The Digital Era and the Evolution of Media Paradigms: A Critical Review of the Adaptation of Old Media in New Media Ecosystems

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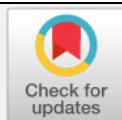[2] Universitas Sahid Jakarta, Special Capital Region of Jakarta, 12870, Indonesia
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ABSTRACT

This study examines the paradigm shift of traditional media in the face of the digital era, focusing on the adaptation processes and forms of media convergence through Norman Fairclough's Critical Discourse Analysis (CDA) approach. The research analyzes the discourse representations of digitalization constructed by four media institutions, BBC, TVRI, Kompas, and The Guardian, through official documents, corporate statements, and strategic content. This study aims to explore how traditional media constructs its identity in response to the demands of digital platforms and how the power structures and ideologies behind this transformation process unfold. The main findings reveal that media transformation is not only technical but also reflects changes in power structures, ideological values, and epistemic dynamics. At the textual level, media adaptation is constructed through narratives of innovation and participation, yet it retains the institutional dominance of traditional media. At the level of discursive practices, media institutions adopt multiplatform strategies and user engagement; however, public participation remains structurally controlled by the media organizations. Meanwhile, at the social practice level, there is a negotiation between traditional journalistic values and the increasingly dominant digital algorithmic logic in content management. The shift in media paradigms from linear, centralized communication models to participatory, modular, and decentralized many-to-many communication models has introduced new challenges, such as epistemic crises, misinformation, and digital platform dominance. Despite this, traditional media still strives to maintain its relevance in the increasingly complex digital media ecosystem. This study contributes theoretically by

recommending the need for deeper critical digital literacy, as well as a reformulation of journalistic values to address the challenges of misinformation and technological dominance. An interdisciplinary approach is essential to better understand communication within the contemporary media landscape, which is increasingly dominated by digital platforms.

1. Introduction

In recent decades, the world has witnessed revolutionary changes in the communication ecosystem due to advances in digital technology. These changes not only affect the way individuals interact and access information, but also fundamentally alter the structure and workings of the media industry. Conventional media such as newspapers, radio and television, which previously dominated the public sphere as the main source of information, are now in a position that requires them to review their roles and strategies amidst the torrent of digital media. The digital era has created a communication space that is dynamic, fast-changing, and characterized by more fragmented and personalized patterns of information consumption.

Old media are now faced with existential challenges. Not only do they have to compete with more agile and algorithm-based digital media, but they also have to be able to maintain the trust of a public that is increasingly critical of information. The existence of digital media that offers real-time, interactive and globally connected content has significantly shifted people's consumption patterns of media. Under these conditions, traditional media can no longer rely on a one-way linear communication model, which places the audience as passive recipients. Instead, they must adapt to the demands of two-way communication, which opens up space for dialog, collaboration, and active participation from the audience.

This transformation is commonly referred to as media convergence, a term that denotes the integration of different forms of media into a unified or interconnected digital platform. Convergence is not merely a technological development; it represents a paradigmatic shift in how communication is conducted and how content is produced. Henry Jenkins, a prominent scholar in digital media studies, defines media convergence as "the flow of content across multiple media platforms, the cooperation between multiple media industries, and the migratory behavior of media audiences" (Jenkins, 2008). This definition underscores the shift from isolated, platform-specific media to an environment where information circulates simultaneously across various channels, including news websites, social media, mobile applications, podcasts, and streaming services.

The implications of media convergence are far-reaching. In terms of content production, journalists and media professionals are now expected to be multi-skilled: they must write, film, edit, and promote their work across multiple platforms, especially social media. This marks a transition from compartmentalized workflows to integrated, cross-functional media practices. On the distribution side, content is no longer tied to a single format or delivery mechanism. Instead, it must be designed for dissemination across a range of devices and platforms. Consequently, the traditional boundaries between print, broadcast, and digital media have become increasingly blurred, giving rise to a hybrid media ecosystem.

Beyond technological shifts, media convergence also signals a fundamental transformation in the communication paradigm itself. The classical communication model, influenced heavily by Shannon and Weaver's framework, conceptualizes communication as a linear process of transmitting messages from sender to receiver (Shannon & Weaver, 1949). In today's digital media landscape, however, this model appears increasingly outdated, as it fails to capture the complexity of interactive and participatory communication. Audiences are no longer passive recipients of information; they actively produce, modify, and redistribute content. This evolving role of the audience has given rise to the concept of the prosumer, a hybrid figure who is both a producer and consumer of media content (Toffler, 1980).

This shift signifies the emergence of a more democratic and decentralized communication paradigm. While traditional media operated under the logic of editorial authority and institutional control, digital media has opened up a participatory space where individuals, regardless of institutional affiliation, can contribute to the production and circulation of information. Jenkins characterizes this transition as a move from a transmission model of communication to a participatory model, wherein audiences are no longer passive recipients but active contributors (Jenkins, 2008). This concept aligns with Castells's notion of the network society, in which information flows through horizontal networks rather than hierarchical, vertically structured systems (Castells, 2009).

In practice, the adaptation of old media to the new media ecosystem is seen through various organizational innovations and transformations. Newspapers now have digital versions, complete with multi-media features and online commenting systems. Television stations launch YouTube channels, streaming platforms and social media accounts that actively build two-way interactions with their audiences. Even radio, previously considered the most conventional, now comes in the form of *podcasts*, utilizing the flexibility of digital formats to reach a wider and more diverse audience.

However, the process of adaptation has not been without challenges. Legacy media often face internal tensions between upholding the core principles of traditional journalism and responding to the demands of speed and competitiveness in the digital environment. This dilemma is particularly pronounced in areas such as information verification, analytical depth, and the increasing pressure to generate high web traffic through sensational headlines, often referred to as clickbait. In their pursuit of digital relevance, some traditional media outlets have compromised their credibility and journalistic standards by prioritizing viral content over substantive reporting.

In addition, digital transformation has fundamentally altered the economic foundations of the media industry. The advertising-based revenue model that once sustained print and broadcast journalism has become less viable in the digital landscape. Major technology platforms such as Google and Meta now dominate the online advertising market, placing legacy media at a structural disadvantage. As a result, many traditional outlets have been compelled to explore alternative revenue models, including digital subscriptions, public donations, and partnerships with third parties, including collaborations involving artificial intelligence technologies.

Ultimately, the shift from old media paradigm to new media cannot be seen simply as a technical evolution. It is a structural and cultural change that affects the entire communication ecosystem. The old media that manage to survive and remain relevant are those that are able to not only adopt digital technology, but also understand the new way of working of digital communication-which is fast, open, collaborative and network-based.

Thus, media convergence is not the end of old media, but rather an opportunity evolve. Amidst the dynamics and complexity of the current media landscape, there is a need to develop a new communication paradigm that is more inclusive, adaptive, and based on the principle of collaboration between media institutions, technology, and civil society. This transformation will continue as technology develops and people's behavior changes. Therefore, a critical study of media convergence and old media adaptation is crucial to understanding the future direction of mass communication.

Old media can no longer rely on a one-way communication model. They must adjust to a digital ecosystem that demands speed, interactivity and personalization. In this context, there is a shift in the communication paradigm, from a transmission model to a participatory model.

This study is guided by three research questions: How does old media adapt in the new media ecosystem? What forms of convergence occur between old media and new media? Moreover, to what extent has the media paradigm changed in the digital age? These questions from the analyze the forms of adaptation of old media in the digital era.

The findings of this study are examines media convergence in the context of communication paradigm shift. In addition,these findings may presents a critical review of the sustainability of old media in the new media landscape.

2. Literature Review
2.1. Norman Fairclough's Critical Discourse Analysis (CDA)

Critical Discourse Analysis (CDA) is a multidisciplinary approach that explores the intersection of language, ideology, and power within social contexts. Fairclough defines CDA as an effort to examine the relationship between linguistic forms and social structures. For Fairclough, language use is not a neutral act; rather, it is a form of social practice that is shaped by, and simultaneously shapes, the power relations, values, and ideologies present in society (Fairclough, 2003).

Fairclough proposes three interrelated levels of discourse analysis: (1) Textual Analysis, which focuses on the linguistic features of texts, such as word choice, metaphors, sentence structures, and narrative forms, as mechanisms of meaning-making; (2) Discursive Practice, which examines how texts are produced, circulated, and interpreted by social actors within institutional settings; and (3) Social Practice, which considers how discourse relates to broader social structures, including dominant ideologies, power relations, and socio-cultural dynamics (Chagas & Paula, 2023).

Fairclough emphasizes that the relationship between language and society is not linear or direct. Language operates through discourse, that is, through spoken, written, or visual texts that serve as vehicles for articulating ideologies, norms, and social beliefs (Berkovich & Benoliel, 2024; O'Halloran, 2011; Yang, 2013). Within this framework, text functions as a site for the representation of meaning, discourse constitutes the practice of producing and reproducing meaning, and social structures provide the broader context in which ideologies are constructed, negotiated, and contested.

In the context of media, Fairclough argues that media does not merely transmit information; it also constructs social reality, embeds ideology, and reinforces existing power structures. Therefore, CDA is particularly relevant for examining how legacy media articulate their adaptation processes in the digital era through discursive practices that are far from neutral.

Two key concepts in textual analysis further enrich this perspective. Intertextuality refers to the notion that any text inevitably contains echoes or traces of previous texts or content familiar to the reader, implying that meaning is historically constructed rather than entirely original. Interdiscursivity, on the other hand, highlights how the production of a text is shaped by the interplay of multiple discourses, political, cultural, economic, which intersect and influence the process of meaning-making (Fairclough, 2003).

Thus, discourse analysis does not merely focus on the structural elements of a text, but extends to the ways in which texts are produced, circulated, and interpreted within complex social contexts. It is within this broader lens that Fairclough's dimensions of discursive practice and social practice become crucial for understanding media transformation. In alignment with Fairclough's perspective, Ruth Wodak emphasizes that critical discourse analysis is a form of linguistic action encompassing oral, written, visual, and non-verbal communication. These forms are constructed by social actors and shaped by prevailing norms, rules, and social structures (Wodak, 2006).

Wodak further points out that discourse analysis, particularly of verbal communication, is inherently complex, as it requires an in-depth understanding of the interplay between linguistic form, communicative function, and social context. In this regard, analyzing the conversations and interactions among actors within the media landscape becomes an essential component of interpreting texts in the digital age.

2.2. Evolution of the Media Paradigm: From Linear Model to Collaborative Communication

The communication paradigm in the context of mass media has undergone fundamental changes since the era of traditional communication to the entry of the digital era. In the early days of communication theory development, the dominance of the linear paradigm was very apparent, especially through the mathematical model developed (Shannon & Weaver, 1949). This model depicts communication as a linear process that starts with the sender, who encodes the information, then sends it through a channel to the receiver, who decodes the message. In this framework, the meaning of communication is singular, directed one way, and full control of the message rests with the sender.

The model works well in the context of old media such as newspapers, radio and television, where communication is one-way, with little or no room for direct feedback from the audience. In this situation, the audience is positioned as passive recipients who receive information as it is, without the opportunity to respond in real-time. This para-digma places the media as the dominant institution that produces and distributes messages centrally, and the public as a homogeneous mass that is assumed to receive messages in a uniform way.

However, with the development of digital technology and the presence of the internet as a new medium in mass communication, this paradigm began to be challenged. Digital media opens up space for non-linear, interactive and collaborative communication. In the digital ecosystem, the communication process no longer follows a single flow from sender to receiver, but is more dynamic, where each individual can become both producers and consumers of information (*prosumers*). The flow of communication becomes more complex, open and democratic, because every actor in the digital network has the ability to convey messages, provide responses, and redistribute in- formation to other networks.

Denis McQuail, in his theory of contemporary mass media, emphasizes that new media is not just a matter of technological development, but also shapes new social and cultural structures in communication practices. According to him, the presence of digital media has changed the way people understand, disseminate and interpret information. The

communication process is no longer monopolized by large media institutions, but becomes more decentralized and personalized. This has led to fundamental changes in the relationship between media and audiences, where control over information has become more divided and fluid (McQuail, 2010).

The implications of this paradigm shift are far-reaching. In the old media framework, authority resides with media institutions that have professional legitimacy to produce information. Meanwhile, in the context of new media, information authority becomes more plural and relative. Anyone with an internet connection and access to technology can produce content, comment on news, or even correct information presented by the mainstream media. This has a direct impact on the legitimacy of the old media, which has been regarded as the purveyor of truth. They now have to share space and influence with online communities, *influencers*, *citizen journalists*, and other non-formal actors in the digital communication landscape, this paradigm shift also affects the way information is constructed. If information was previously considered an objective and static entity, then in the context of new media, information is often dynamic, contextual, and can change based on collective participation. Comments, likes, retweets and digital platform algorithms shape the narrative of information. This makes the production of meaning a more open and often negotiated process between multiple parties. This concept is in line with the idea of *co-construction of meaning* in participatory communication theory, which states that meaning is no longer imposed unilaterally, but is produced through social interaction in digital spaces.

The old paradigm also faces challenges in terms of speed and volume of information. Old media works with long time cycles-daily, weekly, or based on specific broadcast slots. Digital media, on the other hand, operates in a real-time time frame, where information is continuously updated and distributed. As a result, the concepts of exclusivity and time control that were once the hallmarks of old media have become obsolete. New media presents a *perpetual* information space, which demands flexibility and high speed from all media actors, both old and new.

Not only that, the new paradigm in digital communication also creates an algorithmic logic in information dissemination. Social media platforms such as Facebook, Twitter (X) and Instagram use algorithms to organize what is shown to users. This introduces a new form of *gatekeeping*, which was previously only run by editors or editors in media institutions. Now, technology determines what information is considered important, worth reading, or relevant for consumption by certain users. In this context, digital media creates a *personalized* information environment that challenges the old principles of objectivity, openness and balance.

With these changes comes the realization that the media communication paradigm must undergo a conceptual update. The linear model that emphasizes one-way transmission of messages is no longer adequate to explain the dynamics of contemporary communication. Communication is now more *networked communication*, where various actors are interconnected and influence each other in a complex digital space. Public space is transformed from physical and institutional to digital spaces that are dispersed, interactive and inclusive.

The shift from the old media paradigm to the digital media paradigm is part of an evolution triggered not only by technological developments, but also by the accompanying social and cultural transformations. The hierarchical and centralized linear model is now being replaced by a participatory, collaborative and networked communication model. This shift fundamentally changes the face of mass communication and poses new challenges for old media to remain relevant in an increasingly complex ecosystem. Therefore, understanding this paradigm shift is crucial for anyone who wants to study media in today's digital context. The

question now is not only how the old media transforms, but whether they are able to internalize the new paradigm that demands openness, flexibility and true participation.

2.3. Media Convergence: Between Technological, Institutional, and Cultural

In the hyper-connected digital age, the concept of media convergence has become one of the key frameworks in understanding the dynamics of communication industry transformation. The term "convergence" refers to the trend of integrating various media forms and distribution channels into one interconnected digital ecosystem. Henry Jenkins, one of the leading thinkers in digital media studies, defines convergence as "the flow of content through multiple media platforms" (Jenkins, 2008). This definition emphasizes that information no longer resides in one particular medium, but rather spreads and moves across platforms-from television to the internet, from print media to social media, even to mobile devices. Convergence can be categorized into three main forms: technological convergence, institutional convergence and cultural convergence.

Technological convergence refers to the merging of different media platforms into a single digital device or system, such as the ability of smartphones to access news, radio and television simultaneously. Institutional convergence involves collaboration between media organizations, such as partnerships between newspapers and digital platforms. Meanwhile, cultural convergence refers to the active participation of audiences in the production and distribution of content, marking a shift from passive consumption to the role of prosumer. These three forms often occur simultaneously and reinforce each other in shaping the new media ecosystem. Convergence in this context is not simply a technical matter or migration of devices, but involves cultural and social shifts in the production, distribution and consumption of information.

One important implication of media convergence is the shift in the position of audiences from passive consumers to active actors in the media ecosystem. Audiences not only absorb information, but also have the capacity to produce and redistribute that information to a wider audience. This concept is known as "prosumer", which is a combination of producer and consumer (Hellmann, 2009). In this context, the boundaries between content producers (such as journalists, institutional media, broadcasters) and consumers (audiences) are blurred. The ability of audiences to participate directly through blogs, social media, YouTube and other digital platforms creates a new communication architecture that is more participatory and collaborative.

Jenkins emphasizes that convergence is not merely a process driven by media companies or technology, but also by the migratory behavior of audiences who are increasingly active in browsing various mediums. Audiences no longer stick to one form of media; they move from platform to platform in search of information, entertainment or community building. In many cases, they also create derivative content such as memes, fan fiction, reaction videos, and other forms of digital expression. This is what Jenkins calls "cultural convergence" - the merging of participatory culture with fluid, cross-platform global content flows.

In response to these dynamics, Terry Flew, expands the understanding of media convergence by emphasizing that this process is the result of a complex interaction between three main factors: digitization, globalization, and deregulation. Digitization refers to the conversion of all forms of media into digital formats, which allows information to be processed, stored, and transmitted efficiently through computer networks. Digitization not only enables technical integration between media, but is also the foundation for the almost unlimited flexibility and reproducibility of content (Flew, 2008).

Globalization plays an important role in expanding the reach of content distribution to the international level. Media that were previously local or national can now easily reach global audiences thanks to the internet and digital platforms such as YouTube, Spotify, Netflix and TikTok. In this context, media is no longer bound by geographical borders, and global audiences have access to diverse cross-cultural content. This not only creates global competition in the media industry, but also enriches the digital public sphere with various narratives and perspectives.

The third factor, deregulation, refers to the relaxation or reduction of government regulation of media and communications industry. Since the 1980s and 1990s, many countries have liberalized the media sector by allowing the entry of private and global actors in the broadcasting and telecommunications industries. As a result, the structure of the media industry has become more open and competitive, leading to accelerated media innovation and integration. Deregulation has also created opportunities for technology companies such as Google, Meta, and Amazon to enter and dominate the media market, blurring the lines between technology companies and traditional media companies.

Thus, media convergence cannot be understood as a technological phenomenon alone, but must be seen as the result of the interaction between the development of digital technology, the opening of media markets, and the process of cultural globalization. These three elements reinforce each other, creating a new media ecosystem where content, platforms and audiences exist in a more fluid, responsive and flexible communication network. In this context, the role of the media is no longer top-down, but rather dialogic, where all parties have the potential to influence the flow of information.

These changes require the old media industry to adapt not only technically, but also ideologically and structurally. In many cases, media companies that used to rely on centralized production models now have to open spaces for collaboration with online communities and active audiences. They must adjust to the logic of algorithms, the rhythm of the speed of digital information, and the expectations of audiences who want to be part of the narrative, not just recipients.

Furthermore, convergence also poses new challenges, such as copyright issues, information quality, disinformation, and concentration of media ownership. As content flows freely across platforms, the question of who owns, controls and is responsible information becomes increasingly complex. In this context, new regulations, media literacy, and ethical discernment are crucial to maintaining a healthy and sustainable media ecosystem.

In conclusion, media convergence is a multifaceted process that changes the way we communicate, interact and understand the world around us. Both Jenkins and Flew made important contributions in formulating theoretical frameworks to understand this phenomenon. Jenkins highlights the cultural and participatory side of convergence, while Flew emphasizes the structural and economic dimensions. The combination of these two approaches allows us to see media convergence as a major transformation in the history of communication-a shift from fragmented and separate media systems to systems that are interconnected, integrated and shaped by the joint participation of technology, industry and society.

2.4. Old Media Transformation in Response to Digital Challenges

The development of digital technology has brought about major disruptions in the landscape of the global media industry. Changes in information consumption patterns, especially among the younger generation, have led to a shift in media consumption from traditional formats to digital platforms that are more dynamic, interactive and mobile. In this

context, conventional media such as newspapers, television and radio are facing a serious challenge of losing the audience base that used to be the backbone of their existence. The younger generation now tends to prefer digital platforms such as social media, news websites, video on demand, and podcasts, which are considered more flexible, fast, and in line with their online lifestyle.

This phenomenon has forced old media to re-evaluate their strategies in reaching audiences. It is not enough to maintain the old format, traditional media is now faced with the demand to innovate in order to continue exist in the midst of rapid digitalization. One of the most obvious responses is the adoption of digital technology and the utilization of various online platforms as a new distribution medium. Many media companies have started to developdigital versions of their products, launching online news sites, being active on social media, as well as producing content in audio-visual formats such as podcasts and short videos to reach a wider and more diverse audience segment.

According to Pavlik, the transformation experienced by traditional media is not partial, but comprehensive - covering all aspects from content production and presentation, to distribution mechanisms and interaction with audiences. The digitization process allows content to be produced more quickly, tailored to user needs, and distributed through various channels simultaneously. Media workflows must now be multiplatform and flexible, no longer linear as in the conventional print and broadcast era for example of the changes that have occurred is in the newsroom (Pavlik, 2001). In the past, newsrooms were hierarchical and linear, where news was processed in one line from the reporter to the editor, then to the print or broadcast department. Now, modern newsrooms are adopting a more collaborative and digital approach. Journalists not only write for print, but also supply content for websites, social media, or even create video versions of their reports. In addition, data collection and analytics-based analysis of audience behavior has become an important part of content strategy-something that was previously unknown in the old media paradigm.

Not only in terms of production, changes have also occurred in the way media interact with audiences. Old media now realize that the success of content is not only determined by journalistic quality, but also by the extent to which the content is able to reach and build engagement with the audience. Therefore, media communication strategies now involve digital marketing practices, *search engine optimization*, and the use of social media to distribute and promote their content more effectively.

Furthermore, old media has also begun to explore forms of content that better suit the needs of digital audiences. Formats such as podcasts, vlogs, *infographics*, and short videos are becoming popular alternatives that are considered capable of conveying information in a concise, interesting, and easily accessible anytime through devices. This transformation reflects an adjustment to the characteristics of new media that emphasize speed, ease of consumption, and emotional engagement.

However, despite digital adaptation, the old media is still faced with the fundamental problem of maintaining public trust amid the flood of viral information and content that is not necessarily accurate. In an open digital ecosystem, the media must compete with new actors such as *influencers*, *bloggers*, and *citizen journalists* who have an appeal to the public of its own. This is where the challenge for traditional media is to continue to highlight the values of professional journalism-accuracy, verification, and objectivity-as the main differentiator amidst the rise of instant and sensational information.

More than that, digital transformation has also impacted media business models. Dependence on print advertising and conventional subscriptions is no longer relevant. New

monetization models such as *pay- wall*, *subscription-based services*, content partnerships, and public donations through *crowdfunding* are now being adopted by various media as strategies to maintain financial sustainability, and not all media have been able to adapt smoothly. Many local and small media outlets struggle to compete in a digital ecosystem that requires high-tech investment and change-adaptive human resources.

Despite widespread technological transformation, fundamental questions remain about the effectiveness of these adaptations in maintaining journalism values and rebuilding public trust. In the context of fast, sensationalized and algorithm-driven content competition, old media is often caught in a dilemma between maintaining journalistic integrity or following the digital trend to reach audiences. Therefore, true adaptation requires not only technical innovation, but also ethical commitment and the courage to maintain the quality of information amidst high commercial pressure.

3. Research Methodology
3.1. Data Collection Technique

This research uses a qualitative approach with a documentary study method, which focusing on the interpretation of meanings through the analysis of written and digital sources. Data collection techniques are conducted through literature searches and document reviews related to the research theme, which is the transformation of traditional media in the face of the digital era and media convergence. The data collected comes from various secondary sources, including news articles, annual reports, press releases, and digital content such as those found on websites, mobile apps, social media, and streaming platforms, national and international scientific journal articles, reports from media research institutions, media industry publications, and digital archives from the media themselves.

The selection of media used in this study is based on two main criteria: Media Representation and Influence: The selected media are traditional media with significant influence at both national and international levels. These media reflect clear transformation and provide a comprehensive picture of the changes occurring in their digital adaptation. Data and Archive Availability, the selection of media also considers the availability of archives and corporate reports, which allow for an in-depth analysis of the media transformation process. The four media analyzed in this study are BBC as an international public broadcasting media; TVRI as Indonesia's public broadcasting media; Kompas as a leading print media in Indonesia that has transitioned to digital; and The Guardian as an influential international media in digital news publishing.

The analysis focuses on various types of written and digital texts produced by these media, including corporate documents and annual reports that explain digital transformation strategies. News articles, editorials, and digital content such as those found on websites, mobile apps, social media, and streaming platforms are also analyzed. Press releases and official statements from these media that describe their transformation narrative are included. Multimedia content (such as videos, podcasts, and live broadcasts) demonstrating the use of digital platforms to reach audiences is also examined.

Data was collected over the past four years (2022–2025) to provide a comprehensive overview of the digital transformation undertaken by traditional media. The primary data sources include annual reports and strategic plans (e.g., BBC Annual Report 2024/2025, Kompas Report 2022, The Guardian Annual Review 2025, and news from TVRINEWS.com in 2024).

3.2. Data Analysis Technique

The data that has been collected is analyzed using the Critical Discourse Analysis Approach (CDA) as developed by Norman Fairclough. This approach was chosen because it allows researchers to reveal the relationship between language, power, and social change as reflected in old media representations in the digital era (Fairclough, 2003). This approach consists of three main dimensions, namely: textual analysis, discursive practice, and social practice.

Text analysis focuses on linguistic and narrative structures in documents or media content, including diction, metaphors, representations and other rhetorical strategies. Discursive practices look at how texts are produced, distributed and consumed within specific institutional contexts. Social practices examine how these discourses relate to power, ideology, and broader social structures.

Through this framework, researchers seek to understand how old media represent themselves in the midst of changing times, and how these adaptations are constructed in public narratives. This approach is particularly relevant for understanding how old media such as BBC, TVRI, Kompas, and The Guardian frame their adaptation narratives through specific texts and social practices in the digital era. This analysis allows researchers to not only describe the content, but also uncover the ideology and power at work behind the media's adaptation narrative.

The analytical procedure in this study involves the following steps:

1) Data Identification and Collection: The first step is to gather written documents, news articles, press releases, and relevant digital content concerning the transformation of traditional media into digital. Data is collected through searches in digital archives, annual reports, and websites used by the analyzed media.

2) Textual Analysis: In this phase, the researcher analyzes the language used in the collected texts, focusing on word choice and metaphors used to describe digital transformation. Identifying discourse patterns that reflect power structures, ideologies, and the media's commitment to traditional values such as trust and journalistic authenticity. The use of terms like "digital-first," "innovative," and "trusted news" to describe the changes occurring.

3) Discursive Practices: The researcher then analyzes the practices of production and distribution of discourse, focusing on how traditional media communicate their transformation narrative through digital platforms. This includes how the media distribute their discourse via websites, apps, social media, and OTT platforms. The influence of audience data and algorithmic platforms in driving content production and audience engagement.

4) Social Practices: The final stage is analyzing how the discourse of transformation relates to broader social practices, including the existing power structures in the media, and how the narrative constructed connects with changes in ideology and social values within the media. In this stage, the researcher examines the relationship between the media and the public in the discourse production process, and how the media maintains control over the narratives they disseminate. The role of traditional media in maintaining authenticity, trust, and credibility while adapting to the logic of digital capitalism.

5) Interpretative and Qualitative Approach: This study is qualitative and interpretive. The researcher not only describes the form changes in traditional media but also interprets how these changes are related to larger ideologies and social structures. This approach allows the researcher to explore the role of power and ideology behind the media transformation process, as well as the social and cultural consequences of media convergence in the digital era.

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Some of the media examples analyzed include the transformation narratives from mainstream media such as Kompas, TVRI, BBC, and The Guardian, which were selected because they are representative in demonstrating the adaptation patterns of traditional media to the digital ecosystem. The analysis was conducted on both national and global media to observe adaptation patterns that are cross-contextual yet remain structurally and culturally relevant.

Researchers used library catalogs, academic search engines such as Google Scholar, ScienceDirect, and national journal portals to find reliable sources. In addition, reports from institutions such as Nielsen, Reuters Institute, Pew Research Center, and the Ministry of Communication and Information Technology were also used as part of the data analyzed. The selection of these sources was done selectively by considering the relevance, recency, and credibility of the publishers.

3.3. Data Validity Test

To ensure the validity of the data and analysis, this research used source triangulation techniques. This means that each piece of information was confirmed through more than one different source. For example, findings from academic journal articles were compared with data from industry reports or official statements from the relevant media. Thus, the resulting interpretation is not only based on one perspective, but is reinforced by a variety of credible views.

In addition, the researcher also conducted peer debriefing in the process of preparing the analysis. This step aims to obtain input, criticism and clarification from other parties who are competent in the field of communication and digital media, in order to strengthen the objectivity and accuracy of the research results.

3.4. Research Ethics

Although this research does not involve human participants directly, researchers still pay attention to the principles of academic ethics, especially in terms of data use and presentation. Any quotations or ideas from other sources were included with clear references, according to scientific citation rules. In addition, in interpreting the text or discourse, the researcher avoids personal bias and seeks to convey the analysis objectively, fairly and responsibly.

This research also does not intend to harm any institution or individual. The main purpose of the analysis is to examine media phenomena critically and constructively, with the hope of making both academic and practical contributions to the development of media studies in Indonesia.

4. Results and Discussion
4.1. How Old Media Adapts

In the context of media transformation in the digital era, traditional media such as the BBC, Kompas, TVRI, and The Guardian have faced significant challenges in adapting to the shifting audience demands toward digital platforms. All of these media outlets have taken substantial steps to integrate digital technologies and change how they interact with their audiences. The researcher will explain how each media outlet adapts to the new media ecosystem.

4.1.1. BBC: Digital-First with Public Value

As a traditional media organization, the BBC has made efforts to adapt to the new media ecosystem through several strategic initiatives outlined in the BBC Annual Plan 2024/25 (British Broadcasting Corporation, 2024). Among these initiatives is a heightened focus on "digital-first"

content delivery, signaling a shift from traditional broadcasting media to content distribution through digital platforms such as iPlayer and BBC Sounds. The BBC has also adjusted its business model by relying on new technologies and artificial intelligence (AI) to enhance the efficiency and relevance of the content produced. The BBC plans to increase its use of AI to speed up news verification processes and improve accuracy, as well as expand its global audience reach through automated translation. This initiative reflects the adaptation of traditional media to the needs of an audience increasingly consuming content through digital devices. AI is expected to improve content production and distribution efficiency, providing the BBC with opportunities to stay competitive in the highly competitive digital media sector.

The BBC is adjusting to news consumption trends that are increasingly reliant on digital platforms, social media, and on-demand streaming. By delivering news more quickly and relevantly through digital platforms, the BBC strives to maintain its relevance in the digital age, although editorial control and narrative framing remain within the institution. However, this adaptation is still shaped by established power structures, which limit the full involvement of audiences in the discourse production process.

The BBC will continue to emphasize the importance of local content that reflects the lives of people in the UK. In response to competition from global content providers, the BBC plans to increase the production of content more relevant to audiences across the UK, strengthening its reach through platforms like iPlayer and BBC Sounds. The BBC plans to launch more music streams and new formats aimed at younger audiences, as well as focus on providing more personalized educational offerings, such as the updated BBC Bitesize.

Business Model Shift and Economic Approach. Amid the economic challenges faced by many broadcasters, including declining advertising revenues and increasing production costs, the BBC is committed to ensuring its financial sustainability by adjusting its budget and focusing on digital product development. The BBC will focus on further developing BBC iPlayer and BBC Sounds, as well as enhancing the quality of the audience experience on its digital platforms to maintain relevance in a world increasingly reliant on the internet.

This plan demonstrates how the BBC is striving to adapt to digital media and new technologies to remain a major player in the global media industry, despite the significant challenges posed by changes in media consumption habits and competition from large streaming service providers like Netflix and Amazon.

4.1.2. Kompas, Hybridization of Market Value and Journalism Professionalism

Kompas adaptation began with changes in format and platform. Originally known for its traditional print format, Kompas has now undergone a significant digital transformation. With the launch of Kompas.id and its e-paper platform, the company has integrated print media with digital platforms, offering readers broader access to the content it produces. Kompas emphasizes that multiplatform consumption has become an unavoidable necessity, with print, e-paper, and Kompas.id complementing each other to accommodate the diverse consumption habits of its audience (Kompas Media Nusantara, 2022).

One of Kompas key strategies is to maintain audience trust through credible journalism. The platform saw significant growth in readership during the COVID-19 pandemic, indicating that despite the vast amount of information circulating, audiences are still seeking reliable and curated news sources. This suggests that, amid the dynamic presence of digital media, Kompas has successfully adapted by prioritizing high-quality journalism focused on facts and humanistic values.

Kompas has implemented a digital subscription model, proving its ability to tackle digital economic challenges by diversifying revenue sources. Additionally, the company uses various social media platforms to expand its audience reach and increase reader engagement through interactive content. These pieces of content are curated and personalized to better suit the needs of their audience.

Kompas also leverages Google Analytics technology and reader surveys to identify audience needs and enhance engagement through relevant and personalized content. This reflects how traditional media integrates algorithmic logic and audience data to improve content distribution and interaction, aligning with the development of the digital media ecosystem.

4.1.3. TVRI: "National Media in an OTT Format"

TVRI demonstrates its commitment to adapting to the new media ecosystem through the launch of an OTT platform called TVRI Trends. This move reflects TVRI's efforts to expand its reach beyond traditional terrestrial broadcasting and provide on-demand content (Video on Demand) that is more in line with the needs of the audience in the digital era. With the decreasing interest in conventional television broadcasts, especially linear ones, TVRI Trends offers a more flexible and relevant on-demand experience.

TVRI Trends is a super app that allows the public to access a wider variety of selected content, including programs that were previously only available via terrestrial broadcasts. This application enables audiences to watch content based on their needs at any time and from anywhere, which is a key characteristic of OTT platforms in the digital era. Through Video on Demand (VOD), TVRI Trends aligns itself with audience behaviors that are increasingly accustomed to accessing digital content via mobile devices or the internet.

The launch of TVRI Trends shows that TVRI is not only technically adapting by providing a digital and OTT platform but also responding to the cultural shift in media consumption. In traditional media, content is presented linearly via scheduled TV broadcasts; however, in the OTT ecosystem, audiences have the freedom to choose when and what they watch. This adaptation requires changes in TVRI's organizational culture, which must now be more responsive to the needs of an audience that increasingly desires content tailored to their interests and time preferences.

In launching TVRI Trends, the President Director of LPP TVRI, Iman Brotoseno, emphasized that TVRI Trends is part of TVRI's commitment to remaining a relevant public broadcasting institution in the digital age. This is particularly significant given the substantial challenges faced by traditional media in Indonesia with the rapid rise of OTT platforms. TVRI Trends aims not only to follow digital trends but also to maintain TVRI's relevance as a unifying media outlet for the nation, providing the public with access to valuable information, whether in terms of news, entertainment, or culture.

TVRI identifies the shift in media consumption behaviors, with audiences increasingly moving from terrestrial media to digital platforms. With the introduction of TVRI Trends, TVRI is not only offering content relevant to the audience's needs but is also striving to become a super app that provides various services in a single application, such as news, entertainment, sports, and cultural programs. This positions TVRI to compete with other more popular OTT platforms while providing a better user experience.

4.1.4. The Guardian Digital Transformation and the "Digital-First" Approach

In the context of the profound changes occurring within the global media industry, The Guardian exemplifies a significant model of how traditional media adapts to the new media ecosystem. Essentially, this adaptation involves two main areas: technological transformation and a shift in the relationship between media and audiences.

The Guardian has adopted a "digital-first" approach, emphasizing the importance of digital platforms in delivering journalism. In its efforts to remain relevant, they have launched a redesigned mobile application that offers a more personalized and seamless experience, providing audiences with greater control over how they access content. This new app prioritizes an experience tailored to individual preferences, enhancing engagement and reader loyalty, crucial factors in the new media ecosystem, which is increasingly data-driven.

Emphasis on Quality and Journalistic Independence. While adapting to digital technology, The Guardian maintains its commitment to trusted and independent journalism. Phrases like "trusted news" and "authoritative, engaging, trusted reporting" in their press releases show that, while embracing technological innovation, they strive to uphold professional journalistic standards. The Guardian is facing the challenges posed by misinformation and the rapid changes in the digital media ecosystem, yet it remains committed to presenting accurate and reliable news.

Multi-Platform Approach and Commitment to a Global Audience. The Guardian has also demonstrated adaptation in the way they consume and distribute content across multiple platforms, including websites, mobile apps, and social media. They launched a new digital edition in Europe to expand their reach and engage a broader global audience. This distribution of content strengthens their relationship with international readers, underscoring their commitment to providing journalism that is relevant to diverse communities worldwide.

A crucial adaptation of The Guardian is the transformation in how they view their audience. The audience is no longer seen as a passive consumer but as an active participant in the broader journalistic ecosystem. The Guardian has positioned its readers as "most active readers," with 15 times more page views than the average reader. This illustrates that audience engagement has become a key indicator of their success in the digital age. By relying on these metrics, they demonstrate how audiences are not just consumers, but producers who actively shape and influence content strategies.

By leveraging technology to enhance the quality and personalization of the reading experience while staying committed to independent journalism, The Guardian has successfully adapted to the new media ecosystem. Their adaptation shows that digital transformation is not just about adopting new technology, but also responding to the evolving needs of more connected and dynamic audiences. They have managed to preserve the core values of traditional journalism in the face of disruption by focusing on quality content and audience engagement at the global level.

4.2. Critical Discourse Analysis (CDA) by Norman Fairclough on the Adaptation of Traditional Media within the New Media Ecosystem

Traditional media outlets, such as the BBC, Kompas, TVRI, and The Guardian, face significant challenges in adapting to the new media ecosystem, which increasingly relies on digital technologies, algorithms, and audience engagement. This adaptation involves not only technical changes in content distribution and format but also a shift in ideology and power structures in the communication process. Using Norman Fairclough's Critical Discourse

Analysis (CDA) approach, this study interprets how these traditional media manage their discourse to maintain relevance in an increasingly digital media landscape.

At the textual analysis level, the researcher examines how the language used in the digital adaptation narratives of the BBC, Kompas, TVRI, and The Guardian functions to frame reality and influence the audience.

4.2.1. BBC

The researcher interprets the BBC's use of terms such as "more personalization," "quality enhancement," and "seamless experience" to describe its digital platform as a way to emphasize the broadcaster's digital transformation efforts aimed at providing a more connected and adaptive audience experience. The phrase "more personalization" highlights the BBC's commitment to understanding its audience in greater depth by offering content tailored to individual preferences. This constructs a narrative positioning the BBC as an institution striving to meet the personal needs of its audience in a media environment increasingly characterized by personalized and flexible content options.

The term "quality enhancement" signals that the BBC is not only focused on technical transformation to meet digital demands but also dedicated to maintaining and improving its well-established journalistic standards. This reflects the broadcaster's intention to preserve credibility and uphold high-quality journalism despite its shift toward digital formats. The phrase "seamless experience" conveys the idea of a smooth and uninterrupted digital interaction, free from technical obstacles. It suggests that the BBC aims to create an enjoyable and frictionless experience, allowing audiences to access and consume high-quality content effortlessly.

Based on these word choices, the researcher concludes that the BBC constructs a positive narrative about its digital transformation, demonstrating adaptability to the evolving expectations of digital audiences. The broadcaster projects itself as a modern media organization capable of leveraging technology to improve content quality and provide a more personalized user experience.

Analysis of the BBC Annual Plan 2024/25 reveals phrases such as "serving all audiences," "trusted news," and "ensuring high-quality content is accessible to everyone" (British Broadcasting Corporation, 2024). These expressions emphasize the BBC's ongoing social commitment as a public service broadcaster during its digital transition. The phrase "serving all audiences" indicates inclusivity, emphasizing that the BBC remains devoted to a diverse audience, including traditional viewers, even as it shifts its focus to digital platforms. The term "trusted news" reinforces the BBC's identity as a reliable provider of accurate and honest information in an era increasingly challenged by misinformation. Meanwhile, "ensuring high-quality content is accessible to everyone" expands the notion of accessibility beyond geographic reach to include equitable access regardless of technological resources.

Through these phrases, the BBC frames itself as an institution that not only embraces technological progress but also steadfastly upholds its social mission and public service values. This discourse communicates the continuity of core principles within a modern and digital context.

The phrase "offering impact, relevance, and universality" reflects the BBC's aspiration to extend its influence by reaching a global audience within a rapidly fragmenting media environment. The term "impact" indicates the broadcaster's aim to shape public opinion and influence global discourse, establishing itself as a significant information provider. "Relevance" signals the commitment to delivering content that meets the timely and contextual needs of

digital audiences. Meanwhile, "universality" refers to the intention to reach diverse populations worldwide with inclusive content that transcends regional boundaries.

This discourse demonstrates the BBC's effort to maintain its dominant position as a leading media organization that is relevant locally and influential internationally. It supports a narrative in which digital transformation reinforces the broadcaster's dedication to universality and audience diversity.

From the perspective of discursive practice, the BBC's use of terms such as "more personalized," "quality improvement," and "seamless experience" constructs a positive image of its digital adaptation, framing technological change as beneficial for the audience. Expressions like "serving all audiences" and "trusted news" further reinforce the BBC's reputation as a trusted, inclusive public broadcaster navigating its transition to digital platforms. The narrative of "impact, relevance, and universality" positions the BBC as a globally influential content provider in an increasingly fragmented media environment.

In terms of social practice, the BBC's role as a public service broadcaster entails a mission to provide reliable, high-quality information to all audiences, regardless of social or technological access. Therefore, digital transformation efforts are not merely technological but also social, aiming to expand reach and inclusivity. This underscores the media's role in fostering a more informed and connected society rather than merely responding to market demands.

Moreover, the BBC's commitment to maintaining trustworthiness in a digital world challenged by misinformation positions it as a guardian of informational integrity, strengthening the relationship between the institution and its audience. Audiences rely on the BBC as a credible source amid growing challenges to information quality.

Overall, through critical discourse analysis, the researcher finds that the BBC uses language to construct a narrative that not only presents its digital transformation but also reaffirms its identity as a trusted public institution committed to social values and independent journalism. Metaphors such as "seamless experience" and phrases emphasizing universal accessibility reveal an organization striving to balance modern technological demands with longstanding public service commitments.

However, beneath this narrative lies an ideological tension. While the BBC adapts to the demands of the digital media market, it must navigate the complex balance between maintaining social responsibility and responding to global market pressures. Challenges related to accessibility and relevance in a fragmented media environment highlight the delicate position the BBC occupies.

Through analysis of discursive and social practices, it becomes clear that the BBC strategically uses language to reinforce its position in the evolving digital media landscape. The discourse constructed extends beyond technological adaptation to reaffirm the BBC's enduring dedication to providing inclusive, high-quality content to all audiences. By shaping this narrative, the BBC strengthens both its global media presence and its public service role as a reliable and credible source of information.

4.2.2. TVRI

TVRI's announcement of the launch of its over-the-top (OTT) platform, TVRI Trends, signals its commitment to adapting within the rapidly evolving media ecosystem. By entering the OTT market, TVRI intends to move beyond traditional terrestrial broadcasting and provide a more flexible, user-centered experience. This transition from linear broadcasting to video-on-demand (VOD) reflects TVRI's recognition of shifting audience behaviors, where viewers

increasingly prefer digital platforms that allow content consumption at their own convenience. Key terms such as "super app," "on-demand," and "flexibility" underscore TVRI's strategic shift from a conventional broadcast model to a more agile, personalized service. TVRI Trends targets a digitally savvy audience that demands content accessibility tailored to individual schedules. This transformation encompasses not only technological innovation but also a broader cultural shift in media consumption, favoring convenience and personalization over fixed, scheduled viewing.

The launch of TVRI Trends positions the platform as a response to the challenges posed by the rapid expansion of OTT services. By offering a variety of content, including news, entertainment, sports, and cultural programming, the platform aims to maintain relevance amid increasing competition. TVRI's ambition to become a "super app" reflects its goal to integrate diverse content and services within a single application, enabling it to compete with global OTT providers (Televisi Republik Indonesia, 2024).

A critical discourse analysis reveals important social meanings and ideological implications in TVRI's language choices. The designation "super app," commonly associated with highly integrated platforms like WeChat and Grab, signals TVRI's aspiration to modernize and position itself competitively in the digital marketplace. The emphasis on "flexibility" and "relevance" communicates a user-centered philosophy that breaks from rigid broadcast schedules and empowers viewers with greater control, central features of the OTT experience. The phrase "pemangku kebanggaan" (pride of the nation) reflects a nationalist ideology that underlines TVRI's role as a unifying state broadcaster, reaffirming its legitimacy despite growing global OTT competition.

TVRI's discourse demonstrates interdiscursivity by blending the lexicon of traditional broadcasting with terminology from digital media, such as OTT and VOD. This combination illustrates TVRI's effort to preserve its historical role as an information provider while adapting to a dynamic media landscape. Terms like "relevant," "impact," and "unifying the nation" anchor the discourse in TVRI's institutional mission as a public service broadcaster, implying continuity despite technological change. The discourse reflects an ideological balance between the demands of modernization and a commitment to traditional values such as public service and national cohesion.

The shift from linear television to digital platforms indicates TVRI's awareness of a digital culture in which audiences are no longer passive recipients but active consumers exercising agency over their viewing choices. By framing itself as a stabilizing force promoting national unity through accessible content, TVRI advances a nationalist ideology aimed at sustaining trust and social cohesion in a globalized media environment. At the same time, the discourse acknowledges the competitive pressures of global media by implicitly recognizing dominant international platforms such as Netflix and YouTube. The term "competing" reveals awareness of global power dynamics and the necessity for local broadcasters to adapt to maintain relevance.

Power relations are further evident in TVRI's language. Terms like "super app" and "flexible" position TVRI as an institution capable of meeting both technological and cultural demands. Simultaneously, references to "public service" and "unifying the nation" emphasize its enduring social and cultural mission, framing TVRI not only as a competitor in the digital market but also as a central pillar of Indonesia's media identity.

Beyond textual analysis, the launch of TVRI Trends reflects a change in discourse practice responding to shifts in audience behavior. By adopting the language and formats of global OTT platforms, TVRI aligns itself with international trends while reaffirming its national

identity through discourse emphasizing unity and public service. This hybrid approach blends global digital standards with local ideological commitments.

At the broader social level, TVRI's digital transition corresponds with trends toward individualization and personalization of media consumption. The growing preference for on-demand content aligns with social practices in which individuals seek control over when and how they engage with media. TVRI's digital strategy thus represents both a technological and ideological response to a changing media environment. Additionally, the platform's focus on national unity and public service reflects its role as a mediator between global media influences and local cultural needs. This dual positioning characterizes the Indonesian media landscape, where state broadcasters maintain significance despite the rise of private and global digital platforms.

Overall, the discourse surrounding TVRI Trends reveals a complex negotiation between tradition and innovation. Critical discourse analysis highlights how TVRI constructs its identity as a modern digital service and a culturally significant institution. The discourse articulates a strategic positioning that balances global OTT competition with ideological commitments to public service and national unity. As media consumption continues to evolve, TVRI's language is likely to maintain these tensions between global digitalization and local cultural values.

Through its emphasis on personalization, flexibility, and national relevance, TVRI constructs a new digital identity that remains grounded in its mission of public service and social cohesion. This analysis shows that TVRI's discourse is shaped by both the technical imperatives of digital transformation and the institutional power structures that influence its continued role within Indonesia's media ecosystem.

4.2.3. Kompas

In its official corporate documents, Kompas describes itself as an "innovative and breakthrough subscription-based digital news media" that emphasizes the necessity of shifting toward "multi-platform consumption" (Kompas Media Nusantara, 2022). This narrative frames the transformation as part of the broader evolution of professional media, rather than merely a reaction to market demands. The phrase "#MenjadiLebih" (Becoming More) symbolizes Kompas's ambition to go beyond the traditional role of a news platform by aiming for a more comprehensive social function and deeper audience engagement. Terms such as "good quality journalism," "dynamic audience," and "believers of good content" demonstrate a continued commitment to classical journalistic values, which are reframed within the context of digital engagement (Kompas Media Nusantara, 2022).

The language employed in Kompas's statement features words such as "innovation," "breakthrough," "subscription-based," and "multi-platform consumption." These terms construct a narrative in which traditional media, represented by Kompas, strives to maintain relevance by adopting new business models and technological advancements. The hashtag "#MenjadiLebih" serves as an aspirational narrative, suggesting that Kompas is not only adapting but also exceeding societal expectations of traditional media. While maintaining foundational journalistic principles, Kompas embraces technological developments that respond to the complexities of the digital media landscape.

From a discursive perspective, Kompas's language production and distribution practices indicate an awareness of their evolving digital audience. By positioning itself as a "subscription-based digital news media," Kompas signals a strategic shift toward cultivating a more personal and sustained relationship with its audience. This change responds to contemporary consumption patterns, where audiences increasingly prefer digital subscription services rather

than relying solely on print or terrestrial media. Moreover, the reference to "curated contents" reflects an understanding that audiences now seek carefully filtered and relevant information rather than rapid, unfiltered news. This marks a shift from mass media consumption toward a preference for high-quality content curation.

Socially, the text reveals Kompas's effort to remain relevant amid significant changes within the media industry. In a digital environment where social media platforms and subscription models dominate, Kompas aims to become more than a conventional news source. By adopting a subscription-based model, Kompas introduces exclusivity and differentiation in a market saturated with free and often unregulated information. This approach aligns with a broader social practice in which audiences take on a more interactive and engaged role, moving beyond passive consumption.

Regarding power and ideology, Kompas's frequent use of terms such as "trust," "credibility," and "good content" reflects its effort to maintain its position as a trusted media institution amid the rise of free and sometimes less reliable digital platforms. By emphasizing its nonpartisan and responsible stance, Kompas directly addresses the challenges posed by less regulated digital media. The organization presents itself as one that balances commercial interests with a social mission to provide truthful and valuable information to the public.

Overall, this analysis demonstrates how Kompas strategically employs language and discourse to reinforce its role within the rapidly evolving digital media ecosystem. By emphasizing the quality of its journalism and its social relevance, Kompas shows that it is not merely adapting to new media environments but innovating beyond the traditional boundaries of media. Through this strategic communication, Kompas asserts its identity as a reliable, professional, and socially responsible media institution committed to meeting the demands of a modern digital audience.

4.2.4. The Guardian

Recent developments at The Guardian, such as the relaunch of its mobile site with a responsive design and the introduction of the Guardian Editions app offering personalized content, demonstrate how traditional media organizations are adapting to the evolving digital media landscape (The Guardian, 2024). By adopting a digital-first strategy, The Guardian aims to present itself as a modern, user-centered media outlet. Terms like "engaging," "personalized," and "seamless" reflect an intention to create an interactive and accessible experience tailored to a digitally literate audience.

The metaphor of a "seamless experience" suggests an effort to remove barriers between users and content, portraying The Guardian as an agile institution capable of responding to the needs of a globally connected, technology-driven readership. Additionally, the emphasis on "strengthening the relationship with its global audience" signals a shift from a unidirectional content provider toward fostering a two-way, participatory engagement with readers. This approach recognizes that readers are no longer passive consumers but active contributors to the platform's success.

Statistics such as "most active readers" and "15 times the average web page views" underscore the importance of reader participation. In this discourse, audience engagement is not only a measure of success but also a form of currency within the digital media economy. This reflects a broader industry trend in which engagement metrics increasingly shape perceptions of a media outlet's relevance and value.

Linguistically, The Guardian's discourse highlights innovation and accessibility by using terms such as "personalized," "seamless," and "engagement." These choices signal its

transformation from a traditional news provider into a dynamic, user-focused platform. Simultaneously, phrases like "trusted news" and "authoritative reporting" reaffirm the organization's connection to established journalistic values. This balance reveals The Guardian's commitment to preserving credibility while embracing digital innovation.

The production and distribution of The Guardian's digital content reflect a significant shift in discursive practices. Moving away from a linear, broadcast model, the organization has adopted an on-demand, interactive approach to news delivery. The new mobile application exemplifies this transformation by offering personalized content experiences that encourage greater reader interaction. The press release itself functions not only as a vehicle for information dissemination but also as an invitation for engagement and meaning-making between the media outlet and its audience.

This discursive transformation mirrors broader social changes in the media environment. The rise of digital platforms and social media has blurred traditional boundaries of media consumption. Audiences increasingly expect interactive and personalized experiences, reflecting a societal shift toward information that evolves in real time and is shaped by both producers and consumers. The Guardian's adaptation responds not only to technological changes but also to evolving audience expectations and behaviors.

Moreover, by positioning itself as a source of "trusted news" amid widespread misinformation, The Guardian addresses the social demand for reliable and authoritative information. Its claim to be "funded by many and beholden to no one" emphasizes editorial independence, a core component of its identity amid growing commercial and political pressures. This commitment reinforces a foundational social principle: the role of a free and independent press as essential to democratic societies.

Using Fairclough's Critical Discourse Analysis framework, it becomes evident that The Guardian's digital adaptation involves more than technological change. It represents a broader renegotiation of the relationship between media and audiences in the digital era. The linguistic emphasis on personalization, engagement, and seamlessness highlights efforts to reconcile traditional journalistic ideals with the expectations of a digital-first audience. By framing readers as active participants, The Guardian reshapes its role from a mere information provider to an interactive platform.

This hybrid discourse blends traditional values of trust and authority with digital media's user-centered imperatives. It exemplifies the tension media face today between preserving journalistic integrity and embracing interactivity. The Guardian's transformation reflects the broader challenges and opportunities traditional media encounter in adapting to the digital age.

Although Critical Discourse Analysis offers valuable insights into the power relations embedded in media discourse, emerging approaches such as Critical Electronic Discourse Analysis are increasingly relevant for studying digital platforms. Critical Electronic Discourse Analysis extends the traditional framework by focusing on how technologies, algorithms, and interactivity influence the dissemination and consumption of discourse online (Hodge, 2014). While more commonly applied to digital-native platforms, the principles of Critical Discourse Analysis remain applicable to examining how traditional media's digital adaptations affect audience engagement and the maintenance or disruption of dominant ideologies (Esposito & KhosraviNik, 2023).

This study indicates that although traditional media have integrated digital technologies to remain viable, the ideological power embedded within algorithms can intensify media concentration. Algorithmic content selection based on audience data may narrow the diversity

of perspectives presented to the public, thereby reinforcing dominant narratives instead of promoting pluralism.

Future research should investigate the long-term effects of these technologies on audiences and assess whether digital media's structural transformations enhance ideological diversity or exacerbate existing concentrations of power. Understanding these dynamics is critical to evaluating the democratic implications of media adaptation in the digital age.

4.3. Forms of Convergence of Old and New Media

Media convergence refers to the process of integration among different forms of media, technologies, institutions, and communication cultures that were previously separate. In the context of old media adaptation, convergence includes not only technological migration but also transformations in production, distribution, and audience engagement. Jenkins defines convergence as cross-platform content flows involving cooperation between media industries and active audience participation (Jenkins, 2008). Media convergence can be categorized into three main dimensions: technological, institutional, and cultural.

Technological convergence is characterized by the merging of broadcast platforms and media formats into a unified digital system. All media organizations analyzed demonstrate this form of convergence. The British Broadcasting Corporation (BBC) integrates radio and television broadcasts into online services such as iPlayer and BBC Sounds. The Guardian has revamped its application to deliver text-based news, videos, podcasts, and personalized features on a mobile-first platform. Kompas develops Kompas.id website, the "Gaspoll" podcast, and a video channel as part of its multiplatform transformation, which includes e-paper, digital news portals, applications, social media, multimedia video production, and podcasts. Televisi Republik Indonesia (TVRI) presents TVRI Trends, an over-the-top (OTT) application that streams terrestrial broadcast content digitally, demonstrating the shift from conventional broadcasting to digital streaming. This technological convergence enables traditional media to compete in the same digital space as new media platforms such as YouTube, Netflix, and Spotify.

Institutional convergence occurs when the organizational structures and content production models of traditional media are restructured to align with the digital media ecosystem. Kompas has integrated print and digital newsrooms into a single unit, producing content simultaneously across multiple channels. The BBC reallocates resources from traditional broadcasting to digital product development and audience data analysis. The Guardian reorganizes its editorial strategy based on application analytics and reader feedback, thereby strengthening direct relationships with audiences and reducing reliance on traditional distribution intermediaries. Although TVRI is in the early stages of this transition, it has begun adopting platform logic in organizing its OTT content; however, the state broadcasting bureaucracy still limits its efficiency and agility in adaptation. Institutional convergence indicates that digital transformation affects not only the final product but also the internal working models and role divisions within media organizations.

Cultural convergence occurs when audiences become active participants in content production and distribution rather than passive recipients of information. This shift marks a transformation from a consumption culture toward participatory media engagement. The Guardian encourages reader interaction through comments, feedback, and the establishment of a donor community known as Guardian Supporters, fostering a dialogic relationship. The BBC opens participation spaces via public response platforms and personalization strategies based on user interests. Kompas invites readers to subscribe and engage actively in social media

discussions, although editorial control remains firm. TVRI faces challenges in expanding public participation; nonetheless, the launch of TVRI Trends represents an initial step toward enabling two-way interaction, particularly among younger audiences. This cultural convergence reflects a shift from a transmission model of communication to a dialogic model, although audience participation is often still curated and managed by institutional actors.

4.4. To What Extent Has the Media Paradigm Changed in the Digital Age?

Media paradigms represent the dominant ways of understanding how communication occurs, who controls information, and how the relationship between media and audiences is constructed. In the pre-digital era, media operated within a transmission paradigm, in which information flowed unidirectionally from sender to receiver within a hierarchical and closed system (Shannon & Weaver, 1949). However, the advent of digital technologies, interactive platforms, and increased audience participation has driven a shift toward a participatory paradigm (Castells, 2009; Fairclough, 2003; Jenkins, 2008).

Based on findings from the BBC, TVRI, Kompas, and The Guardian, this paradigm shift can be analyzed through three key dimensions: communication structure, information power relations, and audience roles.

4.4.1. From Linear to Interactive and Decentralized Communication

The traditional media paradigm was based on one-way communication, with media institutions monopolizing information production and distribution. In the digital era, communication has transitioned to a more interactive, open, and horizontally distributed model. The Guardian and the BBC enable readers to customize their news consumption, provide feedback, and follow channels tailored to their interests. Kompas has adopted two-way interaction mechanisms via social media and a subscription system that emphasizes reader engagement. Although TVRI is at an early stage of over-the-top (OTT) digitization, it has begun embracing two-way communication by offering on-demand broadcasts. Despite these developments, information management largely remains under institutional control, indicating that the change is partial rather than complete.

4.4.2. From Centralized Authority to Narrative Co-Production

Under the old paradigm, media institutions held the central authority to set information agendas. In the digital era, this authority is increasingly distributed: audiences can critique, reshare, and even produce counter-narratives. The Guardian's reading community not only consumes content but also participates in shaping the institution's narrative through the Guardian Supporters program and community spaces. Kompas maintains a traditional editorial structure but incorporates viral dynamics and public comments as part of editorial decisions. The BBC preserves its neutrality claim while utilizing user data to prioritize content. TVRI is still in the early phases of co-creating discourse with the public. This shift reflects a move from singular authority to dialogic interaction, although it remains largely mediated by institutional policies and curation.

4.4.3. From Passive Audience to Active Prosumer

Previously, audiences were positioned as passive recipients of information. Today, they are prosumers, both producers and consumers of content. The Guardian encourages user engagement through personalized content retention and segmentation. Kompas invites audiences to join a subscription model based on value and loyalty. The BBC employs audience

data to enhance services while retaining editorial control. TVRI is developing this participatory potential via OTT platforms and interest-based content segmentation. This transformation demonstrates that audiences are no longer homogeneous masses but rather active, segmented groups with increased symbolic and economic influence in media relations.

The media paradigm in the digital age has thus shifted significantly from one-way to many-to-many communication, where individuals simultaneously produce, distribute, and consume information. This transition moves communication from hierarchical structures toward more participatory and horizontal ecosystems.

Castells describes this transformation as a move from "spaces of places" to "spaces of flows," where information, capital, and influence transcend geographic boundaries and operate in real time across borders (Castells, 2009). Consequently, power over information is no longer monopolized by traditional media institutions but dispersed among individuals with access to digital technologies.

However, this transformation also brings new challenges, including an epistemic crisis characterized by disintermediation and information hyperproduction. The validity of information increasingly depends on popularity and virality on social media rather than institutional verification. Baudrillard terms this phenomenon "simulacra" and "hyperreality," where media representations no longer reflect reality but instead construct their own realities (Baudrillard, 2010).

In the Indonesian context, this phenomenon manifests in the proliferation of political hoaxes and ethnic disinformation during election periods. The public tends to trust digital celebrities more than journalists or academics, indicating a shift in knowledge authority from institutions to popular individuals. Therefore, media paradigm shifts in the digital age are not only technological but also epistemological and political. Addressing these changes requires an interdisciplinary approach that integrates network theory, postmodern critiques of representation, and reflections on knowledge authority and epistemic beliefs. Communication science must bridge the gap between academic theory and digital practices, between truth and representation, and between reality and simulation.

5. Conclusion

This research demonstrates that traditional media undergoes significant transformation within the evolving new media ecosystem. Adaptation occurs not only at the levels of technology and distribution but also involves changes in organizational structure, communication relationships, and the ideology underlying content production. Employing Norman Fairclough's Critical Discourse Analysis, this study identifies shifts across three main dimensions: texts, discursive practices, and social practices.

First, in terms of traditional media adaptation, institutions such as the BBC, TVRI, Kompas, and The Guardian strategically frame digital transformation as an innovative, professional, and participatory process. Although their narratives emphasize audience engagement, power structures continue to be dominated by media institutions. The adaptation process is therefore not fully horizontal but remains controlled by editorial elites and governed by algorithmic logic. These media outlets have successfully navigated the new media ecosystem through technological, content, and socio-cultural convergence. They have adopted digital platforms and new technologies to deliver content in more flexible and relevant ways, including over-the-top (OTT) applications, streaming services, and subscription-based digital models. Moreover, they uphold journalistic values by emphasizing credibility, quality journalism, and audience interaction, increasingly prioritizing personalized and on-demand experiences. The critical

discourse analysis reveals that these institutions construct a positive narrative of transformation, seeking to demonstrate that despite adapting to digital demands, they remain committed to their social roles and public trust by preserving journalistic integrity as their core foundation.

Second, regarding media convergence, three primary forms emerge within traditional media:

1) Technological convergence, which involves the integration of various media formats into unified digital platforms such as OTT services, mobile applications, and the combination of video and text content;

2) Institutional convergence, manifested through newsroom reorganizations and cross-channel content management;

3) Cultural convergence, evident in audience participation in both the production and dissemination of information. However, this convergence remains strategic and limited. Traditional media continues to direct the overall narrative while curating public participation to emphasize engagement and loyalty.

Third, concerning the media paradigm shift, the traditional one-way linear communication model has been replaced, or at least supplemented, by a many-to-many communication model characterized by openness, modularity, and real-time interaction. This shift also introduces new challenges, including an epistemic crisis, the dominance of algorithms, and uncertainty regarding information authority. The communication paradigm now extends beyond mere transmission of messages to encompass how meaning is constructed through interactions among technology, institutions, and users.

The transformation of traditional media is a complex, negotiated process balancing the continuity of established values with the demands of the digital era. Changes occur not only in media forms but also in modes of thinking, relational structures, and knowledge systems in contemporary communication.

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