

Audience experience of television adaptation of viral social media content in Indonesia

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ABSTRACT

Background: Transformation of the media industry due to digitalization has encouraged television to adapt viral social media content through repackaging practices as a strategy to maintain relevance and institutional legitimacy. This phenomenon not only changes media production practices but also the audience's viewing experience in a converged media ecosystem. **Purpose:** This study aims to uncover the essence of the viewing experience when social media content is recontextualized in a television format. **Methods:** This study uses a qualitative approach within the social phenomenology tradition to understand viewers' subjective experiences in interpreting television programs that adapt viral social media content. Data were obtained through interviews with 25 informants and observations of media programs. Informants were selected purposively based on their experience watching viral content-based television programs and active social media use. **Results:** The findings illustrate that the viewing experience is formed within the audience's lifeworld structure that has been influenced by previous digital media consumption. Television is interpreted as a space for recontextualization, symbolic legitimation, and reinterpretation of digital content. Audiences not only reconsume viral content, but also compare, interpret, and verify meaning through the institutional authority of television. The viewing experience is also social and intersubjective through collective discussions in everyday environments. **Conclusion:** The integration of viral social media content into television results in a transformation of the viewing experience that is cross-platform, where television functions as an institution of legitimacy of meaning in the convergent media ecosystem. **Implications:** Television adaptation strategies not only impact media production, but also shape the structure of audience experience and belief in media reality in the digital era.

Keywords: Television transformation; media convergence; viral content; audience experience; television programming

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INTRODUCTION

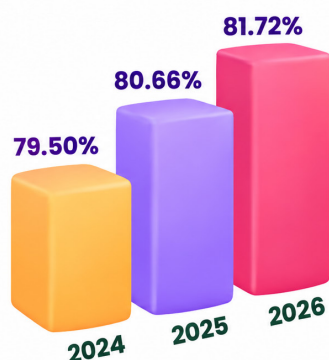
Television broadcast programs are essentially media products designed to meet audience needs and preferences while supporting the economic sustainability of broadcasters through audience acquisition and advertising. Program success is determined not only by production quality but also by the accuracy of planning strategies, content packaging, and an understanding of the ever-changing dynamics of audience behavior. Broadcast program planning involves preparing short-, medium-, and long-term plans that enable broadcasters to achieve their program objectives and financial goals. Strategic planning refers to a strategic marketing plan, which serves as a guide for utilizing available resources. Marketing strategy is determined by a situation analysis, a detailed study of the audience market conditions faced by the broadcaster and the available programs. Based on this situation analysis, broadcasters attempt to understand the audience market, including audience segmentation and the level of competition. The analysis results in programs designed and produced to meet audience needs, thereby reaching target audiences and being favored by advertisers, thereby meeting financial targets from the production results (Morissan, 2018).

The findings from audience and market analyses serve as the foundation for program planning and content acquisition decisions. At television stations, program planning is directed at program production, namely what

programs will be produced, selecting programs to be acquired (acquisition), and scheduling programs to attract as large an audience as possible at any given time. Both producing and acquiring programs in-house involve costs. Program acquisition is carried out through a sale and purchase agreement, either through an outright purchase or a royalty agreement. The outright purchase system grants full rights to the purchaser, while royalties are paid to the program owner based on a percentage of revenue or usage (Ingratubun, 2021). However, today, acquisitions don't just occur at the program level. Programs acquire content from social media platforms such as YouTube, Instagram, TikTok, Facebook, and X (formerly Twitter).

The growing reliance on social media content cannot be separated from the broader digital transformation of the media industry. The development of digital technology and the dominance of social media platforms have transformed global information and entertainment consumption patterns (Wibowo et al., 2024). Platforms such as YouTube, TikTok, Instagram, Facebook, and X serve as ecosystems for the production and distribution of user-generated content (UGC) (García-Perdomo, 2024). This phenomenon marks a shift in the structure of cultural production from an institutional model to a participatory model based on algorithms and user interaction (Ahuja, 2022; Lüders, 2026). This illustrates the significant paradigm shift experienced by the Indonesian media industry over the past

Internet Penetration Rate in Indonesia, 2024–2026



Number of Internet Users in Indonesia



Source : Survey APJII, 2026

Figure 1 Population actively using social media

decade. Television, as the dominant medium, is now facing existential challenges, with declining conventional ratings (an average of 15-20% over the past five years) and a shift in younger audience preferences to digital platforms. The dominance of digital media in Indonesia has increased significantly, with 77% of the population actively using social media for an average of 3 to 4 hours per day. Meanwhile, television usage, particularly among young people aged 15 to 24, has continued to decline by 35% since 2018. Figure 1 show the number of users in 2026 reaching 235 million people and the growth rate of internet penetration in Indonesia in 2026 reaching 81.72%, this shows that all daily activities have been penetrated by the internet more and continue to increase (APJII, 2026).

This shift in audience media consumption has reshaped the competitive landscape of the media industry, requiring conventional broadcasters to reconsider their role and strategies in the digital era. In the context of the

contemporary media industry, changes in media consumption behavior due to digitalization have pushed conventional television stations to adapt their content production and distribution strategies. This transformation has triggered an adaptive strategy of acquiring and repackaging digital content into television broadcast formats. One concrete example is Trans7's *On the Spot* program, which repackages viral content from social media into an informative-entertainment program through editorial narration, voice-over, and television graphics. Similar practices also appear in viral compilation programs on RCTI and GTV, as well as Kompas TV's integration of UGC into news coverage. This phenomenon reflects the shift in television's role from being a primary content producer to a curator, aggregator, and validator of digital information.

One manifestation of this transformation can be seen in television programs that repack-age viral digital content for broadcast audiences. Generally, acquired content has a high viewership or goes viral. One television program

containing material derived from social media is Trans7's *On the Spot*. The program adopts a repackaging format, presenting material already published on social media and then combining it into a single broadcast. The repackaging concept involves combining image and/or video content obtained from various social media sources and broadcast archives acquired from their owners. Furthermore, the *On the Spot* Trans7 production team adds voice-overs (VO), graphics, and text to explain and reinforce the information contained in the visuals broadcast on television. The repackaging concept aims to provide information based on the tastes and desires of the audience, thereby achieving high ratings and audience share (Asmoroweni & Setiawan, 2020).

The concept presented by Trans7's *On the Spot* featuring social media posts about viewers' experiences or something deemed viral has become popular among many viewers and has pioneered a trend in television programming. *On the Spot* Trans7 has inspired other television stations to adopt similar concepts (Ritonga et al., 2022). For example, Global TV's *Viral Check It Out* program, part of its news program (iNews Bulletin), compiles unique and viral events from around the world. Meanwhile, RCTI's *Silet* features special segments on mystical phenomena or strange events, similar to the *On the Spot* style.

Beyond inspiring similar television programs, this trend also encouraged broadcasters to integrate viral social media content into different types of television programming,

-ranging from entertainment shows to news broadcasts (Denisova, 2023). Entertainment programs or variety shows feature compilations of viral videos from TikTok or Instagram, social media challenges, or trending memes. In news programs, television stations utilize user-generated content (UGC), both photos and videos, to supplement coverage of events difficult for reporters in the field. This provides an authentic perspective and high speed of information, which is achieved interactively by bringing interactive social media formats, such as polls or comment columns, directly to the screen.

Television stations achieve digital success by adapting digital formats by transforming successful digital content (for example, popular podcasts or short web series) into full-length TV shows or special segments. They also bring popular content creators and their formats to the screen by recruiting content creators, influencers, YouTubers, or TikTok celebrities (Vázquez-Herrero et al., 2021). Selebgrams are invited to serve as hosts, judges, or regular panelists on television programs. Although not a direct acquisition, television integrates social media as a viewing companion by using specific hashtags to encourage discussion during broadcasts, aiming for TV programs to become trending topics on Twitter/X, and using the TV screen to display real-time audience comments, questions, or reactions from platforms like Instagram Live or YouTube chat. The phenomenon of "content cross-pollination" where content moves between

media platforms. One of the most prominent adaptive strategies is the acquisition of content from social media into conventional media broadcast formats in the form of information-gathering with a storytelling style.

This transformation reflects the growing convergence between conventional broadcasting and digital platforms. Rather than functioning solely as original content producers, television broadcasters increasingly adapt and recontextualize viral social media content to maintain audience engagement and institutional relevance within a converged media ecosystem (Stollfuß, 2019). Television's convergence through the broadcast of social media content is not simply a technological adaptation, but rather a marketing value-engineering strategy, and can be considered a marketing communications strategy to maintain the television brand's relevance amidst intense media competition. Marketing efforts must remain aligned with the principles of brand integrity: Consistency, Trustworthiness, and Accountability (Filali-Boissy et al., 2025; Palakshappa et al., 2024; Yoedjadi et al., 2024). Even when sourced from social media, television stations verify content, adjust narratives and delivery to meet standards, and comply with regulations.

The adoption of this strategy cannot be separated from the television's transformation is driven by competitive pressures resulting from audience fragmentation and the migration of consumption to digital platforms, forcing the traditional television industry to undergo

fundamental transformation (Kumar, 2023; Vrana & Das, 2023). International studies show that younger generations prefer digital platform-based content due to the flexibility of access, algorithmic personalization, and social interactivity (Bontridder & Poulet, 2021; Lotz, 2021; Yadlin-Segal & Oppenheim, 2021). This situation forces television stations to develop hybrid content production strategies that combine the logic of television production with the dynamics of digital virality (Herbert et al., 2020).

Previous studies have primarily examined television adaptation from institutional, technological, and economic perspectives. These studies explain how broadcasters respond to digital disruption through content convergence and platform integration. However, considerably less attention has been given to how audiences experience and interpret viral social media content after it is adapted into television broadcasts (Ojomo & Sodeinde, 2021). This unresolved issue forms the central focus of the present study. Integrating digital content into traditional media is a strategy to maintain media brand relevance, increase audience engagement, and expand content distribution reach (Doyle, 2010; Sahut et al., 2021). Furthermore, the practice of repackaging viral content has been shown to increase audience attention by leveraging the effects of social popularity and collective validation (Kaye et al., 2021). However, these explanations primarily emphasize institutional and technological transformations while paying

limited attention to how audiences experience and interpret content that moves across media platforms. As digital content is recontextualized within television broadcasts, the convergence process also raises questions about how viewers perceive, recognize, and construct meaning from content encountered across different media environments.

These developments have fundamentally altered the position of television in the media ecosystem. Television is no longer the sole determinant of the public agenda, but has transformed into a competing actor in a converged media ecosystem. Historically, television has functioned as a “cultural gatekeeper” determining what is appropriate for the public to watch. The strict curation process through editors, producers, and broadcasting regulations is now contrasted with the democratization of content on social media, where algorithms and mass participation determine virality. This phenomenon reflects a shift in symbolic power from media institutions to the collective participation of netizens.

Despite this shift in symbolic power, the integration of social media content into television is not only related to economic strategy but also concerns the media’s institutional function as a guardian of information quality. This institutional role distinguishes conventional broadcasters from digital platforms, whose content distribution is primarily driven by algorithmic mechanisms rather than editorial judgment. Television plays a role in verifying,

contextualizing, and legitimizing digital content that potentially contains misinformation. The institutional curation process still commands higher public trust than solely algorithm-based information distribution (Newman et al., 2023). Consequently, content acquisition from social media is accompanied by editorial processes that reinforce television’s credibility within an increasingly fragmented information environment. Therefore, the phenomenon of acquiring and repackaging social media content into television programs is not simply a production practice but reflects a structural transformation of the media industry. Television no longer operates as a single dominant medium, but as part of an interconnected media ecosystem, where digital content curation strategies become a crucial instrument in maintaining the relevance, trust and sustainability of the broadcasting industry.

Understanding audience experience requires an approach that goes beyond examining media institutions or technological change. Social phenomenology provides a framework for exploring how audiences consciously interpret, compare, and assign meaning to media content encountered across different platforms. Through this perspective, the adaptation of viral social media content into television becomes a lived experience constructed within audiences’ everyday media practices. In the context of contemporary television consumption, the experience of watching programs that adapt social media content involves a process of

recognizing, comparing, and reinterpreting content that may have previously been encountered on digital platforms. The process that shapes the intersubjective experience that connects the world of television and the world of social media in the viewer's consciousness. Viewers are not merely recipients of messages, but actors who actively construct meaning based on previous experiences, social expectations, and trust in media institutions. The meaning of media lies not in content alone, but in the process of audience interpretation within the context of their lived experiences (Couldry & Hepp, 2017; Jensen, 2022; Newman et al., 2023). Therefore, this study explores how Indonesian television audiences experience, interpret, and reconstruct the meaning of viral social media content after it is adapted into television broadcasts. Drawing on Alfred Schutz's social phenomenology, the study seeks to explain how audiences compare cross-platform media experiences, negotiate the credibility of television and social media, and construct meanings within a converged media environment.

RESEARCH METHODS

Changes in television production practices through the integration of social media content demonstrate that the transformation of the media industry is not only structural but also a subjective experience for media producers. The process of curating, selecting, verifying, and repackaging digital content is not merely a technical procedure, but a professional

experience involving considerations of values, meanings, and interpretations of digital reality. For television viewers, this transformation shifts the viewing experience into a social practice that can be interpreted subjectively. The integration of viral social media content into television programs presents a form of hybrid media consumption, where the viewing experience is no longer limited to linear television broadcasts but is instead connected to memories, references, and participatory practices previously formed in the digital space.

In programs like *On the Spot*, content managers face the dynamics of rating demands, the speed of virality, the credibility of information, and television's institutional identity. This situation shapes the lived experience of producers, editors, and creative teams in interpreting the role of television amidst the dominance of social media. For viewers, the experience of watching programs that adapt social media content involves a process of recognizing, comparing, and reinterpreting content they may have previously encountered on digital platforms. This process forms an intersubjective experience that connects the world of television and the world of social media in the audience's consciousness.

This research uses a qualitative approach within the tradition of Alfred Schutz's social phenomenology to understand the subjective experiences of audiences interpreting television broadcasts that adapt viral social media content. Social phenomenology positions awareness of

everyday experiences (lifeworld) as the basis for the formation of social meaning, where individual actions are understood through the structure of experience, motives for action, and intersubjective relations within the social world (Moran, 2017; Zahavi, 2024). The focus of this research is directed at the subjective experiences of viewers interpreting television broadcasts as part of everyday media consumption practices within a converged media ecosystem.

Theoretically, this research is grounded in Alfred Schutz's social phenomenology, which views social reality as a lifeworld understood through individual conscious experience. The experience of watching television is understood as a meaningful social act shaped by stocks of knowledge, systems of relevance, and typifications that develop from previous media experiences (Schutz & Luckmann, 1973).

A phenomenological approach is used to explain how media consumption experiences are formed through the relationship between subjective experience, social context, and the structure of communication technology in a converged media environment (Couldry & Hepp, 2017; Jensen, 2022). Thus, this study seeks to uncover how audiences construct meaning from television shows based on digital content repackaging as part of everyday media consumption practices. Operationalization of the Social Phenomenology Concept in the Analysis of Audience Experiences, including: 1) Audience Lifeworld in Media Consumption, 2) Stock of Knowledge and Audience Interpretation

Process, 3) Typification as a Collective Meaning Structure, 4) Motivational Structure of Audience Action.

The research informants were 25 television viewers who had experience watching television programs featuring viral social media content. Informants were selected using purposive sampling with the following criteria: 1) actively watching television in the past year; 2) actively using social media; 3) having watched television programs featuring viral content; and 4) being willing to reflect deeply on their viewing experiences. The number of informants was determined based on the principle of meaning saturation, which occurs when empirical data shows recurring patterns of experience and does not generate new categories of meaning (Creswell & Poth, 2018).

Data were collected based on the results of interviews with informants and media observations. Data analysis followed Creswell (2018) phenomenological stages: 1) organizing and preparing the data through transcription, 2) reading all the data to gain an overall understanding, 3) horizontalizing by identifying significant statements, 4) grouping meanings into themes, 5) compiling textual descriptions (what was experienced) and structural descriptions (how it was experienced), and 6) identifying the essence of the experience.

RESULTS AND DISCUSSION

The experience of watching television programs that adapt viral social media content

does not stand alone but is integrated into the audience's daily media consumption routine. Informants interpret the broadcasts as part of a simultaneous, cross-platform media consumption practice. Viewers typically have seen the videos on social media platforms like TikTok or Instagram first. And viewers continue to watch the same videos broadcast on television, such as *On the Spot*. Although the video content is identical, viewers perceive a difference because *On the Spot* is clearer and feels more official. This illustrates that audiences' viewing experiences are shaped by the structure of their own lifeworlds, which are already filled with knowledge and experience with digital media. Therefore, television broadcasts like *On the Spot* are not the primary source of information. Viral videos from social media rebroadcast on television, such as *On the Spot*, serve as a space for reinterpreting experiences from social media that viewers have previously consumed.

Another experience viewers experience is when watching television broadcasts like *On the Spot* with family members or others. They don't simply watch viral videos from social media rebroadcast on television; they sometimes discuss the videos together. Discussions revolve around the interesting, funny, or strange aspects of video content that make it go viral. However, when viewing videos on social media apps, they often only watch them until the end or briefly, then let them pass.

This phenomenon illustrates the viewing experience as a social activity for audiences.

This depiction also demonstrates television's function as a medium that mediates the collective experience of audiences within the social space of family and real-life social environments, a role that social media cannot completely replace. Furthermore, audiences' viewing experiences are part of their lives, already meaningful before the video is interpreted, so the viewing experience is not an isolated event.

From an audience perspective, television broadcasts like *On the Spot* are perceived not simply as re-presenting digital content, but as providing symbolic legitimacy and narrative interpretation to viral realities. Audiences interpret the repackaging of viral content as a process of recontextualizing information. Thus, television continues to function as a symbolic institution that mediates the social meaning of digital content. Media authority in the digital era does not shift entirely to the platform, but is instead reconstructed through the interaction between institutional media and participatory culture.

Television is understood as a space of interpretation that provides context, orientation to meaning, and validation for digital content. Cross-platform studies show that audiences use mainstream media to sense-make information from social media, thus enabling media institutions to act as authoritative sources in a fragmented information environment (Swart & Broersma, 2022). Trust in professional media also serves as a validation filter for digital information and reinforces perceptions of

institutional authority (Humprecht et al., 2020).

The viewing experience is part of the structure of the audience's lifeworld. Television does not simply convey information, but organizes media experiences into socially understandable forms. This emphasizes that media reality is constructed through the audience's conscious experiences and social practices. Viewers interpret television as a space that reorganizes their digital experiences. When viral content previously encountered on social media is presented in a television format, viewers do not simply re-watch the content but undergo a process of recontextualization of meaning.

This experience demonstrates a process of typification, namely the grouping of new experiences based on existing knowledge frameworks. Viewers interpret television shows through references to previous digital experiences, thus television functions as a space for reinterpreting media reality. This demonstrates that the television viewing experience does not stand alone but is part of a continuity of media experiences within the viewer's everyday lifeworld.

The audience's lifeworld in consuming media shows is related to the context of their daily experiences interacting with conventional media, new media, or social media. The concept of lifeworld refers to the world of everyday experiences that individuals have interpreted before scientific reflection is undertaken. In the context of media consumption, the audience's

lifeworld encompasses television and social media usage habits, viewing routines, and experiences interacting with digital content. Media studies show that audience experiences are no longer formed linearly through a single medium, but rather through a converged media environment, where television and social media mutually shape information consumption practices (Couldry & Hepp, 2017; Lotz, 2021). Thus, the experience of watching viral content-based television programs is understood as a cross-platform experience tied to the fabric of audiences' everyday lives.

The viewing experience is not a mental activity interpreting media objects, but rather a way for viewers to be within a media world that has already become meaningful. The experience of watching television featuring viral social media content is understood as the viewer's existential engagement in a converged media world. In this context, television shows are not merely objects of information, but rather part of a world of experience that has been practically understood in the viewer's daily life. Viewers do not first interpret television, but are already "with" the media in their daily lives.

The viewing experience demonstrates that television and social media are not experienced as two separate entities, but as a single experiential world intertwined in everyday practice. Viewers are within a media world (Being-in-the-Media-World) that has already become meaningful before reflection occurs, so that media experiences exist as part

of the structure of everyday life, not simply a use of technology (Couldry & Hepp, 2017). This perspective aligns with the notion of deep mediatization, which views media as an existential condition of social life, where social reality is constructed through ongoing media practices.

Audiences interpret shows based on their previous media experiences. Knowledge about virality, social media algorithms, and television curation practices shapes how audiences understand shows. Audiences believe that viral video content on social media rebroadcast on television has undergone a selection and vetting process, making it more credible than when it was originally broadcast on social media. This suggests that prior experience with viral videos on social media fosters a need for institutional legitimacy inherent in television, as television serves as a symbolic authority that can reinforce the status of information.

Furthermore, audiences watch to compare how television stations, in this case the producers of *On the Spot*, repackage the same content. Audiences observe that when repackaging viral videos on social media for broadcast on television, the narrative presented can be reinforcing, but sometimes the narrative differs, creating a different meaning. This phenomenon illustrates that audiences do not simply receive what they see or see but engage in interpretive reflection on the mediation process of television. Thus, the meaning of a show is not the result of passive reception but rather an experientially

based interpretation process.

Individuals interpret reality through their stock of knowledge, namely the stock of experiences, knowledge, and references accumulated throughout social life and acquired from previous social interactions. In the media context, prior knowledge regarding digital content, platform algorithms, and television credibility shape the audience's interpretive framework for the broadcasts they consume. Media phenomenology studies show that audiences' interpretations of digital content are heavily influenced by prior experiences accessing and comparing various media sources. Therefore, audiences do not simply passively receive television broadcasts but engage in a process of comparison and interpretation based on previous media experiences (Jensen, 2022; Newman et al., 2023).

Television is understood as a way for the media world to reveal itself to viewers. When viral content appears on television, the experience that emerges is not simply a re-acquaintance, but rather a shift in how media reality presents itself to the viewer's consciousness. In this case, the media acts as a structure that shapes how the world unfolds within human experience (Pavanini, 2024; Ritter, 2021; Schürkmann & Anders, 2025). Thus, television functions as a way for the digital world to be re-presented within the viewer's experiential horizon.

In this context, television can be interpreted as a way for the media world to reveal itself to viewers. When viral content appears on

television, the experience that emerges is not simply a re-introduction, but rather a change in the way media reality “presents” (mode of disclosure) to viewers. Thus, television functions as a way for the digital world to be re-presented within the viewer’s experiential horizon.

Audiences construct collective categories of meaning in relation to broadcasts. However, they do not always consciously compare television and social media. Most experiences are practical and pre-reflective. Audiences directly understand broadcasts within the framework of their lived experiences without any explicit analysis. Media understanding occurs as a lived practice, not as a purely cognitive act. Programs are understood as a form of informative entertainment that functions to curate digital reality. For audiences, viral videos from social media replayed on television are a summary of strange, funny, and unique things selected by the show’s producers.

This typification is reinforced by audiences’ views that viral videos spread on social media and then broadcast on television can be considered information worthy of wider public knowledge. This demonstrates how broadcast meaning is shaped (television typification) through social categories as a source of social legitimacy that can be shared collectively.

Television functions as an institution that categorizes and stabilizes the meaning of digital content. The repackaging process creates symbolic legitimacy for content previously

circulated in a fluid digital space. Viewers tend to interpret television broadcasts as a form of legitimacy for content originating from social media. When viral content is presented in a television format, viewers interpret the television curation process as a mechanism of institutional verification.

This meaning is formed through a system of audience relevance that positions television as a media institution with symbolic authority in information production. Thus, the viewing experience is not only related to entertainment but also to the formation of trust in media reality.

Individuals understand the social world through typification, the process of categorizing experiences into patterns of meaning that can be shared socially. In mass communication studies, typification appears in the form of mental categories such as “viral content,” “television entertainment,” or “trustworthy information.” This categorization allows audiences to understand television’s position as an institution curating digital content within the convergent media ecosystem (Couldry & Hepp, 2017). Studies on media convergence indicate that television’s practice of repackaging digital content creates a form of symbolic legitimacy for content previously circulating in the digital space (Lotz, 2021; Newman et al., 2023).

Typification is the process of categorizing experiences into patterns of meaning that can be shared socially. In the context of mass communication, typification emerges in the form of mental categories such as “viral

content,” “television entertainment,” or “validated information.” This process positions television as a curating institution that provides symbolic legitimacy to digital content within the convergent media ecosystem (Herbert et al., 2020). Audiences’ interpretations of television broadcasts are inextricably linked to pre-existing social category structures, demonstrating how the meaning of broadcasts is shaped (television typification) through social categories as a collectively shared source of social legitimacy. This reinforces the view that media experiences are always intersubjective, as the meaning of credibility is shaped through the social construction of the role of media institutions in society.

Motivation to watch is formed through the temporal structure of experience, namely past experiences (because motives) and goal orientation (in-order-to motives). Because motives refer to the background of past experiences that shape actions, while in-order-to motives refer to the goals an individual seeks to achieve through a particular action. Viewing motives demonstrate that audience actions are not spontaneous, but rather structured by past experiences and goal orientation. This motivational structure confirms that media consumption is a meaningful social act, not simply entertainment behavior.

Another important experiential structure is the comparative practice between social media and television. Viewers reflectively compare the presentation of content, narrative context,

and information quality between the two media. This comparative practice demonstrates that the viewing experience is a meaningful social act oriented toward interpretation. Viewers not only receive broadcasts but actively assess, interpret, and position television in relation to digital media. Comparative experiences can shape viewers’ awareness of television’s position within the converged media ecosystem.

In the context of media consumption, motives for watching television can stem from previous media habits, the need for entertainment, the search for verified information, or the desire to follow social trends. Recent research on audience behavior shows that media consumption motivations are multidimensional and influenced by the relationship between psychological needs, media experiences, and the user’s social context (Jensen, 2022; Newman et al., 2023).

Because motives stem from media consumption habits and an affinity for viral content. Audience experience suggests that someone who frequently watches unique and viral videos on social media will still be interested in watching them when they’re broadcast on television. The act of watching itself is rooted in the audience’s historical experiences.

Meanwhile, in-order-to motives relate to the need for entertainment, information, and verification. Audiences’ experience of watching viral videos on television is to verify whether the content is factual or a hoax. This

requires a means of verifying the truth through television. This, directly or indirectly, confirms television as a means of symbolic legitimacy for social media content. Furthermore, audiences' viewing behavior has a clear goal orientation in their consciousness. In other words, audiences' actions in watching viral television have a temporal meaning structure, rooted in past experiences and directed toward future goals. However, audiences don't always consciously compare television and social media. Most experiences are practical and pre-reflective. Audiences directly understand the broadcast within the framework of their life experiences without any explicit analysis. This understanding reflects the basic structure of human experience, which is direct and embodied in everyday practice, not the result of deliberate cognitive reflection (Onstad, 2026). This perspective emphasizes that media understanding occurs as a lived practice, not as a purely mental act.

The integration of social media content into television creates a new media lifeworld, where digital and televisual experiences mutually shape how viewers understand social reality. The media world becomes part of the structure of viewers' everyday existence. The meaning of broadcasts is formed in a social space that connects personal experiences with the collective reality of the media. The convergence of television and social media creates a shared experiential space that serves as the basis for the formation of intersubjective meaning.

The meaning of broadcasts is formed through social relations and communication between individuals. Audiences interpret broadcasts through social discussions that reinforce collective interpretations.

Audience experiences explain that when a television broadcast discusses viral video content on social media, it usually becomes a topic of conversation among the audience, which then forms a convention that the issue in the viral video is important or interesting. This shared experience illustrates that viewers do not view television and social media as separate mediums, but rather as part of a media experience integrated into everyday life. This experience reflects the structure of the audience's lifeworld, which has undergone a transformation due to media digitalization. Media convergence is not merely a technological phenomenon, but a social reality that lives within the audience's consciousness. Media experiences are social constructions formed through interaction and communication. Media experiences do not stop at individual consumption, but continue into shared social realities.

The meaning of media experiences is not formed solely individually, but rather through intersubjective relationships between individuals and their social environments. In the context of convergent media, the meaning of television shows is formed through social discussions, digital interactions, and collective trust in media institutions. A social phenomenological perspective asserts that

media reality is a social construction that is continuously produced through communication interactions within society (Couldry & Hepp, 2017). Thus, the experience of watching a television program based on viral content is a process of meaning construction that connects personal experience with the social structure of digital media.

The integration of social media content into television creates a new media lifeworld, where digital and televisual experiences mutually shape how viewers understand social reality. The media world is no longer external to experience but becomes part of the fabric of everyday human existence. Media convergence, in this context, is a transformation of social experience born from the integration of platforms and media practices (Couldry & Hepp, 2017; van Dijck et al., 2018). This view positions digital media as the infrastructure of contemporary social life.

From a social phenomenological perspective, the viewing experience is understood as a meaningful social act shaped by a stock of knowledge, systems of relevance, and typifications developed from previous media experiences. Television, which recontextualizes viral content, is interpreted by viewers through their existing knowledge framework, thus serving as a space for legitimization, recontextualization, and media comparison. Thus, media meaning emerges from intersubjective processes within the viewer's lifeworld, not solely from the characteristics of

the content. This approach aligns with studies that position media meaning as a result of social construction within the audience's daily practices and broader communication networks (Couldry & Hepp, 2017; Jensen, 2022).

Thus, the integration of social media content into television not only changes the form of the content but also alters the structure of the viewing experience within the viewer's lifeworld. The television viewing experience within the context of media convergence is shaped through the interaction between prior media experiences, the viewer's systems of relevance, and the practice of interpreting television broadcasts. This process results in the construction of meaning that positions television as a space for recontextualization, legitimization, and interpretation of digital media reality within the viewer's lifeworld.

The experience of watching a television program that adapts viral social media content is not simply a media consumption activity, but rather an interpretive process that connects the viewer's digital experience with the linear television experience. The meaning of this experience is formed through the viewer's structure of consciousness, influenced by prior media experiences, personal relevance systems, and social knowledge frameworks.

Television producers interpret it reflectively as an institutional experience (Simamora, 2023). Television producers consciously acknowledge the occurrence of institutional repositioning, so that the repackaging of viral

content is understood as a curatorial practice that combines selection, verification, and editorial narrative (Belair-Gagnon & Holton, 2018; Tandoc et al., 2018). Producers do not simply process digital content, but interpret the curation activity as a form of symbolic media legitimacy (Maares & Hanusch, 2023). This indicates a negotiation between the logic of digital virality and institutional broadcasting standards (Lewis & Molyneux, 2018; Vos & Russell, 2019). Broadcasters interpret the verification and repackaging process as a practice of maintaining media authority amidst economic pressures and platform competition (Ekström & Westlund, 2019). Meanwhile, viewers interpret television as a space for interpretation that provides context, authority, and validation for digital content. This experience indicates that changes in television occur at the level of audiences' professional awareness and cultural experience (Humprecht et al., 2020).

Thus, the transformation of television occurs not only at the level of professional awareness of producers but also within the cultural experiences of audiences in their daily media consumption practices. In a hybrid media system, old and new media contextualize each other, while audiences construct meaning through a combination of cross-platform consumption practices (Pangrazio & Sefton-Green, 2021; Shanmugasundaram & Tamilarasu, 2023). This perspective emphasizes that the repackaging of viral content by television is both an institutional and cultural process

that maintains media authority amidst digital platform competition.

CONCLUSION

Television's adaptation of viral social media content is not simply a media production strategy, but rather a process of transforming the viewing experience within a converged media ecosystem. Audience experiences are shaped by previous digital media consumption practices, leading television to function less as a primary source of information than as a space for recontextualization and validation of meaning. Thus, television's function in the digital era is not totally disrupted, but rather repositioned as a curator, mediator of meaning, and legitimizing institution within a hybrid media system. Theoretically, this study asserts that media convergence not only changes the structure of the media industry but also the social consciousness and experiences of audiences. The practice of repackaging digital content by television produces transformations at the institutional level and cultural experience, where media meaning is shaped through the relationship between digital experience, institutional authority, and audiences' social practices in everyday life.

As a practical implication, television practitioners and media institutions should strengthen their role as credible curators and mediators of meaning by integrating verification mechanisms, contextual storytelling, and cross-platform audience engagement. Rather

than merely reproducing viral digital content, television needs to enrich it through deeper analysis, ethical framing, and interactive dialogue that actively involves audiences in the meaning-making process. Furthermore, more integrative collaboration between television and digital platforms is essential to maintain relevance, build public trust, and respond to increasingly critical and participatory audience behavior within a converged media ecosystem. Future research should compare different media platforms, audience groups, audience demographics, and cultural contexts to better understand variations in meaning-making processes. In addition, employing mixed methods or longitudinal approaches could provide deeper insights into how audience perceptions and trust evolve over time within a rapidly changing hybrid media environment.

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