheless, uneven engagement indicates that a participatory culture has not yet fully developed. Thus, cultural convergence at RRI reflects an ongoing process of adaptation between old values and new media culture.

5. Global Convergence

Global convergence at RRI Yogyakarta is reflected in the ability to distribute content that is no longer geographically limited, especially through digital platforms. Audiences can access broadcasts from various regions, indicating that local media now has the potential for a wider reach.

This global reach has not been fully matched by a global orientation in content production. The content produced still focuses on local and national issues, so the potential for content globalization has not been optimally utilized.

In addition, in an open digital space, RRI content must also compete with a massive flow of global information. Without strong differentiation, local content is at risk of being drowned amidst the dominance of global content. Thus, global convergence not only opens up wide distribution opportunities but also requires more adaptive strategies to maintain relevance in a competitive media landscape.

Compared to previous studies, research on media convergence in public broadcasting institutions generally still focuses on institutional strategy aspects and efforts to maintain existence in the digital era. The study by Maghriza & Sunarto (2024), for example, emphasizes RRI Semarang's media convergence strategy in maintaining the institution's presence through the utilization of digital platforms, broadcast planning, and technical and promotional strategies. A similar focus is also seen in the research by Rahmawati & Santoso (2025), which examines how radio, including RRI Bogor, manages social media content to strengthen interaction with audiences, especially the younger generation. Meanwhile, (Harfiah, 2020) focuses more on newsroom space integration and cross-division collaboration in the context of media convergence at RRI Madiun.

Although these three studies provide a strong picture of convergence practices from the perspective of strategy, management, and institutional aspects, the approach used tends to remain descriptive-operational. In other words, media convergence is more understood as what is done by institutions, rather than as a broader process that involves technological, economic, social, cultural, and global dynamics simultaneously.

This is where the gap filled by this research lies. Unlike previous studies, this research does not only view convergence as a survival strategy, but places it within (Jenkins, 2006) theoretical framework that sees convergence as a multidimensional phenomenon. With this approach, convergence is not only understood from the perspective of platform usage, but also from how:

1. Technology is integrated (technology convergence)
2. Resources are optimized (economic convergence)
3. Interaction with the audience changes (social convergence)
4. The meaning and culture of media are negotiated (cultural convergence)
5. Content distribution goes beyond geographical boundaries (global convergence).

In addition, this study also highlights an aspect that has been relatively underexplored in previous studies, namely the tension between the institutional values of public media and the logic of digital platforms. While previous research tends to present convergence as a positive adaptive strategy, the findings in this study instead show that this process does not always run smoothly. There are various contradictions, such as between the quality of information and the demands of engagement, between institutional culture and digital culture, and between global reach and content orientation that remains local.

The main contribution of this research lies in the effort to present a more critical and comprehensive reading of media convergence, not merely as a survival strategy, but as a transformative process involving negotiation between technology, institutions, audiences, and the digital media structure itself. This approach is expected to enrich the study of media convergence, particularly in the context of public broadcasting institutions in the digital era.

Overall, the findings of this study show that media convergence at RRI Yogyakarta does not occur as a linear and uniform process, but rather as a complex practice that continuously negotiates with various interests. Technology integration, production efficiency, expanded interaction, and audience cultural adjustment indicate a significant effort to adapt. However, at the same time, each of these dimensions also faces limitations, whether in the form of suboptimal system integration, gaps between institutional values and the logic of digital platforms, or variations in audience engagement levels. This situation emphasizes that media convergence is not only related to technical changes but also involves interrelated structural, cultural, and social dynamics.

3.2.3. Analysis from the Uses and Gratifications Perspective

The findings of this study can also be understood through the uses and gratifications perspective, which positions the audience as an active party in selecting and using media according to their needs and satisfaction (Saputra, 2019). In the context of RRI Yogyakarta, the presence of various digital platforms such as the RRI Digital application and social media shows that the audience has many alternatives in accessing content, making media usage choices increasingly selective.

This is evident from the variation in audience engagement levels, where not all users participate actively. Within the framework of uses and gratifications, this condition indicates that audiences will only interact when the content presented is able to meet certain needs. For Generation Z, these needs are not only related to information but also entertainment, social interaction, and experiences relevant to digital trends (Evita et al., 2023).

Thus, the level of audience engagement with RRI content is not only determined by the quality of information, but also by the extent to which the content is able to provide satisfaction according to audience preferences. Low interaction on some content can be understood as an indication of a mismatch between the content produced and the audience's needs, not merely due to technological limitations.

In relation to the perspective of media convergence, these findings show that the success of convergence is not only measured by the integration of technology and cross-platform distribution, but also by the media's ability to meet the diverse needs of the audience. In other words, the uses and gratifications perspective complements Jenkins' framework by emphasizing that media convergence occurs not only at the system and industry level, but also at the level of individual audience experiences and choices.

4. Conclusion

This research shows that the media convergence strategy implemented by RRI Yogyakarta not only represents a form of adaptation to the development of digital technology but also reflects a fundamental transformation in public media communication practices. The convergence process that takes place is not limited to the use of multi-platforms but includes changes in the production, distribution, and consumption of content by the audience, especially Generation Z.

From the perspective of new media, these findings indicate that characteristics such as interactivity, flexibility, and cross-platform distribution have become important elements in efforts to maintain media relevance. Nevertheless, the implementation of these principles has not been fully optimal, especially in terms of strategic integration across platforms and leveraging the dynamics of digital algorithms that increasingly determine content visibility in today's media ecosystem.

Based on the media convergence framework, this study shows that the convergence process at RRI Yogyakarta occurs in a complex and non-linear manner. On one hand, there are significant adaptation efforts through technology integration, production efficiency, and the expansion of interaction space between media and audiences. On the other hand, tensions arise between institutional values as a public broadcasting institution and the logic of digital media, which is oriented towards engagement and algorithms. This tension is an important finding that emphasizes that media convergence in the context of public media has characteristics that are different from those of commercial media.

From the audience's perspective, this research confirms that the success of media convergence is not only determined by technological and distribution aspects, but also by the media's ability to meet

the needs, preferences, and experiences of users. In this regard, the audience is no longer positioned as an object of communication, but rather as an active actor who helps determine the relevance and acceptance of a medium in the digital ecosystem.

Conceptually, this research contributes to enriching the study of media convergence by showing that convergence practices in public media are a multidimensional process involving interactions and negotiations between technological, institutional, and audience aspects within a dynamic digital ecosystem. These findings affirm that the success of convergence is not solely determined by the level of system integration, but also by the media's ability to maintain a balance between the value of public service and the demands of continually evolving digital media.

For future research, it is necessary to develop studies based on the uses and gratifications perspective more deeply, particularly in identifying how audience motivations, needs, and forms of satisfaction influence engagement patterns with public media content across various digital platforms. This approach is expected to provide a more comprehensive understanding in formulating convergence strategies that are not only technologically adaptive, but also responsive to the dynamics of audience experiences in the contemporary digital media ecosystem.

5. Acknowledgement

The authors express gratitude to Radio Republik Indonesia (RRI) Yogyakarta for their support and provision of data during the research. Appreciation is also conveyed to the supervising lecturers and reviewers for their guidance and constructive feedback.

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