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CONSUMPTION PATTERNS AND PREFERENCES OF JAKARTA RESIDENTS REGARDING DIGITAL TV VIEWING: A SOCIAL AND POLITICAL MEDIA STUDY IN THE ERA OF BROADCASTING DIGITALIZATION

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Abstract: The transition from analogue to digital television in Indonesia is part of a media transformation that affects broadcasting technology, social structures, media consumption patterns, and the political dynamics of public communication. This study analyses the consumption patterns and preferences of the people of DKI Jakarta regarding digital television viewing and explains the socio-political implications of the broadcasting digitisation process. The study employs a quantitative approach using a survey of 242 respondents across the DKI Jakarta region. The data were analysed descriptively using the Diffusion of Innovations perspective and a media politics approach. The findings indicate that the majority of Jakarta residents have adopted digital television through set-top boxes (STBs) at a rate of 77.7%, with viewing peaking during prime time from 7:00 PM to 10:00 PM. News programmes are the most popular content, with a viewership rate of 80.3%, indicating that television is still viewed as a credible source of public information amidst the dominance of internet-based media. The study also found that television digitisation reinforces media convergence through multi-screen use and changes in the behaviour of urban audiences. From a socio-political perspective, the transition to digital television reveals the interplay between government policy, the dominance of major media conglomerates, and disparities in access to technology within the digital public sphere. The novelty of this study lies in its attempt to link patterns of digital television consumption simultaneously with socio-political perspectives on media, particularly in the context of Jakarta's urban population following the digital transition. This study contributes to research on digital communication and the political economy of media in Indonesia.

Keywords: digital television; media consumption; public preferences; media politics; digital transformation.

INTRODUCTION

Advances in communication technology have significantly changed the public's media consumption patterns. Television, which previously used an analogue system, has now transitioned to a digital system through the Analogue Switch-Off (ASO) policy implemented by the Indonesian government under Law No. 11 of 2020 on Job Creation (Law No. 11 of 2020). This transformation is part of a major national broadcasting digitisation agenda aimed at improving broadcast quality, enhancing frequency spectrum efficiency, and expanding public access to information. The regulatory framework also includes Government Regulation No. 46 of 2021 on Post, Telecommunications and Broadcasting (Government Regulation No. 46 of 2021).

The digitisation of broadcasting is not merely a matter of communication technology; it also involves the social and political dimensions of the media. In a social context, technological changes influence public consumption behaviour, digital lifestyles, and family interaction patterns when accessing media content. Urban communities, such as those in Jakarta, have high levels of technology penetration, making them strategic areas for observing shifts in digital media consumption patterns (Djamal & Fachruddin, 2011).

From a media policy perspective, the transition to digital television highlights the state's role in regulating the distribution of public information and the national communications infrastructure. The ASO policy represents a form of state intervention in the national broadcasting system aimed at improving spectrum efficiency while accelerating the public's digital transformation. However, this policy also presents challenges, including the digital divide, public readiness, and the dominance of certain media industries in the digital sphere. One of the fundamental issues in the transition to digital television is the shift from analogue to digital infrastructure, which involves a number of technical, economic, and policy challenges (Rogers, 2003).

Ministry of Communication and Information Technology Regulation No. 27/P/M.KOMINFO/8/2008 concerns the implementation of field trials for digital television broadcasting (fixed and mobile reception). This government policy, which involves significant costs in the effort to realise digital broadcasting in Indonesia, has the stated objectives of improving the efficiency of radio frequency spectrum utilisation for broadcasting, enhancing the quality of television programme reception, providing the public with a wider variety of broadcast programmes, promoting the convergence of multimedia services, and fostering the growth of the content, software, and hardware industries related to digital television broadcasting (Laksana et al., 2022).

The study notes 32 television broadcasters operating in the DKI Jakarta region. The number of households in the DKI Jakarta region, based on 2022 figures from the DKI Jakarta Provincial Central Statistics Agency (BPS), is 2,788,989 households spread across five municipalities and one regency (BPS DKI Jakarta Province, 2022).

Audience figures attributed to Nielsen are reported here only as attributed claims: as of July 1, 2023, the number of television viewers across Indonesia reached approximately 130 million, of whom about 124 million had switched to digital broadcasting, while viewers who still watched analogue broadcasts accounted for about 5 per cent, or 6 million viewers. Nielsen is cited in the text but no Nielsen entry appears in the reference list, so these figures are not independently verified in this article.

This makes it interesting for researchers to observe the viewing habits and preferences of residents of Jakarta regarding digital television broadcasts. The study is significant because most research on digital television still focuses on technological and media management aspects, while studies linking digital television consumption patterns to social and political dimensions remain limited. Therefore, this study aims to analyse the consumption patterns and preferences of the people of Jakarta regarding digital television viewing using a social science and media politics approach.

Although there has been extensive research on digital television in Indonesia, most studies still focus on the technical aspects of broadcasting, infrastructure readiness, and the effectiveness of the transition to digital television. Previous research has tended to view television digitisation as solely a matter of communication technology, so studies on the resulting social changes in society and the political dynamics of the media remain relatively limited.

Furthermore, prior research generally has not linked patterns of digital television consumption to the media's political-economic dynamics, such as the dominance of major television industries, media ownership concentration, and digital access disparities among urban communities. Yet, the transition to digital television not only alters how people access media but also influences media power structures and the distribution of public information in the digital age.

Thus, this study is important because it seeks to fill a research gap by simultaneously linking digital television consumption patterns with social and political perspectives on media, particularly among the population of DKI Jakarta as an urban area with a high level of technology penetration. Three research questions guide the study. First, what are the consumption patterns of DKI Jakarta residents regarding digital television viewing, in terms of device adoption, viewing frequency, viewing duration, and viewing time? Second, what programme and station preferences do Jakarta audiences express? Third, what socio-political implications follow from broadcasting digitisation for Jakarta audiences, in terms of access, regulation, and media power? The study covers DKI Jakarta only; its findings describe this urban population and are not generalised to Indonesia as a whole.

LITERATURE REVIEW

Overview of Previous Research

Advances in digital technology have brought about major changes in mass communication systems, particularly in the television broadcasting sector. The transition from analogue to digital television has become a key issue in the study of communication, media, society, and politics. These changes are not only related to improvements in broadcasting technology but also influence media consumption patterns, audience preferences, social behaviour, and even a country's communication policies.

Research on digital television in Indonesia has largely focused on the transition to digital broadcasting, public readiness for the Analogue Switch-Off (ASO) policy, and changes in media consumption behaviour. Djamal and Fachruddin (2011) explain that digital television is a broadcasting system based on digital modulation that improves picture and sound quality and enhances frequency efficiency compared to analogue systems. This development is viewed as a form of modernisation in Indonesia's broadcasting media.

In the field of media communication studies, Rogers (2003), through his Diffusion of Innovations theory, explains that the adoption of new technologies is influenced by communication processes within a social system. The transition from analogue to digital television can be understood as a process of innovation diffusion, in which the public gradually accepts and adopts new technologies based on their level of knowledge, access, and perceived benefits. Diffusion theory has since been elaborated as a communication process governed by identifiable principles (Dearing & Cox, 2018), and systematic reviews confirm that adoption varies with characteristics of the innovation, the adopting system, and the implementation process (Greenhalgh et al., 2004). Complementary acceptance research shows that perceived usefulness and perceived ease of use are central drivers of adoption decisions (Venkatesh et al., 2003), while recent applications of diffusion theory trace adoption through distinct stages within networked publics (Spann et al., 2022). This study is relevant for examining how the residents of Jakarta are adapting to digital television technology.

Other studies on digital media consumption indicate a shift in public behaviour regarding access to information and entertainment. Newman et al. (2021), in the Reuters Institute Digital News Report, state that modern audiences tend to consume media flexibly across various digital platforms. This shift has forced traditional media, such as television, to adapt to technological advancements and increasingly interactive audience behaviour. In addition, the study by Newman et al. (2021) shows that the digital media transformation has led audiences to increasingly shift towards multiplatform media consumption patterns. However, the study focuses primarily on internet-based media and does not specifically address the role of digital television in urban communities.

Ahmadi (2020) shows that the development of new media has influenced people's communication patterns, particularly in the use of digital media as a source of information

and entertainment. Digital television has become part of media convergence, which brings together television with internet technology and other digital devices. This indicates that people's media consumption patterns are no longer passive, but rather more active and selective. On the other hand, Ahmadi (2020) also emphasises that the development of digital media has transformed communication patterns in society, making them more interactive and flexible. However, the study does not explain how television has managed to maintain its presence amidst the dominance of internet-based media. Convergence scholarship likewise describes audiences as creative participants in convergent media environments rather than passive receivers (Meikle & Young, 2012), and gratifications research identifies new satisfactions, such as interactivity and social connection, that audiences seek from new media (Sundar & Limperos, 2013). Motivations to use online streaming services have similarly been explained by combining acceptance factors with gratifications (Camilleri & Falzon, 2021).

Furthermore, a study by Laksana et al. (2022) on the use of digital television indicates that the digitisation of broadcasting has a positive impact on the quality of media services and the efficiency of the frequency spectrum. Furthermore, broadcasting digitisation is considered capable of driving the growth of the creative industry and expanding public access to information. However, the study also identified a challenge in the form of limited public understanding regarding the use of supporting devices such as set-top boxes (STBs), and the study has not yet addressed how the migration to digital television affects media consumption patterns and power dynamics within the broadcasting industry. Comparable Indonesian evidence comes from Jabodetabek, where user acceptance after ASO implementation has been analysed directly (Agtusia et al., 2023), and from studies of the migration from analogue to digital television more generally (Albab et al., 2023). Switchover governance has been shown to depend heavily on policy framing and state coordination (Rozgonyi, 2019), and on the technologies selected for the transition (Ahsan, 2022). In Indonesia, broadcasting policy is further shaped by decentralisation, which complicates national transitions (Rahayu, 2023).

In a socio-political context, digital television is understood not only as a technological innovation but also as a political instrument of state communication. The policy of transitioning to digital television through the Analogue Switch-Off (ASO) demonstrates government intervention in regulating the national broadcasting system. The state has an interest in creating spectrum efficiency while expanding equitable access to public information. Therefore, the transition to digital television is also linked to the dynamics of media power, communication regulation, and public access to information.

Several previous studies have also highlighted that television still plays a significant role as a public information medium, particularly for news programmes and live broadcasts. Although digital platforms such as YouTube, Netflix, and social media are growing in popularity, television remains a trusted source of up-to-date and reliable information for many people. Research on news trust shows that audience trust depends on perceived credibility and on the relationship between journalists and audiences (Baek et al., 2019; Fisher et al., 2021), that

alternative news orientations are associated with lower trust in mainstream media (Andersen et al., 2023), and that trust operates both in news and through news as a social relation (Verbalyte et al., 2023). Design and presentation also shape whether audiences trust what they encounter online (Billard & Moran, 2023).

Gaps and Limitations of Previous Research

Although extensive research has been conducted on digital television, several limitations remain evident in previous studies. First, most studies have focused primarily on aspects of broadcasting technology and media management, such as digital infrastructure readiness, broadcast quality, and frequency usage efficiency. Research specifically examining public consumption patterns regarding digital television remains relatively limited, particularly in the context of urban communities such as Jakarta.

Second, previous research has generally focused only on communication and technology without linking them to the social and political dimensions of media. In fact, the transition to digital television not only affects how people access media, but is also linked to power relations, government regulation, the distribution of public information, and cultural changes in the digital society.

Third, there is a lack of research that examines audience preferences for digital television content in depth. Some studies merely describe the level of digital television usage without analysing the types of programmes that the public prefers, consumption behaviour based on viewing time, or the influence of socioeconomic factors on media preferences.

Fourth, previous research findings indicate varying results regarding the public's acceptance of digital television. Some studies suggest that the public is ready for the digital transition, while others point to remaining barriers such as limited access to devices, low digital literacy, and disparities in communication infrastructure. These differing results indicate that the issue of digital television still requires further research, taking into account different regional contexts and community characteristics.

Based on this research gap, this study aims to complement previous research by examining the consumption patterns and preferences of the people of Jakarta regarding digital television viewing through a social and political media approach. This study not only examines technological aspects but also analyses how broadcasting digitisation policies influence social behaviour and the dynamics of political communication in the digital age.

Theoretical Framework of the Study

This study uses the Diffusion of Innovations theory proposed by Everett M. Rogers as the primary framework for understanding the process of digital television adoption by the public. Rogers (2003) explains that an innovation is an idea, practice, or object that is perceived as new by individuals or social groups. The process of innovation adoption proceeds through the stages of awareness, persuasion, decision, implementation, and confirmation. In the context

of this study, digital television is understood as a form of broadcasting technology innovation introduced by the government through its digital broadcasting migration policy. The residents of Jakarta, as a media audience, are undergoing a process of adaptation to the use of digital television, whether through set-top box (STB) devices, smart television, or internet-based services.

The Theory of Innovation Diffusion is relevant because it explains how people accept, use, or even reject new technologies based on certain factors such as perceived benefits, ease of use, access to information, and the influence of the social environment. This theory also helps explain why the rate of digital television adoption varies across different communities. In addition, this study also employs a media politics perspective to examine how government communication policies influence the national broadcasting system. Media politics views the media as part of a power structure related to regulation, information distribution, and economic and political interests. The transition to digital television is a form of state communication policy that aims not only to improve the quality of broadcasting but also to regulate the digital public sphere and the national media industry.

From a social perspective, this study examines the concept of social change resulting from advancements in communication technology. The digitisation of television has influenced patterns of social interaction, media consumption culture, and the lifestyles of urban populations, who are increasingly reliant on digital technology.

By combining theories of innovation diffusion, media politics, and social change, this study aims to provide a more comprehensive understanding of the consumption patterns and preferences of the people of Jakarta regarding digital television viewing, while also explaining the social and political impacts of the digital broadcasting transformation in Indonesia. The framework is operationalised in Table 4, which maps each construct to the survey measures available in this study. Two limits of that mapping are stated plainly: the diffusion stages are not used to classify respondents, because the survey records only overall adoption shares and not stage membership; and the media politics reading is interpretive, because the survey measures preference shares and not ownership, revenue, or market-share data.

Conceptual Framework

Figure 1 summarises the conceptual chain used in this study. Television digitisation drives media convergence and technological change, which alter the public's media consumption patterns, expressed in viewing frequency and programme preferences. Those changes in turn alter audience behaviour, with social and political implications for the media.

Television Digitisation

↓

Media Convergence and Technological Change

↓

Changes in the Public's Media Consumption Patterns
(Viewing frequency; Programme preferences)
↓
Changes in Audience Behaviour
↓
Social and Political Implications of the Media

Figure 1. Conceptual Framework

METHOD

Research Approach

This study employs a quantitative research approach, which prioritises the breadth of data, objectivity, measurability, rationality, and systematic methodology, with research results serving as a representation of the entire population. In quantitative research, research data consists of numbers, and analysis employs statistical methods. This method is often referred to as the scientific method because it adheres to scientific principles: it is concrete and empirical, objective, measurable, rational, and systematic. Quantitative research is research that describes or explains a problem, the results of which can be generalised. Thus, it does not place too much emphasis on the depth of the data or analysis. Researchers place greater emphasis on the breadth of the data or on the research results being a representation of the entire population (Kriyantono, 2010).

Based on this quantitative method, the researcher employed a survey method. A survey is a research method that uses a questionnaire as the primary instrument for data collection. Its purpose is to obtain information from a sample of respondents considered representative of a specific population. The data collection process is highly structured; therefore, the use of proper sampling techniques is crucial to the quality of the research. The analysis in this study is descriptive: it reports frequency distributions from the completed questionnaires. Interpretation of those distributions in the discussion is analytical commentary on descriptive results, not inferential testing.

Population and Sample

The study population consists of 2,788,989 households in DKI Jakarta, based on 2022 data from the DKI Jakarta Central Statistics Agency (BPS DKI Jakarta Province, 2022). The study sample comprised 242 respondents, with a 95% confidence level and a 6% margin of error. The sampling technique used was stratified random sampling.

Table 1. Population and Households in Jakarta

Municipality / Regency	2022	2023
Thousand Islands	6,683	6,844
South Jakarta	580,060	582,718

East Jakarta	790,627	797,572
Central Jakarta	282,201	285,714
West Jakarta	652,912	655,138
North Jakarta	476,506	478,741
DKI Jakarta (Total)	2,788,989	2,806,727

Source: SP 2020 and Population Projection, BPS. The study's sampling frame uses the 2022 total (2,788,989 households).

Table 2. Sample Size Determination

Parameter	Value
Population	2,788,989 households
Confidence level	95%
Margin of error	6%
Sample size	242 respondents

Source: parameters as reported in the study. The derivation formula is not shown in the study.

The sampling technique used in this study is stratified random sampling. According to Sugiyono (2014), stratified random sampling is "a sampling technique used when the population consists of non-homogeneous members or elements that are stratified proportionally."

Table 3. Population and Sample

Municipality / Regency	Population (2022)	Sample	Share (%)
North Jakarta	476,506	49	20.2
Central Jakarta	282,201	31	12.8
East Jakarta	790,627	41	16.9
West Jakarta	652,912	50	20.7
South Jakarta	580,060	51	21.1
Thousand Islands	6,683	20	8.3
Total	2,788,989	242	100.0

Source: survey data; percentages computed from n = 242.

Based on the table above, there were 49 respondents (20%) from the Administrative City of North Jakarta, 51 respondents (21%) from the Administrative City of South Jakarta, 50 respondents (21%) from the Administrative City of West Jakarta, 20 respondents (8%) from the Administrative District of the Thousand Islands, East Jakarta Administrative City had 41 respondents (17%), and Central Jakarta Administrative City had 31 respondents (13%).

The respondents in this study came from municipalities and regencies in the Special Capital Region of Jakarta, as listed in the table above; the total number of respondents was 242. The analysis is reported at municipality level; no subdistrict breakdown is presented.

Data Collection Methods

The data collection methods used in this study are as follows.

1. Questionnaire: Questionnaires are used as tools or instruments for collecting primary research data. A questionnaire consists of a list of questions presented to respondents to be answered in writing. The reasons this study uses questionnaires include the fact that questionnaires are primarily used to measure factual variables, to obtain information relevant to the research objectives, and to obtain information with the highest possible validity and reliability. Data collection uses a questionnaire instrument containing a list of questions based on the operationalisation of variables. The questionnaire is distributed by enumerators, who serve as the data collection team, to respondents through face-to-face interviews in accordance with the target respondents.

2. Literature Review: The literature review used by the researcher consists of materials from libraries, including books, articles, research journals, and mass media that support the research process.

Operationalisation of Variables

The variables in this study are the consumption patterns and preferences of the residents of Jakarta regarding digital television viewing, measured across three dimensions and indicators: consumption patterns, preferences, and satisfaction with digital television viewing.

Table 4. Operationalisation of Variables

Variable	Dimension	Indicator
Digital Television Viewing Behaviour	Consumption Patterns	Patterns of digital television viewing
Digital Television Viewing Behaviour	Preference	Preferences for watching digital television broadcasts
Digital Television Viewing Behaviour	Satisfaction	Not reported in this article

The satisfaction dimension was named in the study design but no satisfaction result is reported; it is therefore excluded from the findings.

Data Analysis Techniques

The researcher analysed the data using the IBM SPSS Statistics version 20 for Windows application. The data analysis technique used in this study involves descriptive statistical analysis. This analysis was used to obtain an overview of the data collected from the completed questionnaires. The descriptive statistical analysis employed involved frequency tabulation to examine respondents' answers for each statement item as well as the total scores for each variable.

LIMITATIONS

The following limitations are stated explicitly because they bound what this study can claim. First, the survey period, the questionnaire items, and the results of any validity or reliability testing are not reported, and no response rate is given; the sampling frame and the construction of the strata are likewise not described beyond the stratified random design. Second, the derivation formula for the sample size is not shown; only the parameters (population, confidence level, margin of error, and sample size) are reported. Third, no ethics or informed-consent statement is reported. Fourth, the satisfaction dimension named in the operationalisation was not measured or reported, and the diffusion stages were not used to classify respondents, so the study supports claims about overall adoption shares but not about stage membership. Fifth, the survey is descriptive and self-reported: it does not use audience measurement instruments, so its shares cannot be read as peoplemeter ratings, a distinction that matters because audience measurement itself has changed substantially in the digital era (Hessler, 2021; Buzeta & Moyano, 2020). Sixth, the conglomerate-dominance reading is interpretation of preference shares, not a finding from ownership or market data. Seventh, the Nielsen audience figures cited in the introduction are attributed claims without a corresponding reference entry and are not independently verified in this article. Finally, the findings describe DKI Jakarta only and cannot be generalised to Indonesia as a whole.

RESULT AND DISCUSSION

Result

This study was conducted among 242 respondents spread across five administrative cities and one regency in the Special Capital Region of Jakarta. The study aims to identify consumption patterns and public preferences regarding digital television viewing, as well as to analyse the social and political implications of the transition from analogue to digital television.

Respondent Profile

By gender, the majority of respondents were women, totaling 144 people or 59.5%, while men numbered 98 people or 40.5%. This indicates that women have a greater level of participation in research related to digital television consumption.

Table 5. Respondent Profile by Area of Residence

Area of residence	Respondents (n)	Share (%)
South Jakarta	51	21.1
West Jakarta	50	20.7
North Jakarta	49	20.2
East Jakarta	41	16.9
Central Jakarta	31	12.8
Thousand Islands	20	8.3

Total	242	100.0

Source: survey data (n = 242).

By residential area, the largest number of respondents came from South Jakarta (21.1%), followed by West Jakarta (20.7%), North Jakarta (20.2%), East Jakarta (16.9%), Central Jakarta (12.8%), and the Thousand Islands (8.3%). This distribution indicates that the study covered both urban and island areas, representing the population of DKI Jakarta.

In terms of age, the majority of respondents fall within the productive age range of 21–50 years. This indicates that the productive age group is the most active in accessing digital television.

By occupation, the respondents were predominantly private-sector employees (31%), followed by unemployed individuals, small business owners, self-employed individuals, and civil servants, state employees, military, and police personnel. Meanwhile, the majority of respondents had a high school or vocational school education (58%), followed by those with a bachelor's degree (21%). A further breakdown of the remaining respondents by education is not reported.

Household expenditure data shows that the majority of respondents, 64.5%, have monthly expenditures ranging from Rp2,000,000 to Rp6,000,000. This indicates that the respondents belong to the middle-income group, which has sufficient access to digital media technology.

Digital TV Viewing Habits

The research findings indicate that the majority of residents in Jakarta, 77.7%, have adopted digital television using set-top boxes (STBs). This suggests that the public has adapted well to the broadcasting digitisation policy, although most still use analogue television in combination with STBs. The frequency of digital television viewing is relatively high, with 38% of respondents watching television daily. The majority of viewing time falls within the 1–4-hour range per day, accounting for 47%. Prime time from 7:00 PM to 10:00 PM remains the public's favourite time to watch television.

From a social perspective, this consumption pattern indicates that television remains a vital medium in the lives of urban residents despite facing competition from digital platforms such as YouTube and Netflix. The advent of digital television has not diminished television's role as a medium for family information and entertainment.

Public Preferences for Television Content

News programmes were the most popular shows, with a viewership share of 80.3%, followed by movies and soap operas at 56.9% and sports at 46.4%. The high interest in news programmes indicates that residents of Jakarta still rely on television as their primary source of public and political information. Established television stations such as RCTI, SCTV, and

Trans TV continue to dominate viewer preferences. Meanwhile, newer stations like CNN Indonesia and Moji TV are beginning to attract public attention.

Table 6. Headline Viewing Shares

Viewing indicator	Share (%)
Set-top box (STB) use	77.7
Daily viewing	38.0
Viewing 1–4 hours per day	47.0
News programmes	80.3
Movies and soap operas	56.9
Sports programmes	46.4

Source: survey data (n = 242). Programme-type shares are item shares; they are not mutually exclusive.

This phenomenon indicates a shift in media consumption patterns among urban residents, as they begin to access new alternative information channels while maintaining loyalty to mainstream media.

Discussion

The results of the study indicate that the digitisation of television has brought about social changes in the media consumption patterns of the people of Jakarta. People no longer consume television solely as a conventional form of entertainment, but also as part of a digital lifestyle.

The phenomenon of using Smart TVs, smartphones, and the internet to access television indicates media convergence in urban life. This aligns with the perspective of Newman et al. (2021), who state that modern society is increasingly consuming media in a flexible and multiplatform manner. Additionally, the public has begun adopting multi-screen behaviour, such as watching television while using other digital devices like smartphones to access social media. This shift indicates that digital television does not stand alone but has become part of a broader digital media ecosystem. Second-screen research supports this reading: social television viewing with second-screen platforms has identifiable antecedents and consequences (Guo, 2019), second-screen behaviour can be measured as a distinct practice (Guo, 2020), and second screening is motivated by information seeking, social interaction, and political engagement (Gil de Zúñiga et al., 2015; Vaccari et al., 2015). Collective viewing through a second screen can also generate shared spectatorship (Gong, 2020). At the same time, multi-screen behaviour is not uniform: media multitasking varies with the combination of media involved and with attention demands (Beuckels et al., 2021; Baumgartner & Wiradhany, 2022). From a social perspective, digital television continues to serve an important function as a family information medium. The high preference for news programmes suggests that the public still trusts television as a credible source of information compared to social media, which is prone to misinformation.

Based on Everett M. Rogers' Diffusion of Innovations theory, the transition from analogue to digital television represents a form of adoption of communication technology innovation. The majority of the population in Jakarta has embraced digital television technology, with 77.7% using set-top boxes (STBs). This indicates that the public has a fairly high level of acceptance of digital broadcasting innovation. This reading is limited to overall adoption shares: the survey does not classify respondents by diffusion stage, so no claim about the distribution of adopters across stages is made.

However, this study also found barriers in the form of disparities in technology access and signal quality in some areas. These conditions indicate that the innovation diffusion process has not yet been fully equitable. Economic factors, educational levels, and infrastructure access still influence the public's ability to adopt new technologies. These findings reinforce Rogers' view that the success of innovation diffusion is heavily influenced by social conditions and access to technological resources. The access finding is consistent with research showing that the digital divide has shifted from inequalities in physical access to inequalities in material access (van Deursen & van Dijk, 2019), and with Indonesian research framing digital literacy itself as a dimension of the divide (Kuputri, 2020).

The transition to digital television is part of a national communications policy that has media-political dimensions. The Analogue Switch-Off (ASO) policy demonstrates how the state plays a role in regulating the national broadcasting system and the distribution of public information. From a media-political perspective, television digitisation aims not only to improve broadcast quality but is also linked to the management of the digital public sphere and the efficient use of the nation's frequency spectrum. The government is striving to create a more modern and competitive broadcasting system through digital migration.

However, research findings indicate that the public still faces several challenges, such as limited content variety and signal interference in certain regions. This suggests that the success of broadcasting digitisation policies is determined not only by regulations but also by infrastructure readiness and equitable access to technology.

Furthermore, the dominance of major television stations such as RCTI, SCTV, and Trans TV indicates that the old media power structure remains quite strong within the digital broadcasting system. Although digital television opens opportunities for new channels to emerge, the mainstream media industry continues to dominate audience attention. The dominance of major television stations such as RCTI, SCTV, and Trans TV shows that the transition to digital television has not yet completely transformed the media power structure in Indonesia. Indeed, the digitisation of broadcasting demonstrates how large media groups continue to dominate the digital public sphere through their ownership of television channels and extensive content distribution. This reading is offered as interpretation of preference shares, not as a finding from ownership data: the political economy of media concentration explains how ownership structures sustain such dominance (Fuchs, 2023), and Indonesian

evidence after the Analogue Switch-Off likewise documents television ownership concentration in West Java (Harikal Ramadhan et al., 2025).

This phenomenon can be analysed using a media political economy perspective, which views the media as part of the structure of communication capitalism. In the digital broadcasting system, large media companies have a stronger advantage in terms of capital, infrastructure, and distribution networks compared to local television stations or independent channels. Consequently, media ownership concentration persists even though broadcasting technology has shifted to digital.

The high public interest in news programmes indicates that digital television still serves as a public space for information and political communication. In the context of urban society, the need for fast and reliable information keeps television relevant amid competition from internet-based digital media. That relevance is consistent with trust research: audience trust in news is associated with perceived credibility and with contact between journalists and audiences (Baek et al., 2019; Fisher et al., 2021), alternative news orientations are associated with lower trust in mainstream media (Andersen et al., 2023), and trust operates both in news and through news as a social relation (Verbalyte et al., 2023). Presentation and design also shape whether audiences trust what they encounter (Billard & Moran, 2023).

Furthermore, the transition to digital television also highlights the power dynamics between the state and the media industry. Through its Analogue Switch-Off (ASO) policy, the government exercises control over frequency regulation and the distribution of digital broadcasting. In this context, the state functions not only as a technology regulator but also as a political actor in the communications sector, shaping the direction of the national media's transformation.

The emergence of new news channels such as CNN Indonesia indicates a shift in public preferences toward content that is more specific, up-to-date, and information-based. This suggests that digital television has the potential to strengthen the public's information literacy if supported by high-quality content and a healthy diversity of information. Competition from streaming services forms the other side of this shift: streaming television reconfigures transnational viewing (Straubhaar et al., 2021), and global streaming audiences are shaped by discourses of streaming success (Wayne & Uribe Sandoval, 2023).

The findings of this study reinforce the research by Newman et al. (2021), which states that modern society is experiencing a shift in media consumption patterns towards a multi-platform system. However, this study shows that television remains highly relevant as a source of public information amidst the development of internet-based digital media. Furthermore, the findings of this study also support the theory of media convergence, which explains that modern audiences no longer rely on a single medium, but combine television, smartphones, and social media in their daily information consumption.

CONCLUSION

This study shows that the transition from analogue to digital television in Jakarta has brought about significant changes in the media consumption patterns of the urban population. The majority of the population has adopted digital television broadcasting through the use of set-top boxes (STBs), indicating that the public is quite adaptable to changes in broadcasting technology. Digital television viewing patterns in Jakarta are still dominated by viewing during prime time, with an average viewing duration of 1–4 hours per day.

The three research questions are answered in turn. First, on consumption patterns: Jakarta residents have adopted digital television predominantly through STBs (77.7%), watch daily at a rate of 38%, concentrate viewing in the 1–4-hour range (47%) and in prime time from 7:00 PM to 10:00 PM, and combine television with smartphones and other screens in multi-screen behaviour. Second, on preferences: news programmes dominate (80.3%), followed by movies and soap operas (56.9%) and sports (46.4%), with established stations (RCTI, SCTV, and Trans TV) retaining dominance while newer channels such as CNN Indonesia and Moji TV attract growing attention. Third, on socio-political implications: digitisation has made the state a central regulator of the digital public sphere through the ASO policy, has not yet removed access disparities in devices and signal quality, and has left the established media power structure largely intact, as reflected in continued conglomerate dominance of audience attention.

In terms of media preferences, news programmes are the most popular among the public, followed by entertainment and sports programmes. These findings indicate that television still holds an important position as a source of public information that is considered credible, even amidst the rise of internet-based digital media and social media. Furthermore, the dominance of major television stations such as RCTI, SCTV, and Trans TV demonstrates that the traditional media power structure remains intact within the digital broadcasting ecosystem.

This study also found that the digitisation of television has driven a shift in audience behaviour towards more convergent and multi-platform media consumption patterns. People no longer simply watch television via conventional devices, but also use smartphones, Smart TVs, and the internet simultaneously in their daily media consumption activities. This phenomenon indicates a transformation in the media culture of urban communities, which is becoming increasingly integrated with digital technology.

From a socio-political perspective, the transition to digital television is not merely a technical change in broadcasting, but is also linked to the relationship between the state, the media industry, and the public within the digital public sphere. The Analogue Switch-Off (ASO) policy highlights the state's role in regulating the distribution of information and the national communications infrastructure. However, this study also identified challenges in the form of

unequal access to technology, signal quality in certain regions, and the dominance of major media conglomerates within the digital broadcasting system.

Academically, this study contributes to the development of research in digital communication and the political economy of the media by linking patterns of digital television consumption, changes in audience behaviour, and the political structure of the media within a single analytical framework. The novelty of this study lies in its integrative approach, which views digital television not only as a technological innovation, but also as part of the social and political transformation of the media in the era of broadcasting digitisation in Indonesia.

Four recommendations follow from the findings. First, because STB adoption is high but understanding of supporting devices remains limited, public communication should pair future migration steps with device literacy support, particularly for households with limited access. Second, because signal interference and access disparities persist, infrastructure readiness and equitable device access should be treated as conditions for the success of digitisation policy, not as afterthoughts. Third, because news dominates preferences while trust in public information remains central, broadcasters should protect news quality and diversity rather than treating digitisation as a purely technical upgrade. Fourth, because the satisfaction dimension and the diffusion stages were not measured, future Jakarta audience research should report fieldwork dates, questionnaire items, validity and reliability results, and response rates, and should classify respondents by adoption stage so that diffusion claims can be tested rather than assumed.

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