THE CONSTRUCT OF THE NEW MEDIA COMMUNICATION DOMAIN AS TELEVISION BROADCAST MEDIAMORPHOSIS OUTPUT (TELEVISION MORPHOSIS)

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Abstract:
The adaptation process must be carried out to enable television to become a new media entity and avoid competing with media entities born in the new media ecosystem (organic new media entities). This research provides a road map of television change (televisimorphosis), which originally appeared in Fidler broadcasting communication to television within the domain of new media communication. The adaptation process follows the stages of coevolution, convergence, and complexity. One of the previous findings is that coevolution is the stage television should avoid in media adaptation. This finding confirms the data regarding why television is struggling to adapt to the new media ecosystem. Fidler's mediamorphosis is used as the rationale for this research. However, Fidler's work does not sufficiently explain new media, so we re-constructed the communication domain concept built by Fidler by building a new communication domain, namely the new media communication domain. The results of this study propose the construction of a new media communication domain. The communication domain will be divided into four domains, including the domain we added, called the New Media Communications Domain, or IoT (Internet of Things) Communications Domain. Within the multidomain convergence process, terms of the format will cross over and give rise to a new character for television, namely Panoramic (Audio Visual Text).

Keywords: New Media, Mediamorphosis, Communication Domain, IoT (Internet of Things).

INTRODUCTION

The Media Insight Project in the UK released a survey whose results shocked the world's media businesses. According to the survey, 85% of millennials no longer look for information or news through conventional media such as newspapers, radio, and television but have turned to the Internet as their source of information. This survey answers the concerns of media industry players regarding the natural causes of the collapse of many of the world's major newspapers, such as the New York Times, Newsweek, and Readers Digest, as well as the increase in content-streaming services. At the same time, the number of network TV subscribers in America has decreased.

Hot Suite (2019) survey clarifies this drastic decline in television viewing among media audiences. The survey describes the growth of the world's population as increasing by around 1.1%. However, unique users of mobile devices, which are usually the main tools for accessing the

Internet, have increased by around 2%. Meanwhile, the growth of Internet access itself rose to 9%, and access to social media increased significantly by 9%. Data on the growth of world Internet users strongly supports the conclusion that the Internet as a medium has diverted audiences in accessing media from conventional media such as television. Many televisions have expanded their services to reach audiences on the Internet, but these efforts have been generally unsuccessful. The number of YouTube subscribers (which is considered equivalent to ratings on television) for television is far less than the number of independent YouTube subscribers. Digital Trends released 10 YouTube channels with the most followers, but none of them were digital channels from television (Martindale, 2019).

The same phenomenon is found among Indonesian television providers, who have experienced a decline in their viewership. Rating data issued by AC Nielsen is one of the benchmarks for these trends. Since 2012, the number of television viewers has decreased, and the audience segment has widened to the Social Economy Status Class C-D class. Meanwhile, the Millennial generation admits that they have minimal access to television. According to data released by Hoot Suite for Indonesia, the average time spent watching television in Indonesia has decreased considerably compared to the average time users access the Internet. According to a survey released by Hoot Suite in 2019, Indonesians spend 8 hours 36 minutes a day on the Internet, while their television access time is only 2 hours 52 minutes, including television Internet streaming access time.

Television media outlets in Indonesia well recognize this phenomenon. Television ratings continue to decline yearly, which has driven television organizations to develop digital media. They use different strategies: convergence, mirroring, and acquisitions. However, none of these strategies have yielded significant results, both in terms of audiences and on the business side. Similar results also occurred on the YouTube channels for each television provider, none of which has yet managed to obtain the Platinum Button (10 million subscribers).

This study examines the shifts that television should have made from old media running on analog frequency platforms to television providers running on New Media or digital platforms. Unfortunately, the shift of television to new media through convergence has not kept television competitive with new media. The moving media entities, called mediamorphosis, require a transition process or complete morphosis. Fidler divides this process into three stages: coevolution, convergence, and complexity. However, Fidler has not yet constructed the communication domain in new media.

Fidler's mediamorphosis is used as the rationale for this research. This theory provides a framework for how the media should change due to technological innovation. Referring to the theory of mediamorphosis, television is a media in the broadcasting domain. A problem arises in that the properties of Fidler's broadcasting domain are no longer relevant to explaining the properties of new media. At the same time, the process of television mediamorphosis is a morphosis into new media. Therefore, it is necessary to re-construct the concept of Fidler's communication domain by building the new media domain. To discover the essence of new media, the orchestration of the theory used will follow the flow as depicted in Figure 1.
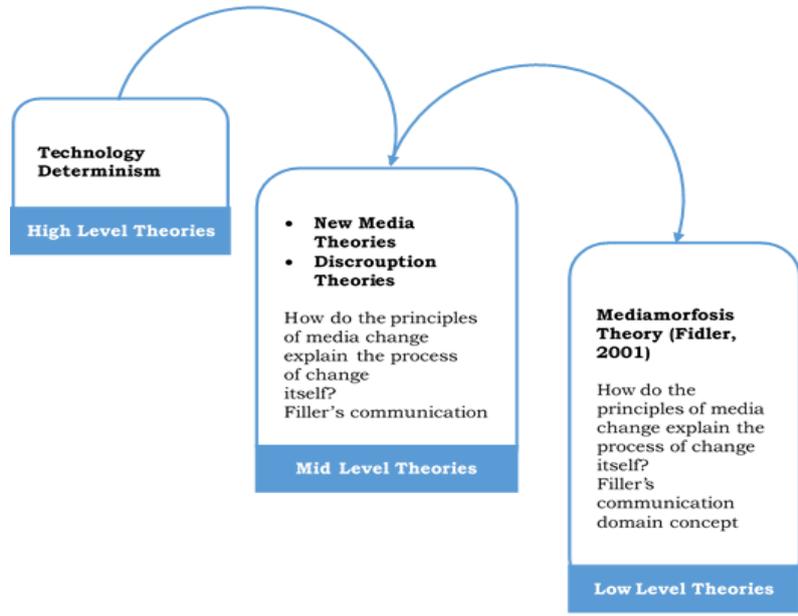
Figure 1. Orchestration Construction Theory used in this study

The development of information technology and electronics has changed the face of the media. From the aspect of communication studies, digital-based media technology has given rise to the terminology of separating new and old media. New media is a set of media forms with computer-based production and distribution (Lev Manovich, 2003). Examples include websites, mobile apps, computer games, social media, and digital media. In its development, new media often confronts old media, such as television, radio, and print media. New media can be seen initially as additions to the spectrum of existing media rather than as substitutes. McQuail (2011), however, argues that there are serious considerations to see digitalization and media convergence as more revolutionary.

Kasali (2017) popularized the term disruption to explain the phenomenon of new business models that replace giant business models. Disruption is a cycle of change of establishment caused by changing markets. Media disruption is a review of the changing culture and audience expectations of the media due to the increased absorption of media technology with the emergence of new substitute media (media disruptors). We illustrate the construction of the model in Figure 2. The disrupters' ecosystems synergize or collaborate to grow their ecosystems. Meanwhile, the disrupted media compete, eventually shrinking the ecosystem.
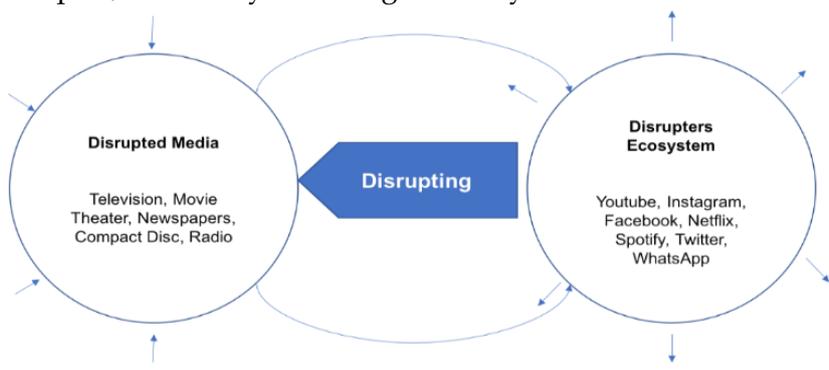
Figure 2. Construction of the New Media Disruption Process Model

The process of transformation or media changes in all forms due to the complex interplay of imagined needs, competitive and political pressures, and social and technological innovations (Fidler, 2003). The future of the communication area is based on the development of communication technology that brings media change. It is in line with McLuhan's big idea in his Deterministic Media to call this media transformation process mediamorphosis. To clarify the process of mediamorphosis, Fidler maps it into three main concepts: coevolution, convergence, and complexity.

Coevolution: the concept of mediamorphosis is coexistence and not evolution or replacement. The idea of new technology is accepted by society not as a substitute for old technology but as an alternative. The wealth of communication technologies society accepts as fundamental would not be possible if each new media's emergence coincided with the previous media's downfall.

Convergence: the process of mediamorphosis was initially conceived as a process of merging old technology and media with new technology and media, but according to Rogers, media transformation has never occurred. The process is always about the "more" story, through which consumers want products and services better, faster, cheaper, and more. so the process of merging between two or more technologies or businesses follows the process of crossing or marriage. According to Ana Gonzales Neira (2020), the process of media convergence has been forced dynamically to transform traditional media, namely television, newspapers, radio, and others. The digitalization of television as the primary media will lead to a significant evolution in content production and consumption.

Complexity: the process of mediamorphosis, also about technology, always occurs in a distinctive atmosphere and will always be related to one another. It means that media change or transformation is always adaptive and arises from the instinct to survive from old ideas to become new ideas.

Fidler divides media into broadcasting, interpersonal, and document domains. The properties of each media domain are drawn from the nature of the old media. The properties of television are included in the broadcasting domain. We can analyze this from at least three media domain characteristics, namely (1) Information Flow and Control, (2) Presentation and Format, and (3) Reception and Audience Characteristics.

Tabel 1. The Construction Developed by The Author Regarding the Distribution of Media Domains According to Fidler

	Broadcasting	Interpersonal	Document
Information Pipeline and Control	One-Way Producer – Audience Scheduling	Two-Way Participatory No Scheduling	One-Way Author – Reader Scheduling
Content Output and Format	Audio – Visual 3D (Panoramic)	Audio – Text Potret	Text 2D (Pages)
Acceptance and Engagement	Passive	Interactive	Active

The concepts of coevolution, convergence, and complexity are processes of media self-organization. According to Fidler, conventional media, such as television, must undergo a complete self-organization process if it will survive and morph into a new media entity. This process will change the properties of the media owned by television today, transforming it into television with the properties of new media. One of the tools to build the properties of this

communication domain is the Interactive Media Effect Theory (TIME), presented by Sundar et al. (2015). TIME was created to understand the psychological consequences of all of the interactive possibilities offered by modern digital media. This theory does not approach the technology as a medium but applies the user variables approach and investigates the apparent impact of these variables. One of the models of TIME is the MAIN (Modality, Agency, Interactivity, Navigability) model. It was created to systematically explain the various interactive media effects according to user ratings. The MAIN model proposes that the relevant capabilities offered by the technology and the associated heuristics specified by affordability should be identified.

This study attempts to fill this research gap by making predictions of the media's nature, patterns, and rules in the communication domain. In the context of the description provided above, the authors decided to conduct another research titled "The Construct of New Media Communication Domain as Television Broadcast Mediamorphosis Output (Television Morphosis)".

METHOD

This study applied a qualitative research method. Furthermore, the number of audiences, interaction patterns, impression patterns, and patterns of audience growth for new media entities provide the measurements for this study. These data will be confirmed by selected informants and interpreted through an in-depth interview. The interviews will serve as the primary data for this research. The primary data source of this research is the results of data interpretation after processing secondary data and the results of the interviews through the coding process. The data limitations in this study include the increase or decrease in YouTube users in the last five years in Indonesia. The 10 YouTube channels with the highest number of audiences will be the basis of discussion to examine the character of the channel that is highly appreciated in new media, especially YouTube in Indonesia. YouTube channels that are also television channels in the old media will be under observation to determine patterns in the content and audience numbers. This study also uses mixed methods, namely quantitative data processing, to become the basis for in-depth interviews (qualitative), which will be the primary research method.

RESULTS AND DISCUSSION

New Media as the End Result of Television Mediamorphosis Process. In simple terms, the history of media development started from print media, became radio media, developed into television, and now became Internet-based media. In all in-depth interviews, the participants stated that the indications of television's mediamorphosis are clear, namely to Internet-based media. The essence of the theory of mediamorphosis is the existence of a life cycle in the media, regardless of its type. At present, the number of active YouTube users has reached 2 billion people. The audience is the most critical element of the media ecosystem. Therefore, audience growth is an essential measure of the media's outreach.

Audience growth on YouTube television accounts is not as quick or extensive as the growth of original YouTube accounts. YouTube as a new medium means that it attracts a greater audience than television shows. In order to survive in the new media era or even re-exist as the primary media, the mediamorphosis approach is more likely to be television's best choice. Understanding the nature of new media is the key to television's survival and possible growth. Refusing to understand the nature of new media is the main reason television lags behind new media entities. In order to continue its successful existence among media outlets, television must adapt.

The process of mediamorphosis for television should include three adjustments. First, television must reduce its energy to survive because the scale of the ecosystem, namely television

audiences, naturally decreases. Several adjustments must be made, such as ceasing to expand, moving resources to start transitioning to new media and reducing the high cost of producing programs. Second, television content and shows differ from new media platforms' nature, thus the strategy of mirroring television content for new media channels is no longer feasible. The expectations of television audiences and new media have changed significantly. Third, television must produce content that adheres to the new media communication domain's properties to carry out its mediamorphosis. Television in the broadcasting domain has a one-way flow of information, from producer to consumer. Consumers do not create content, and they only consume it.

Meanwhile, the new media communication domain applies a different nature. The flow of information is two-way, as producers and consumers can create content. The principle is referred to as prosumer (producer and consumer). Channels in the new media communication domain should be open to possible sources of content from consumers. This concept is also known as user-generated content (UGC), the concept of impressions through which content comes from users. The model we developed regarding the Prosumers Principle in the new Media Ecosystem is visualized in Figure 3.
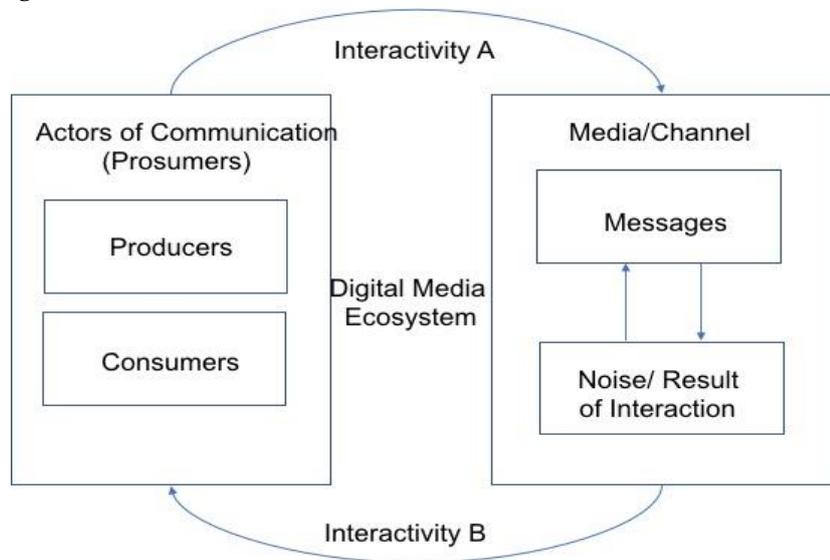

Figure 3. Prosumer Principle Model in The New Media Ecosystem

The complexity in the process of mediamorphosis is due to technological changes that always occur in a disruptive atmosphere but are undoubtedly related to one another. One example of media resulting from a complexity stage is Medcom.id, a new idea that survives by adapting to become a digital media platform. Changing television into a new solid medium will pass through a phase irregularity called the dimensional phase. These disruptive forms provide a chaotic picture of the information that is so abundant on social media, with a high number of hoaxes, television programs that are increasingly losing their identity, and the economy of the television industry that continues to decline and shrink as part of this form of the disorder. We call this phenomenon media entropy.

Construction of the Internet of Things (IoT) Communication Domain. The development emerged, and a cross between communication domains arose whose nature was inherited due to the representation between these domains. Technological innovation is the main factor that causes the emergence of cross-domains. According to Saffo's rules, this crossing process lasts about 30 years. Television is a mature phase of the broadcasting domain. Crossing these domains produces new media domains that inherit the best characteristics of each domain (interpersonal, document,

and broadcasting). The Multidomain Convergence Model into a New Media Domain based on the Negroponte's convergence principles that we developed is illustrated in Figure 4.
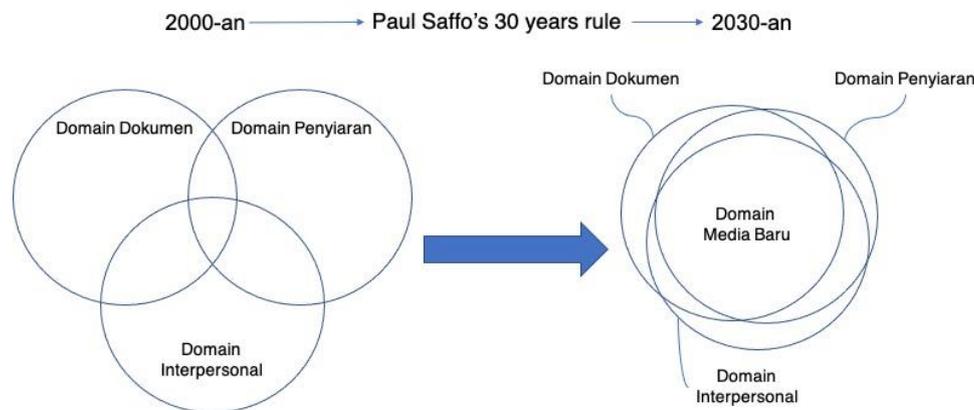
Figure 4. Model of Multidomain Convergence into New Media Domain based on Negroponte's Convergence Principles.

The concept of convergence is much more prevalent among media practitioners because this concept accommodates both old and new media. Various old media in Indonesia, including television, can efficiently conduct convergence. For example, Metro TV is conducting convergence by building medcom.id, a digital content management platform from Media Group, which houses Metro TV. We can conclude that the convergence efforts attempt to resist the media cycle and reject the fact that media entities have a finite existence cycle. Instead of amplifying audience usage, convergence has become a way of surviving the old media. Jati, Head of Digital Content of Medcom.id, said that these are efforts to adjust costs, which means that convergence involves a cost burden.

Within the multidomain convergence process, in terms of format, the three properties of broadcasting, document, and interpersonal domain formats will cross over and give rise to a new character for television, Panoramic (Audio Visual Text). Through new media, audiences can access text-based media (such as WhatsApp, eBooks, Twitter), audio-based media (Spotify, eRadio, Joox, radio+, and others), and visual broadcast-based media (YouTube, Netflix, OTT App).

Tabel 2. New Media/IoT domain construction.

	Broadcasting	Interpersonal	document	New Media/ IoT
Information Pipeline and Control	One-Way Producer – Audience Scheduling	Two-Way Participatory No Scheduling	One-Way Author – Reader Scheduling	Two-Way Producer – Audience No Scheduling
Content Output and Format	Audio – Visual 3D (Panoramic)	Audio – Text Potret	Text 2D (Pages)	Audio – Visual 3D (Panoramic)
Acceptance and Engagement	Passive	Interactive	Active	Interactive

The result of constructing a new communication domain in Fidler's communication domain is temporarily referred to as the new media communication domain, which we call the Internet of Things (IoT) domain. To answer the research questions of how the television roadmap transforms to new media or television morphosis, we describe the model in Figure 5.
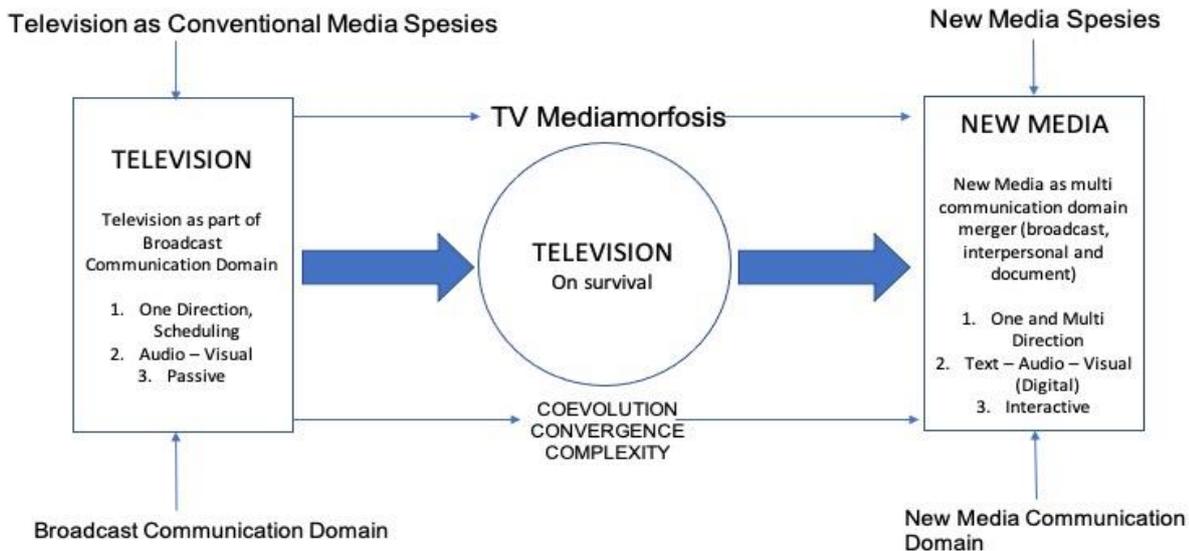
Figure 5. Televisionmorphosis Roadmap Model

CONCLUSIONS

This study of the transformation of television communication media can be used as a road map for television entities in planning their survival strategies. Studies that interpret television mediamorphosis through a process we refer to as televisionmorphosis in research yield several conclusions: 1) television will be squeezed because the tendency of audiences and advertisers is getting smaller. It is the impact of the increasing number of advertisers and new media audiences; 2) Adaptation: television must adapt, both in terms of content, production structure, and organization as well as its status as a media entity; 3) television Coevolution. Television must introduce itself into the new media communication domain in the broadcasting communication domain. This domain has characteristics, properties, and objectives that are also new and are necessary to thrive in the new media ecosystem; 4) television Convergence. The process of television mediamorphosis must include multidomain convergence. Each communication domain (broadcasting, document, interpersonal) will merge and produce a communication domain for new media; 5) entropic Media and Complexity: the process of media regularity towards new media regularity will pass through the disorder condition first. This complexity also arises due to competition and technological developments, and a new media communication domain is needed for television to undergo televismorphosis. Therefore, this domain must be built or constructed. This research complements Fidler's communication domain concept, which previously only defined three communication domains, by adding a new media communications domain, or Internet of Things (IoT) communication domain. The study of television morphosis, with the output of a new media communication domain construction or Internet of Things communication domain, can save television from failing and bring it into new media.

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