



Activating of Digitalization and Media Convergence of Vision+ by MNC Group

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ABSTRACT

This research examines the phenomenon of media convergence within the Vision+ application developed by MNC Group, a major player in Indonesia's media industry. The transition of traditional media to digital platforms has rendered convergence an essential strategy for sustainability. This study employs the 3C framework (Computing, Communication, and Content) in conjunction with the 3M model (Multimedia, Multichannel, and Multiplatform) to investigate the evolution of Vision+. This research adopts a qualitative case study approach to analyze how MNC Group manages the convergence process at various levels, including ownership, tactical, structural, and storytelling convergence. The findings indicate that Vision+ utilizes MNC Group's extensive content ecosystem, combining traditional and digital media to address changing audience needs. The platform leverages expanding market trends and rising digital entertainment consumption, establishing itself as a formidable competitor in the Over-the-Top (OTT) streaming sector. This study highlights media convergence as a crucial strategy for traditional media to maintain its relevance. Media companies must continually innovate by integrating digital platforms, enhancing cross-media strategies, and personalizing content to maintain competitiveness. Future research must investigate the long-term effects of media convergence on audience behaviour and industry dynamics. Media firms should prioritize content diversification, optimize user experience, and adopt emerging technologies, including AI-driven recommendations and interactive content, to improve engagement and expand market reach. This research contributes to media convergence studies by offering insights into the strategic transformation of media enterprises in the digital age.

Keywords: Convergence, New Media, Digitization, Vision+, Television

INTRODUCTION

The continuous and rapid technological revolution is causing media to converge, creating new media channels and more diverse platforms. The convergence of mass media communication is part of current technological developments that have a significant influence on the development of the world of mass media communication (Erdal, 2011).

Media convergence is part of a process, not an endpoint; media convergence is a merger or unification of the 3Cs, namely Computing (entering data through a computer), Communication (communication), and Content (content material or content), meaning with media convergence of content flow platforms of several media and cooperation between the media industry and the behaviour of media audiences. In other words, audiences can access and consume content on various media platforms (Fauzi, 2018).

Convergence is also often interpreted as a depiction of technological, industrial, cultural, and social changes in the way media circulate in culture; the term covers the flow of content on various media platforms and changes the relationship between existing technology and industry, market, gender, and audience (Putra et al., 2023). Now, media convergence almost fills the entire media industry, as the technology of several old media, such as print and broadcast media, has evolved into electronic-based media, which brings about various changes by presenting online versions of content on the internet or social media. Media convergence has become a communication tool that provides wide access to information and ease of interaction (Gushevinalti et al., 2020).

Mass media communication strategies have evolved over the years, and many traditional media are currently transitioning to digital media. Media convergence results from worldwide technological advancements that lead to fundamental shifts in journalism and mass media (Kroon & Eriksson, 2019; Meikle, 2012). Technology is beneficial to human survival in the modern period. Media convergence, as a phenomenon of combining or integrating different forms of media into digital, transforms the world of journalism (Calhoun, 2019).

Media convergence encourages numerous mass media firms like MNC Group to begin innovating. MNC is Indonesia's largest and most comprehensive media conglomerate. Since 2007, the company has had shares listed on the Jakarta Stock Exchange (IDX) under the ticker symbol "MNCN". In addition to print media, MNC Group has established many local and national television networks and production houses. Four of these channels are MNCTV, RCTI, GlobalTV, and iNewsTV. MNC also operates MNC Channel, which broadcasts 22 television channels.

This Media Group also works in print media, radio, television production, and talent management. In addition to audio-visual broadcasting, MNC Group-owned enterprises provide audio broadcasting platforms and value-added services. MNC Group also accommodates people who seek to hone their acting skills through talent management at Star Media Archipelago. MNC Group also offers content production and distribution platforms through MNC Pictures, print Media, and MNC Channels. Furthermore, MNC Vision and MNC Play, digital streaming media owned by MNC Media, a subsidiary of MNC Group, are now offering self-care services via the Vision+ streaming app. Since 2021, the Vision+ application has been regularly used, and all MNC Vision and MNC Play clients can access it via their devices at any time and from any location. Vision+ is MNC

Group's live TV and video-on-demand (VOD) digital streaming media service, which was officially introduced during its grand debut in January 2020.

Media convergence, a phenomenon in which different forms of media merge, has significantly impacted journalism and communication studies. It has revolutionized communication methods, allowing news content to be presented in more diverse and personalized ways to cater to the varied needs of audiences (Yang, 2024). This convergence has given rise to new audiovisual mediums, such as Video-on-Demand (VOD), which blend the logic of television, film, home video, the internet, and technology (Pradsmadji & Irwansyah, 2020).

In the realm of journalism, convergence has led to changes in news production and dissemination. Media organizations that previously specialized in one platform are now forming larger, multi-platform conglomerates, showcasing platform convergence (Tapsell, 2014). This shift has required journalists to collaborate, emphasizing the need for different media cultures within organizations to align (Fadilla & Sukmono, 2021). Furthermore, the convergence of traditional media into the digital sector has posed challenges, as digital technologies have been a driving force behind media convergence (Jin, 2012).

The concept of media convergence has not only affected journalism but has also influenced the broader media landscape. It has altered the functions and operations of journalists, transforming the journalism profession as a whole (Ufot et al., 2023). Moreover, the emergence of media convergence has been a response to various challenges faced by the media industry, such as the loss of audiences, economic crises, and competition from digital platforms (Шепешева et al., 2021).

As media convergence continues to evolve, it has become a global trend, with media companies expanding their holdings beyond their original core products (Singer, 2004). This trend has led to the development of new forms of storytelling, reshaping the culture of media production and consumption, prompting content and service providers to adopt new strategies to meet the changing demands of consumers (Peil & Sparviero, 2017).

According to Nadaf's (2019) research, convergent forms of media convey media content that is universally communicated and quickly accessible to audiences. The convergence in the media sector is a common theme in this study. This study differs in that it focuses on the dimension of convergence in the media sector rather than the challenges of change faced by the media (Nadaf, 2019). In contrast, Zhonghua and Ali's (2021) research demonstrates that internet-based technologies have created a perfect storm for the birth of new media. Media convergence is one strategy for maintaining the relevance of television and other traditional media. The process significantly impacts content development because traditional media methods and formats are no longer appropriate (Zhonghua and Ali, 2021). Based on the above context, the author formulates the following problem: How did MNC Group media firms handle the dynamic of convergence while introducing the Vision+ application?

LITERATURE REVIEW

Media Convergence

Media convergence is a multifaceted phenomenon that has significantly transformed the landscape of communication, journalism, and audience engagement. This transformation is characterized by the integration of various media platforms, the evolution of audience roles, and the reconfiguration of media production processes. The convergence of media is not merely a technological shift; it encompasses cultural, economic, and operational dimensions that collectively reshape how content is created, distributed, and consumed.

According to Jenkins (2004), media convergence refers to a cultural, technological, and economic process in which content flows across multiple media platforms, and the boundaries between media producers and consumers become blurred. It is not merely a technological shift, but one that alters the relationships between industries, technologies, markets, and audiences.

A key aspect of convergence is the integration of various media platforms, a phenomenon in which different types of mass media, such as print, radio, television, and the internet, along with their portable and interactive technologies, become a single entity that can be accessed through various electronic devices.

Murray (2003) argues that the third wave of media convergence—driven by content streaming—reconfigures media industries, cultural production, and consumption. While it presents opportunities for cross-platform engagement, it also raises concerns about cultural uniformity and intellectual property control. Media scholars are encouraged to adopt new frameworks that focus on content flows, reflecting the realities of the digital economy. First wave: Concentration of media ownership, with multinational conglomerates acquiring media properties. Second wave: A shift towards digital operating systems that enable content to be reused across multiple formats. Third wave: Emergence of content streaming, which blurs traditional distinctions between media types and redefines how content is conceptualized.

One of the primary aspects of media convergence is the integration of previously distinct media platforms into cohesive, multiplatform entities. As noted by Moisander et al., (2013) the media industry is undergoing significant technological, cultural, and economic transformations due to convergence, which has led to the emergence of larger, multiplatform media conglomerates that combine print, radio, television, and online media (Moisander et al., 2013). This trend is evident in various case studies, such as the MNC Group in Indonesia, where media companies have transitioned from specializing in single platforms to adopting a more integrated approach (Souisa, 2017; Tapsell, 2014). The implications of this shift are profound, as it alters the dynamics of content creation and distribution, allowing for a more holistic engagement with audiences across multiple channels.

The relationship between media organizations and their audiences has also evolved in the context of convergence. Traditional media outlets, such as newspapers, have historically adopted a dissemination-first mindset, focusing primarily on content distribution rather than audience engagement. Badham and Mykkänen (2022) argue that for news outlets to foster closer relationships with their audiences, they must prioritize engagement strategies on social media platforms (Badham & Mykkänen, 2022). This shift towards engagement is further supported by the rise of user-generated content (UGC), which empowers audiences to participate actively in the media landscape (Ajetunmobi

& Lasisi, 2022). The participatory culture that Jenkins (2004) describes highlights how audiences are no longer passive consumers but active participants in the media ecosystem, influencing the creation and dissemination of content (Orrego-Carmona, 2018).

The economic implications of media convergence are also noteworthy. The consolidation of media companies has raised concerns about the concentration of media ownership and its impact on diversity and media pluralism. Edge (2011) discusses how the push for convergence has led to calls for deregulation, with media owners advocating for the removal of restrictions on cross-ownership (Edge, 2011). However, this consolidation can result in a homogenization of content, limiting the diversity of voices and perspectives available to audiences. The financial expectations associated with convergence have not always been met, as evident in the aftermath of the early 2000s technology stock market bubble, which highlighted the risks of overestimating the potential of multimedia ventures (Edge, 2011).

In addition to these economic and operational dimensions, media convergence has also transformed audience engagement and consumption patterns. The proliferation of digital platforms has made content more accessible, allowing audiences to consume media across various devices and formats. This accessibility has led to a more cluttered media landscape, where audiences must navigate overwhelming content. The simultaneous use of multiple media platforms has become a common practice, prompting media producers to rethink their strategies for engaging audiences (Hassoun, 2014). As audiences increasingly split their attention across different screens, the challenge for media organizations is to create synergized content that captures and retains viewer interest.

Furthermore, the role of social media in facilitating audience engagement cannot be overstated. Platforms like Facebook have become essential tools for media organizations to distribute content and interact with audiences. Ajetunmobi and Lasisi emphasize the importance of Facebook-radio convergence in Nigeria, where the interactive features of social media enhance audience engagement and content distribution (Ajetunmobi & Lasisi, 2022). This trend reflects a broader shift towards leveraging social media as a primary channel for reaching and engaging audiences, particularly in regions where traditional media may have limited reach.

The implications of media convergence extend beyond the realm of journalism and audience engagement. The cultural shift toward participatory media has empowered audiences to become co-creators of content, resulting in a more dynamic and interactive media landscape. As noted by Öztürk (2021), the integration of digital technologies into everyday life has fostered new audience profiles that actively engage with media products (Öztürk, 2021). This participatory culture not only enhances the diversity of content available but also encourages civic engagement and public discourse.

Media convergence represents a transformative force in the contemporary media landscape, reshaping the relationships between media organizations, audiences, and content. The integration of various media platforms, the evolution of audience roles, and the reconfiguration of journalistic practices are all critical components of this phenomenon. As media companies continue to navigate the complexities of convergence, the challenge will be to strike a balance between the economic

imperatives of consolidation and the need for diversity, engagement, and high-quality content. The future of media convergence will undoubtedly be shaped by ongoing technological advancements, changing audience expectations, and the evolving dynamics of the media ecosystem.

RESEARCH METHODOLOGY

This study employs a case study approach, as defined by Yin (2009), which examines real-life phenomena by exploring the gap between observed events and their broader environmental context (Yin, 2009). A case study enables an in-depth investigation using multiple sources of evidence to provide a comprehensive understanding of media convergence on the Vision+ platform. This research adopts qualitative methods, utilizing observational data collection techniques and in-depth interviews with key figures in the MNC Group. The selected interviewees include Denny Dharmawan (General Manager of Sales, Marketing, and Operations, Marketing Promotion, and Customer Loyalty Vision+), Muhammad Rifqi (Content Management Department Head), Iman Satria (Producer of Content Creative), and Prasetya Dhamma (News Producer of Vision+). These interviews offer insights into the strategic implementation of media convergence, the challenges encountered, and the opportunities that arise during the digital transformation of the MNC Group. The qualitative approach enables a rich, contextual analysis, allowing for a deeper exploration of the role of ownership, tactical, structural, and storytelling convergence in shaping Vision+ as a digital platform.

RESULT AND DISCUSSION

MNC Group is a mass media conglomerate that owns the majority of Indonesia's media outlets, including newspapers, television, and internet platforms. This corporation also expanded into the financial and real estate industries. MNC Group's ownership of numerous types of media, including print, television, and online media, demonstrates the level of convergence that develops as a result of ownership convergence. This level of convergence refers to media firms' ownership of several media that are not centralized on a single type of media, but rather across multiple sectors, such as print, broadcast, and online media. According to Quinn (2002), convergence into five dimensions or levels: 1) ownership convergence. This convergence refers to the ownership of huge media corporations over multiple types of media; 2) Tactical Convergence, this convergence is a type of trick or method of collaboration by cross-promoting and transferring information gathered from media that converge or cooperate; 3) Structural Convergence: This convergence necessitates rethinking the division of work and restructuring the organization in each media that has joined the convergence. The organizational structure and job descriptions that have been implemented have converged, been reformed, and altered to meet convergence needs. 4) Information-gathering convergence happens when journalists, sometimes known as backpack journalists or journalists with experience in more than one sort of media, are asked to collect, process, and present data across several platforms. In other words, journalists are required to disclose their findings in many venues. This can be for print, television, radio, or online channels. 5) Storytelling Convergence, this type of convergence demands journalists' talents in packaging news according to the media market segment in question and is furnished with images, videos, and graphics. (Quinn, 2002).

The convergence process in the Vision+ application demonstrates various types of convergence, including ownership convergence, which refers to the ownership of multiple media lines under one firm umbrella, namely MNC. MNC Group is Indonesia's most prominent media firm, owning various well-known mass media outlets, including television, newspapers, online news sites, and OTT streaming broadcast platforms such as Vision+. MNC Group's ownership of multiple types of media, including print, television, and online platforms, illustrates the level of convergence that results from ownership convergence. According to Rich Gordon (2003), level ownership convergence suggests that huge media organizations own several types of media. For example, the MNC Group, a media company, owns several print, internet, and broadcast media outlets in Indonesia (Gordon, 2003).

Furthermore, the second type of convergence found in the Vision+ application is tactical convergence, which is a form of cooperation and cross-promotion across MNC media, such as between MNC television stations and Vision+ in presenting duplicate broadcast content.

Stage of cross-promotion, when Vision+ shows programs from MNC TV and GTV, and vice versa, wherein MNC's print and broadcast media advertise Vision+ service promotions, said Rifqi.

Cross-promotion is a form of collaboration between two media outlets that provides space for each other's media content. Cross-promotion is also used for commercials that appear in MNC media and are displayed in an integrated manner throughout the MNC media. Ads submitted for airing on MNCTV can also be aired on the Vision+ application (Dailey et al., 2005)

The third type of convergence adopted by MNC and Vision+ is technological convergence. This type of convergence occurs when new technologies emerge and replace older ones, allowing them to function more efficiently. The availability of Vision+, a streaming application with a variety of broadcast content ranging from entertainment to event programming, is analogous to the use of smartphones.

In this case, the Vision+ application is a product resulting from the merger of numerous media companies owned by MNCs, such as television and production houses, which are then linked together as digital impressions. According to Jenkins & Plasencia (2017), technology convergence, also known as digital convergence, occurs when previously unconnected technologies become more tightly integrated and even converge as they evolve. Technological convergence happens when all media content is digitized. This means that MNC Group, through MNC Vision, which creates its digital media, converts various media elements, such as audio, video, and photos, into digital information and displays them through the Vision+ streaming application (Jenkins & Plasencia, 2017).

Fourth, the level of storytelling convergence is the packaging of Vision+ media material, which is distinct and more adaptable to user needs than television programming. According to Dailey et al. (2005), the convergence stage leads to the content sharing stage, which allows two different media to exchange content through repackaging or even budget sharing. At this stage, media convergence is primarily achieved through media owned by a single entity (Dailey et al., 2005).

Opportunities and Challenges

Vision+ digital services embody the horizontal and vertical integration strategy carried out by MNC, which is always the parent company of Vision+. Horizontal integration occurs when a business group acquires additional units at the same production level, allowing companies to consolidate and extend control over the same production line. Meanwhile, vertical integration occurs when a business group expands its operations to include different stages of production. Vertical integration enables a company to develop control over the production stages, ultimately achieving mastery of the entire production process, from downstream to upstream. The centralization of the media has affected the relationship between some types of media organizations and a single conglomerate.

The integration strategy employed by MNC is not a new approach. This strategy was implemented a long time ago. For example, when MNC acquired TPI and Global TV in the early 2000s.

The opportunities presented by the Vision+ application for MNC to transition from traditional to digital media include trends and rising public demand for digital-based entertainment content. The accessibility of a wide range of content is a further advantage for Vision+ that distinguishes it from its competitors and provides a competitive edge in the digital media industry. There are alterations in public behavior regarding the use of media to obtain information, the emergence of new revenue streams, the development of organizations in response to technological and societal developments, and the promotion of journalistic ethics to earn the public's trust. As a result of the ease with which information can be obtained at any time and in any location made possible by the advancement of communication technology, individuals' information-seeking habits began to transition from television to the Internet. Conversely, individuals can only access information via television from the comfort of their own homes; thus, their access to information is constrained by time and space. Several institutions' surveys and analyses have further substantiated the substantial business prospects that exist for over-the-top (OTT) media. According to an analysis of the Indonesian over-the-top (OTT) market conducted after the COVID-19 pandemic, the market is projected to increase from USD 1,108.91 million in 2021 to USD 16,386.82 million by 2031. As the COVID-19 outbreak had a positive effect on growth, the continuous expansion of online communication services drove demand. Similarly, the use of online entertainment platforms, including OTT platforms and online gaming, increased rapidly.

Considering that one-third of Indonesians, according to Business of Apps, have viewed over-the-top (OTT) content, ranging from international to domestic, for a total of 3.5 billion hours of monthly viewing time, OTT penetration in Indonesia is exceptionally high. This increases the interest of brands in utilizing OTT to expand their audience reach. In comparison to the previous year, OTT growth in Indonesia has surged to 40%, according to The Trade Desks x Kantar Report 2022. There is an assertion that the cost-effectiveness of over-the-top (OTT) services and the increased emphasis on producing local content have a positive impact on market expansion, serving as catalysts for the growth of OTT in Indonesia.

The provision of broadcast programming on Vision+ is done digitally, using technology like computerization and transcoding. In comparison to television material, Vision+ media content packaging is more appealing and tailored to the demands of consumers, said Denny

On the contrary, the advent of convergence presents media managers with new opportunities to expand the range of options available to the public. One way in which convergence can facilitate the formation of a new dominant group that will ultimately control the market is through the concentration of ownership. Diverse media sectors will collaborate to animate the conglomerate. People's behavioral patterns will evolve in tandem with the development of convergent media from a cultural standpoint. The importance of segregating media content from the production, editing, distribution, and storage phases diminishes with the advent of media digitization. Technological advancements will consequently influence both the structure and substance of forthcoming media. Inevitably, individuals' media preferences will transition from traditional to convergent in the future. To put it briefly, the interconnections among technology, industry, market, lifestyle, and audience will be transformed by convergence (Haqqu, 2020).

In light of the proliferation of comparable over-the-top (OTT) media platforms, the Vision+ opportunity has yielded advantages that have contributed to the appreciability of Vision+ among the general public, as indicated by the surge in Vision+ application subscribers. The convergence of television and the Internet enables users to establish connections between programs and retrieve supplementary information from digital archives. This extends to current affairs and news programs, as well as drama and comedy shows. The internet also offers video streaming, on-demand movies, and live broadcasts (Putra et al., 2023; Handoko et al., 2021). Furthermore, the digital system facilitates channel diversification, thereby transforming the channel into a multichannel entity.

The technology used by Vision+ is streaming technology, MNC collaborates with a number of foreign companies to strengthen this streaming service. said Imam.

In the meantime, the findings suggest that multinational corporations (MNCs) face several challenges. These challenges include increased competition from rivals offering similar media products, shifts in the media business environment, and advancements in digital technology that give rise to diverse digital media options via over-the-top (OTT) applications, such as Vision +. In response to these obstacles, various strategies were implemented, including the expansion of broadcast content categories, the addition of premium user services, and the modernization of the Vision+ brand. Over-the-top (OTT) media is being bolstered as Vision+ further develops its application into Vision+ 2.0. Furthermore, Vision+ is actively pursuing strategic initiatives to foster collaboration and expansion in Malaysia. At present, the over-the-top (OTT) industry comprises many diverse media companies, including but not limited to Iffix, Hulu, Genflix, and Netflix. Nevertheless, these media platforms are not without their deficiencies. One such drawback is that content ownership is restricted to partnerships with content producers, such as production houses, or self-production, as exemplified by Netflix. This results in restricted content ownership, which contrasts with the capabilities of Vision+, established through the consolidation of media conglomerates and partnerships with numerous internal media outlets, including RCTI, Global TV, SINDO News, and others, to air a variety of content. This augurs well for Vision+'s ability to endure and grow amidst the intensifying competition in the OTT industry.

The success of Vision+ is inseparable from the assistance of fellow members of the MNC group. The MNC group in the media business sector is primarily supported by four TV stations: RCTI, MNC, Global TV, and I-News. RCTI and MNC (formerly known as TPI)

were the initial private television networks to establish their presence in Indonesia. RCTI and TPI were established during the New Order regime. Global TV and i-News are television stations established after the reform.

MNC Group is divided into five types of media services:

1. Terrestrial (Free To Air)

This service includes four primary television stations: RCTI, MNC, Global TV, and I-News. These four stations continue to be the most widely seen channels nationwide, accounting for 40.4% of the total viewership. This achievement is closely linked to the Company's commitment to upholding rigorous production standards and its ability to adapt extensively. Due to the recognition of content's significance in attaining success, MNCN consistently creates programs that excel in the industry, making the Company the dominant market leader in multiple genres. As technology advances and time passes, MNCN continues to expand. The organization has consistently broadened its scope. Utilizing its content library across several platforms, enhancing its online presence, and generating supplementary revenue from digital channels. The Company's two over-the-top (OTT) super applications have demonstrated a strong and unwavering dedication. In December 2023, MNCN's AVOD RCTI+ super app had 69.7 million subscribers who actively used the app monthly. Additionally, the SVOD super app called Vision+ saw its subscriber count rise to 2.6 million. In 2023, the Company continued to enhance the performance of its digital platform through various strategies and activities (MNC Annual Report 2023).

MNCN has made several adjustments to Vision+, allowing the platform to connect with audiences through a highly personalized user experience by displaying content suggestions, user interfaces, and customized ads. It also optimizes dynamic ad placements, notifications, and other features, thus providing more relevant ads and promotions to viewers. Additionally, MNC has merged its two super apps by integrating Vision+ into RCTI+. As a result, RCTI+ has transformed into a super hybrid application, serving ad-supported and subscription-supported video-on-demand (VOD) services.

2. Content Production

MNC encompasses several subsidiaries, including MNC Pictures, MNC Animation, Asia Media Production, Starpro, and Vision Pictures. MNC Pictures (MNCP) was founded in 2007 and created over 5,000 hours of dramatic content in 2022, including drama series, FTV, and sitcoms, broadcast on multiple media channels. MNCP's production capacity accounts for over 40% of Indonesia's entire drama material. MNCP also creates web series and original material, which is then released through digital channels with the specific aim of reaching the millennial population. MNCP is renowned for its exceptional soap operas, including "Ikatan Cinta," "Aku Bukan Wanita Pilihan," "Preman Pensiun 7," and "Amanah Wali 5." These programs have consistently been among the top 10 best drama series throughout 2022. MNC Pictures not only creates programming for MNC Group's free-to-air television, but also produces high-quality Indonesian films for theatrical release.

MNC Animation (MNCA) was established in May 2011. MNCA's primary focus is transforming intellectual property (IP) into animation production and other IP-related ventures. MNCA has successfully produced multiple animated shows, including Entong season 1 and 2, KIKO pre-season, seasons 1, 2, and 3, as well as theatrical films like Titus - Mystery of the Enyigma.

Asia Media Productions (AMP) is a joint venture between PT MNC Digital Entertainment Tbk and Triwarsana. The production house is currently Indonesia's largest provider of reality content and game shows. In 2022, AMP produced 1,302 hours of reality programming, representing 68% of the market share. Since its inception in 2018, AMP has created a variety of top-notch reality programs, including *Bedah Rumah*, *Uang Kaget*, *Hati Sang Bidadari*, *Minta Tolong*, *ASAL (asli atau palsu)*, *Berpacu Dalam Melodi*, *Siapa Berani*, and more.

As a production house, Starpro produces news from the entertainment world (infotainment) for MNC Group FTA TV (RCTI, MNCTV, GTV, and iNews) and infotainment channels on subscription TV platforms. Starpro, which produced 1,709 hours of infotainment content in 2022, became the most productive infotainment producer with a market share of 33%. Starpro produces a variety of programs such as *Go Spot*, *Barista*, *Obsession*, *Celeb on News*, *Mom & Kids*, and *iSeleb* (MNC Annual Report, 2022)

3. Artist Management

The Star Media Nusantara business oversees artist management. With about 400 artists under exclusive contracts from many genres, including singers, presenters, actors, actresses, comedians, chefs, magicians, and influencers, Star Media Nusantara (SMN) is the most prominent talent management firm in Indonesia. Officially handling all MNC Group talent search initiatives, including Indonesian Idol, Indonesian Idol Junior, X-Factor, The Voice, The Voice Kids, Raising Star, KDI, Master Chef Indonesia, Miss Indonesia, and others, is SMN.

4. Content Library

Comprising more than 300,000 hours and still expanding by more than 23,000 hours annually, MNC Contents boasts the biggest content repository in Southeast Asia. From Drama to Non-Drama, Movies to other content, all kinds of platforms, including Free-to-air, Pay TV, VOD, and OTT, MNC content has released material to many nations in various forms. Its material possesses international rights to all kinds of media platforms and comprises fresh programs of many genres for every kind of spectator.

5. Digital

Two uses of this service are RCTI+ and Vision+. The biggest AVOD superapp projected for 2022 is RCTI+, Five content categories comprise this app: news aggregators, audio aggregators (audio series, audiobooks, podcasts, and radio aggregators), UGC talent search competitions, and music; video services (streaming, video on demand, and other creative material) RCTI+ has accumulated more than 66.9 million monthly active users as of December 2022. Vision+ is the fastest-growing SVOD Superapp of 2022, offering consumers access to over 20,000 hours of unique video-on-demand content, more than 110 local and international premium linear channels, and original programming created by Vision Pictures. Furthermore, Vision+ offers more than 74 games to boost user traffic and interaction. Vision+ had about 40 million monthly active users and 2.4 million premium members as of December 2022. (MNC Annual Report 2022)

CONCLUSION

The process of media convergence in MNC Group's Vision+ application occurs gradually. The convergence of the Vision+ application began with MNC Group, Indonesia's largest media firm, which has a variety of media outlets spanning from print, television, and

online. These numerous media are then merged and collaborated to create more diverse digital content to catch the audience's attention; young people and urban communities who require entertainment with easy access to programs. So digital media is delivered, specifically Vision+. Furthermore, media convergence in the Vision+ application demonstrates the amount of convergence, including ownership convergence, which refers to the ownership of many media under the roof of a single corporation, namely an MNC. The second is tactical convergence, a form of collaboration and cross-promotion across MNC media outlets that carry the same information. Third, structural convergence involves modifying work structures and duties to meet the needs of digital media companies. Fourth, storytelling convergence is the packaging of Vision+ media material that is distinct and more flexible to meet the demands of users than television content.

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