From Television Screen to Instagram : Commodification and Fragmentation Content Strategies of "Lapor Pak!" Program on Trans7

Fitri Ariana Putri[1]*, Aliza Firda Fiddiniyah[2], Ahmad Anif Syaifudin[3]

[1,2]*Universitas Islam Negeri Walisongo Semarang, Indonesia*

[3]*Selamat Sri University, Kendal, Indonesia*

**Corresponding Author:*
Email: fitriariana42@walisongo.ac.id

ABSTRACT

The development of digital media has encouraged the broadcasting industry to transform its content distribution strategies across multiple platforms as an adaptation to media convergence. Lapor Pak!, a television program produced by Trans7, represents a broadcasting practice in which content is distributed not only through conventional television but also republished as short-form videos on Instagram. This study aims to analyze the content distribution strategy of Lapor Pak! from television to Instagram and to examine content fragmentation as an adaptation to media convergence. The research employed a qualitative approach using content observation as the data collection technique. The observed data consisted of television broadcasts and content uploaded to the official Instagram account, @officialtrans7. Data were analyzed using qualitative content analysis within the framework of the Political Economy of Media. The findings reveal significant differences in content distribution across the two platforms. Television presents the program in a complete linear format, whereas Instagram distributes selected scenes as short-form Reels designed to attract audience attention. This fragmentation strategy reflects the adaptation of broadcasting content to the characteristics of digital platforms while extending the content lifecycle through multiple digital assets. The study concludes that media convergence has transformed television content distribution into a more flexible, adaptive, and cross-platform model within the contemporary digital media ecosystem.

Keywords: Commodification; Content Fragmentation; Television; Instagram; *Lapor Pak!*

INTRODUCTION

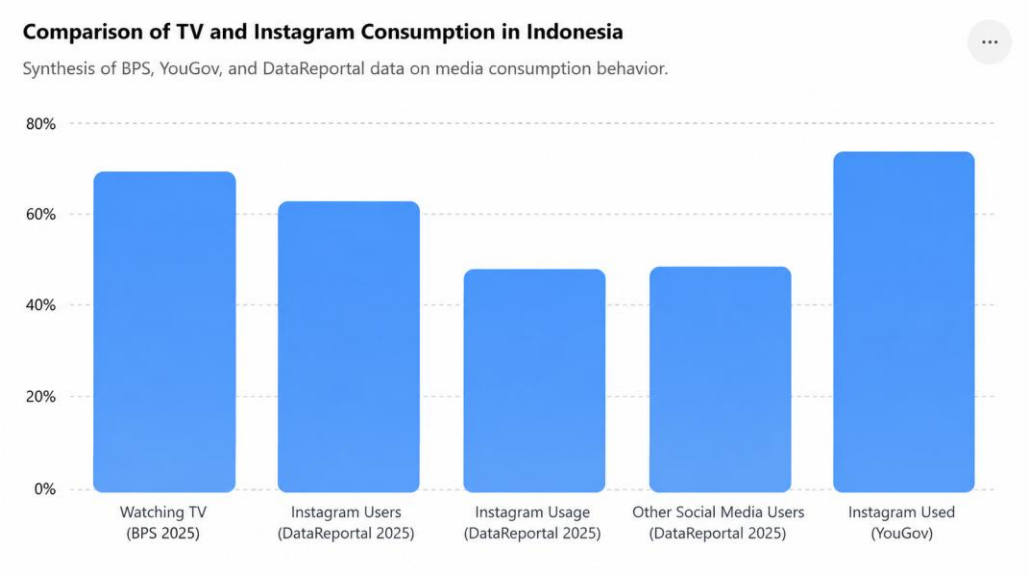
Advances in digital technology have transformed the media industry ecosystem, including how television content is produced, distributed, and consumed by audiences. Television programs that previously relied on linear broadcasting are now increasingly

integrated with various digital platforms to expand their reach and maintain audience engagement. These changes are taking place against the backdrop of rising internet and social media usage in Indonesia. By early 2025, Indonesia had approximately 212 million internet users, representing a penetration rate of 74.6% of the population, while the number of active social media users reached 143 million. Instagram alone had approximately 103 million users in Indonesia during the same period (Kemp, 2025).

The opening up of the digital media ecosystem has driven the television broadcasting industry to transform its content distribution strategy across various digital platforms. In this context, television programs are no longer positioned merely as content consumed linearly on television screens, but are also reproduced and redistributed in the form of digital content tailored to the characteristics of social media. This phenomenon is marked by three key indicators: First, increasing media convergence has shifted content distribution patterns from the conventional broadcasting model toward cross-platform distribution, allowing a single media product to be present simultaneously on television and social media (Firmansyah & dan Alifiah Ghaniyyu Widyaningrum, 2023). Second, the rise of social media platforms particularly Instagram has prompted the television industry to fragment its content into short video clips designed to increase reach, interaction, and audience engagement (Srivastava, n.d.) Changes in distribution strategies indicate that the media industry no longer relies solely on advertising revenue from conventional broadcast media, but also leverages audience attention, activity, and data on digital platforms as a source of accumulated economic value (Rimscha & Riemann, 2024).

While television was once the primary medium for obtaining information and entertainment, the advent of the internet and social media has now created a new landscape that is more dynamic, interactive, and tailored to individual needs. This change is not only related to a shift in platforms but also reflects a transformation in audience behavior from being passive and bound by broadcast schedules to becoming more active, selective, and flexible in choosing content. In this context, social media platforms like Instagram serve not only as a means of communication but have also evolved into a space for the distribution and consumption of audiovisual content, including content derived from television programs.

Chart 1. Comparasion of TV and Instagram Consumption in Indonesia



The chart shows that although television still has a fairly high consumption rate in Indonesia with about 70.07% of the population still watching TV and 62.7% doing so almost every day instagram usage has also reached significant levels, at around 47.8–49.7% of the adult population and nearly half of all internet users. This indicates a shift in media consumption patterns, where the public has not entirely abandoned television but has begun to divide their attention among digital platforms such as Instagram. Consequently, audience fragmentation is occurring: television remains a conventional medium, while Instagram is emerging as an alternative medium that offers more flexible, concise content consumption aligned with the preferences of the digital generation. This shift is further reinforced by media consumption reports showing that Indonesian audiences' behavior is becoming increasingly diverse and moving toward dynamic, on-demand digital consumption patterns.

One of the strategies television media has adopted is to use social media platforms as a means of distributing additional content(Tatik Inggriani et al., 2021). In this context, the media serves not only as a conveyor of information but also as an economic entity that manages content as a commodity. This aligns with research showing that television programs can be packaged in such a way as to hold economic value for the audience. This underscores that media content production is not solely for consumption but also for generating profit. Facing increasingly complex industry challenges, Trans7 has taken strategic steps to remain competitive. Management recognizes that relying solely on

conventional broadcast media would leave the company behind the times. Therefore, Trans7 has adopted a strategy to optimize its Instagram platform as a content distribution channel. This move is not merely an effort to follow trends or a token presence on social media, but rather a means to maintain the brand's image and relevance in the public eye. Through Instagram, Trans7 seeks to build a more fluid and intimate interaction with a segment of viewers who are increasingly rarely watching television at home.

The phenomenon of media convergence has had significant implications for changes in content distribution strategies within the television broadcasting industry. Television programs are no longer distributed exclusively through linear broadcasting systems but are repurposed and redistributed across various social media platforms in formats that are more concise, adaptive, and tailored to the characteristics of digital media consumption. In this context, Trans7's "*Lapor Pak*!" program no longer functions solely as an entertainment show on television but has transformed into a digital asset repurposed through short video clips (micro-content) to reach a broader audience on Instagram. This transformation demonstrates that the content distribution process is no longer solely oriented toward the dissemination of information and entertainment but is also directed toward optimizing audience attention and engagement as new sources of economic value.

One consequence of this strategy is the emergence of content fragmentation. This aligns with the phenomenon of audience fragmentation, in which viewers are divided into smaller, more specific groups due to the increasing diversity of media channels and content options. (Nechushta, 2025).In practice, a single television episode can be broken down into a number of short video clips selected based on narrative appeal, humor, timeliness, or their potential to capture the audience's attention. This strategy enables the media industry to extend a program's lifecycle, increase the frequency of content appearances on digital platforms, and create multiple touchpoints with the audience. This fragmentation also influences how people interact with information, which can alter aesthetics and ways of thinking (Liu et al., n.d.).

From a media political economy perspective, this practice is understood as a form of content commodification and audience commodification that is, when media content is treated as a commodity that can be reproduced across various platforms, while audience activities such as views, comments, likes, shares, and saves are converted into economic value for media companies through digital platform mechanisms (Fuchs, 2014a).

From the perspective of the political economy of media, these practices are understood as forms of content commodification and audience commodification that is, when media content is treated as a commodity that can be reproduced across various platforms, while audience activities such as views, comments, likes, shares, and saves are converted into economic value for media companies through digital platform mechanisms (Fuchs, 2014b; Moscow, 2009).

Previous studies on media convergence and digital content distribution generally reveal three main trends. First, research focusing on media convergence strategies as an effort by the broadcasting industry to maintain competitiveness by utilizing various digital platforms, such as social media and streaming services, to expand its audience reach (Jenkins, 2006). Second, studies that focus on commodification practices in the media industry including both the commodification of content and the commodification of audiences which explain how media content and audience activities are treated as economic commodities within the system of digital capitalism (Moscow, 2009). Third, research that examines content fragmentation and the attention economy as digital media distribution strategies to increase content visibility, audience engagement, and the optimization of social media platform algorithms (Zuboff, 2019)

In today's media landscape, the show "Lapor Pak!" has emerged as a key asset for Trans7. This comedy program is no longer viewed merely as an entertainment product; rather, it has transformed into a "cash cow" highly valuable economic asset for the company. Its high market value stems from the strong personalities of its cast and content narratives with significant viral potential. This program is a key asset that is regularly leveraged to generate profit, both through broadcast on television and across digital media. There is a fundamental difference in the logic of commercialization between television and Instagram. On television, Trans7 employs a "duration-based economy" model, where profit generation heavily depends on the availability of ad slots within specific broadcast time slots. Conversely, on Instagram, the distribution model has shifted toward "fragmentation" through short video clips. Brief clips with a high humor factor are deliberately shared to drive engagement metrics such as likes and comments, because within the social media ecosystem, the intensity of audience interaction is the primary selling point (Suryani, 2017).

Nevertheless, most of these studies still discuss media convergence,

commodification, and content fragmentation separately or focus on digital media in general. Studies that specifically compare the content distribution strategies of the same television program across linear broadcast media and social media platforms from a media political economy perspective remain relatively limited. In fact, the differences in the characteristics of these two platforms indicate a shift in the logic of content production, distribution, and commercialization, which has implications for the media industry's capital accumulation strategies. Therefore, this study aims to complement previous research by analyzing the strategies of commodification and content fragmentation in the Trans7 program "Lapor Pak!" as it is distributed from television screens to Instagram, using a media political economy perspective. This study is expected to provide a conceptual contribution to understanding the transformation of the broadcasting industry's business model in the era of media convergence and to enrich research on cross-platform content distribution in Indonesia.

METHODOLOGY

This study employs a qualitative research design utilizing a qualitative content analysis approach. Creswell (Cresswell, 2009) suggests that qualitative approaches can be used to explore specific topics, thereby yielding interpretations and meanings regarding the subject under study. The qualitative method was selected to understand and explore practices of content commodification and fragmentation in cross-platform distribution by interpreting the meaning, structure, and characteristics of media content. Qualitative content analysis enables researchers to identify patterns, categorize data, and systematically interpret content based on its underlying socio economic context (Schreier, 2024). In this study, content analysis is applied by treating each broadcast segment as a unit of analysis to identify changes in content form and distribution.

The object of this study is the "Lapor Pak!" program broadcast on Trans7 on March 18, 2026, titled "Katanya Keluarga", which celebrated the program's fifth anniversary. This episode featured guest stars who were family members of the "Lapor Pak!" cast, thereby embodying the episode's title. Furthermore, the March 18, 2026 episode exemplifies cross-platform distribution: initially broadcast on television, it was subsequently redistributed as video fragments on the Instagram accounts @officialtrans7 and @laporpak_trans7. These characteristics allow the researcher to compare the content

transformation process shifting from a television broadcast format to Instagram content as the study's primary focus. Data were collected through content observation of the full “Lapor Pak!” television broadcast and the video uploads on the @officialtrans7 and @laporpak_trans7 Instagram accounts. This observation was conducted to obtain empirical data regarding content representation forms, editing patterns, content distribution strategies, and the visual characteristics employed in the media communication process. Content observation was conducted to examine various analytical aspects, including broadcast duration, scene breakdown, segment selection, use of captions, commercial breaks and built-in advertising, audience engagement, and video format adjustments tailored to Instagram's characteristics, all to understand the practices of content commodification and fragmentation in the Trans7 program “Lapor Pak!”. The content observation technique enabled the researcher to obtain empirical data representing the commodification and fragmentation practices within the “Lapor Pak!” program(Krippendorff, 2013). Subsequently, the data were analyzed using qualitative content analysis, involving stages of reduction, coding, categorization, interpretation, and drawing conclusions based on the research findings (Schreier, 2024). The coding process involved identifying each television broadcast segment and matching it with the corresponding content fragment uploaded to Instagram. The researcher then assigned codes based on specific characteristics under analysis such as content fragmentation, repackaging strategies, platform format adjustments, and content commodification. Following coding, the codes were categorized, and the resulting categories were interpreted. This interpretation utilized Vincent Mosco’s political economy of media perspective specifically regarding commodification to understand how the “Lapor Pak!” television broadcast was repackaged into digital fragments possessing economic value through cross-platform distribution. Data validity was ensured through source triangulation comparing the television broadcast with Instagram uploads and by conducting analytical discussions with other researchers to minimize bias (Riyantie & Rusadi, 2024).

RESULT AND DISCUSSION

This section presents the results of a content analysis of the Trans7 program “Lapor Pak!”, which aired on television and was redistributed via the official Instagram account

@officialtrans7. The analysis was conducted to identify differences in content distribution characteristics across the two platforms, including broadcast duration, program segmentation, promotional formats, content fragmentation, and audience engagement patterns on social media. The observational data was then analyzed using a qualitative content analysis approach from the perspective of Media Political Economy to understand how media convergence drives changes in content distribution and commercialization strategies shifting from a linear broadcasting model toward digital platform-based distribution. The Political Economy of Communication (PEC) analysis indicates that media content and audiences are treated as commodities. The interaction of media content with its environment creates commodity value, which reflects the relationship between the content and the meaning it conveys (Magis, 2020).

Through this analysis, this study seeks to explain that the distribution of content from the Lapor Pak! program is no longer limited to television broadcasts but is extended through content fragmentation on Instagram, which allows a single episode to generate a variety of new digital assets. The findings are presented in stages, ranging from a comparison of content distribution and fragmentation strategies to the commodification of content and audiences within the digital media ecosystem.

A. Comparison of the Distribution of Content from the "Lapor Pak!" Show on Television and Instagram

Regarding the content distribution strategy for the "Lapor Pak!" program on television and Instagram, this study began with an observation of the program's content as broadcast on both platforms. The observation aimed to identify the characteristics of content distribution, including presentation format, broadcast duration, content segmentation, promotional methods, and patterns of redistribution on social media. The results of this observation then served as the basis for analyzing the practices of content fragmentation and commodification in the era of media convergence. The observation was conducted on March 18, 2026, coinciding with the 5th anniversary program of the "Lapor Pak!", which featured the theme "Katanya Keluarga." This episode was selected because it exemplified Trans7's cross-platform distribution strategy, involving a full broadcast on television and redistribution in the form of several Reels on the official Instagram account @officialtrans7. This episode also featured several family members of

the main cast as guest stars, including Kenzi (Andre Taulany's son), Ussy Sulistiawaty (Andhika Pratama's wife), Umi Kalsum (Ayu Ting Ting's mother), and several other guest stars. The family members' appearances were incorporated into a storyline developed according to the script, resulting in various scenes that were later selected and republished as digital content on Instagram.

Unlike television, the distribution of *Lapor Pak!* via Instagram involves repackaging specific segments of the show into short-form videos or Reels. Based on observations, the distributed content clips range in length from about 13 to 90 seconds. The content no longer presents the entire episode's storyline but instead selects specific scenes particularly those with humorous appeal, interactions between characters, or moments deemed likely to capture users' attention. As a result, Instagram offers a more concise and fragmented viewing experience compared to the television broadcast format. These differences can be observed in several key aspects, as presented in the table.

Table 1. Researcher's Analysis

Aspect	**Television "Trans7"**	**Instagram @officialtrans7**
Distribution format	Full episode	Video clips (Reels)
Duration	±60–90 minutes (adjust based on observations)	±30–90 seconds (adjust based on observations)
Content Structure	Consists of several segments	One scene for post
Advertisements	*Commercial break* dan *built-in advertising*	No conventional ad breaks
Captions	Not available	Use captions and hashtags

Based on content analysis, the television broadcast of the *Lapor Pak!* program maintains the show's original format in its entirety, featuring a relatively long runtime, consisting of several segments, and interspersed with commercial breaks and built-in advertising. In contrast, distribution via Instagram involves breaking down a single episode into several short videos (micro-content) that feature only specific scenes particularly

those that are humorous, spontaneous, or have the potential to capture the attention of social media users. In addition to the change in duration, each post is accompanied by a caption, hashtags, and audience engagement metrics such as views, likes, comments, and shares.

These findings indicate that cross-platform distribution has transformed the way a television program reaches its audience. While television operates through a linear distribution model based on broadcast schedules, Instagram allows content to circulate in bite-sized segments that can be consumed more flexibly and repeatedly. This shift aligns with Jenkins' (2006) concept of media convergence, which posits the flow of content across various media platforms. In the context of "Lapor Pak!", convergence is evident not only in the program's presence across two media but also in the process of adapting the content's format to function within the distinct characteristics of each platform. However, these differences extend beyond mere technical distribution issues. The division of episodes into a number of short videos indicates content fragmentation the process by which a single program is broken down into several units of content that can be distributed separately. This fragmentation is significant because it allows a single television production to generate more than one digital content product.

B. Content Fragmentation Strategy as a Form of Adaptation to Media Convergence

The presence of social media in the entertainment industry, particularly in television, has become an important tool for measuring audience engagement through social media engagement. This concept encompasses viewers' interactions with television content on social media platforms, which can influence program loyalty and ratings. Research shows that content producers' use of social media can increase viewership and advertising revenue, with active audience engagement contributing to the success of television programs (Min et al., 2015).

The results of the observation show that content fragmentation in the "*Lapor Pak!*" program occurs through the process of selecting and repackaging specific segments of the television broadcast into the Reels format. Episodes aired on television, which are approximately 82 minutes long, are not distributed in their entirety on Instagram but are broken down into a number of video clips ranging from 13 to 90 seconds in length. These clips generally feature scenes with their own appeal, such as humorous dialogue,

interactions between cast members, or moments involving guest stars. This pattern indicates that fragmentation is achieved through a selective process of program material, ensuring that each clip can be consumed as a relatively self-contained unit of content.

Research findings show an extreme difference in duration between the two platforms. While television audiences consume a complete narrative lasting 82 minutes, on Instagram content is fragmented into micro-clips ranging from 13 to 90 seconds in length. From a political-economic perspective, this fragmentation is a strategy for adapting to the Attention Economy. As stated by Christian Fuchs "*placing in the foreground the analysis of capitalism, including the development of the forces and relations of production, commodification and the production of surplus-value, social class divisions and struggles, contradictions and oppositional movement"* (Fuchs, 2014).



Figure 1. Content of the "Pak Surya's Scream" Clip



Figure 2. Mr. Aslih's Flirtation

He emphasized that amid the abundance of digital information, the audience's attention is a scarce resource. In this regard, Trans7 identifies peak moments (such as Pak Surya's scream in segment 11 or Pak Aslih's flirtatious remarks in segment 13) to ensure their content can break through Instagram's algorithms. This strategy allows a single production investment in a television studio to generate dozens of digital assets that hold independent economic value on social media.

This fragmentation indicates that the content format has been adapted to the characteristics of digital media distribution. On television, “Lapor Pak!” is produced and consumed as a single program with a continuous narrative, whereas on Instagram, the same material is packaged into shorter, more specific content. Thus, the transfer of content from television to Instagram is not merely a matter of republishing, but involves a process of sorting, editing, and repackaging. This process exemplifies media convergence, as a single media product can flow across different platforms in formats tailored to the characteristics of each platform.

Each of these micro-clips has independent economic value, operating 24 hours a day without broadcast schedule restrictions (non-linear broadcasting), continuously extracting surplus value from fragmented public attention. This phenomenon creates what is known as multi-layered commercialization. Surplus value is no longer harvested solely through conventional television ratings but is multiplied through the accumulation of views, Reels bonuses, and standalone digital advertising contracts tied to the Instagram platform.

Through this fragmentation strategy, Trans7 has succeeded in achieving extraordinary capital efficiency. A single production cost at a television studio can be repurposed into dozens of new digital assets on social media. In the logic of media economics, this practice reduces marginal cost to near zero. Trans7 does not need to incur new production costs to create content on Instagram; they simply recommodify existing content.

These micro-clips act as digital bait. By leveraging Instagram’s algorithm which is based on users’ personal preferences Trans7 has successfully exploited public attention through micro-targeting. As a result, Trans7 has successfully converted the public’s fragmented leisure time on social media into a new space for the ceaseless circulation of capital even when its main television programs are not airing.

The adjustment of the Reels format also shows that the content distribution strategy takes into account the consumption characteristics of the Instagram platform. Shorter durations allow specific segments of a program to be consumed quickly and independently without having to watch the entire episode. However, this study did not examine the internal mechanisms of Instagram’s algorithm and therefore cannot conclude that Trans7 directly “exploits” the platform’s algorithm. What can be observed is the

adaptation of the format and the selection of content material to align with Instagram's distribution characteristics. These micro-clips act as digital bait. By leveraging Instagram's algorithm which is based on users' personal preferences Trans7 successfully harnesses public attention through micro-targeting. As a result, Trans7 has successfully converted the audience's fragmented leisure time on social media into a new, ceaselessly circulating space for capital even when its main television programs are not airing.

C. The Commodification of Content and Audiences in Cross-Platform Distribution

The development of digital media has also transformed content production and distribution strategies in the broadcasting industry, including television. Television, which originally produced programs solely to meet broadcasting needs based on duration and a comprehensive distribution structure, is now undergoing constant change in the era of media convergence. Television no longer produces programs or content solely for a single, complete broadcast, but rather has become an asset or resource that can be reproduced, repackaged, and distributed through various media platforms to extend the consumption cycle and expand audience reach (Aditianingrum et al., 2023). Furthermore, from a media political economy perspective, television programs or content are considered distributable resources to encourage audience engagement, creating a chain of production, distribution, and consumption that is closely linked to systems of power, politics, and economic interests (Ditya Perdana, 2024).

Observations revealed that the Trans7 program "Lapor Pak!" (Lapor Pak!), broadcast on Trans7, employs a strategy of commodifying content and audiences. Commodification is the process of changing valuable things because of their use value into exchange value of the product that can be marketed and appreciated (Mosco, 2009) Trans 7's Lapor Pak! program which aired on March 18, 2026 from 21.30 to 22.52 WIB transformed the produced shows so that they have economic value obtained through advertisements in the form of commercial breaks or built-in. The duration of the commercial break on the Report Pak! show is approximately 8 minutes for each segment. The commodification through built-in advertisements on March 18, 2026, was displayed by displaying pop noodle products integrated into the sketch script.



Figure 3. Pop Mie Built-in Advertisement Aired on the Lapor Pak! Program on March 18, 2026



Figure 4. Andika Pratama Eating Pop Mie on Lapor Pak!

The image above shows that Hesti and Andika not only convey dialogue related to the sketch script, but also include scenes and phrases promoting the product "Pop Mie" within the script. The Lapor Pak! program, which has a use value for entertainment, undergoes a transformation to gain exchange value for advertisers. This is a content commodification strategy, where the Lapor Pak! actors alter the sketch's message to suit the advertiser's needs, in this case, "Pop Mie."

Beyond merely commodifying content by transforming the use-value of the "Lapor Pak!" broadcast into a marketable exchange-value for television, the program also commodifies content through processes of fragmentation and repackaging rather than simply reproducing the show in its entirety. Specific scenes from the "Katanya Keluarga" episode of "Lapor Pak!" were selected, edited, and adapted into shorter videos tailored

to Instagram's characteristics such as visual formats and the use of captions and hashtags while prioritizing scenes with high audience appeal. From a media political economy perspective, this process demonstrates that content owned by television stations is viewed as a resource that can be continuously processed and distributed to generate new economic value (Mosco, 2009). "Lapor Pak!", which initially held use-value as television entertainment, was transformed into a new form and function when repurposed as digital content fragments. Thus, a single media product can generate multiple derivative content pieces, extending its circulation lifespan and creating economic opportunities beyond the realm of conventional broadcasting.

In addition to implementing a content commodification strategy, the Lapor Pak! program on Trans7 also commodifies the audience. Dallas Smythe (Mosco, 2009) views the audience as the primary commodity of mass media; in other words, the audience is what drives media companies to attract advertisers. Based on this assumption, a reciprocal relationship occurs: media companies use the programs they produce to build audiences, advertisers pay the media companies to reach their audiences, and audiences enjoy the programs they produce and receive consideration for becoming consumers through the various advertisements they broadcast.



Figure 5. Lapor Pak! Content on Instagram

Figure 5 shows that audiences interacted with content produced by the Lapor Pak! program on March 18, 2026. Observations revealed that the post received 11,200 likes and 74 comments. User interaction, in the form of views, likes, comments, and sharing, can be a source of economic value that media companies can leverage to improve content distribution performance and attract commercial interests. The political economy of media perspective views audience attention and engagement as exchangeable commodities within the digital platform ecosystem (Mosco, 2009)). Based on this, Instagram is not merely a medium for content distribution but also a space for the production of new economic value through the accumulation of attention and engagement data.

The Lapor Pak! program distributes content across platforms, demonstrated by broadcasting programs on television and repackaging them through fragmentation, which are then uploaded to Instagram. This cross-platform distribution strategy not only expands audience reach but also integrates the commodification of content and audiences as part of the media business process in the era of digital convergence.

D. Implications of the Research for the Digital Broadcasting Industry

The results of this study imply that the Lapor Pak! distribution practices are not limited to a single television platform but are multi-platform, including distribution to Instagram. This reflects the current broadcast media business, which does not focus on a single broadcast channel but rather on assets or resources that can be repackaged for distribution across multiple platforms. This allows media outlets to extend the content lifecycle, expand audience reach, and create new monetization opportunities through cross-platform distribution. The success of a broadcasting industry product is now determined not only by television ratings but also by the media company's ability to manage its content so that it is packaged adaptively according to the characteristics of digital platforms and creates a more diverse and satisfying viewing experience for a program (Riyantie & Rusadi, 2024).

From the perspective of media political economy, these research findings reinforce Mosco’s concept of commodification (Mosco, 2009), wherein a television program’s use value is transformed into a marketable exchange value. This exchange value is not limited to a single broadcasting platform; rather, the produced program can be transformed into

multiple content pieces through a process of fragmentation, allowing the media product's economic value to sustain its exchange potential. The fragmented clips distributed via Instagram serve not merely as promotional material for the television program but also as digital commodities that generate audience engagement an asset that holds exchange value for the television station. Thus, the commodification process operates in a circular and continuous manner through the reproduction, fragmentation, and redistribution of content, extending well beyond the initial production of a program for a single distribution channel.

The practice of content fragmentation from a media political economy perspective, carried out by Trans7, represents that the production and distribution process of content is oriented towards creating economic value obtained through the commodification of content and audiences. Broadcast clips uploaded to Instagram not only promote a television program but also become digital commodities that can generate value through engagement and exposure of the Instagram algorithm (Amalina & Islamiyah, 2026). Based on these implications, the media industry in the current era does not only depend on a single media product, but also on the development of various forms of derivative content that can be digitalized on various platforms. This is in line with Mosco's opinion, who views the production, distribution, and consumption of a media product as related to transforming communication products into commodities that have exchange value in the economic system.

CONCLUSION

The results of the observation show that the distribution of content for the "Lapor Pak!" program on television and Instagram has different characteristics in line with the nature and mechanisms of each platform. On television, the program is presented in its entirety with a continuous storyline, consisting of several segments, and follows a conventional broadcast structure interspersed with commercial breaks and built-in advertising. In contrast, on Instagram, distribution takes place through short video clips (Reels) that feature only specific scenes with high entertainment value. This difference indicates that Instagram does not function as a substitute for television but rather as a secondary distribution channel that expands the content's reach and allows audiences to access the program more flexibly, in line with the characteristics of digital media consumption.

The content fragmentation strategy implemented by Trans7 is a form of adaptation to media convergence, which is driving a shift in distribution patterns from linear broadcasting to cross-platform distribution. Fragmentation does not merely shorten the duration of broadcasts; it is also a process of selecting program segments deemed highly engaging for reposting on social media. Thus, a single episode of *Lapor Pak!* is no longer viewed as a single, unified broadcast but rather as a collection of digital assets that can be distributed separately according to the characteristics of each platform. This finding demonstrates that media convergence has transformed television content distribution strategies, making them more adaptive, sustainable, and focused on optimizing content circulation across various digital platforms.

The “Lapor Pak!” program employs a commodification strategy involving both content and audiences. Viewed through the lens of media political economy, this approach demonstrates that repackaging the broadcast into fragmented content allows not only for cross-platform distribution but also transforms audience engagement data into a commodity with economic value. This reinforces Mosco’s commodification theory, which posits that a media product possesses a use value that can be converted into marketable exchange value. This exchange value is not limited to a single distribution channel; rather, a media product can become a digital asset capable of being reproduced and distributed across other platforms, thereby sustaining its exchange value well beyond the program's initial television broadcast.

Modern broadcasting industries are encouraged to move beyond single-platform distribution and instead leverage cross-platform strategies to extend content lifecycles, broaden audience reach, and generate monetization opportunities. Furthermore, the commodification and content fragmentation strategies employed by “Lapor Pak!” demonstrate the potential to create economic exchange value within the broadcasting industry.

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