

COMMODIFICATION OF THE TIKTOK ACCOUNT @MEETNITELIVEMETROTV IN INCREASING AUDIENCE INTEREST IN CONSUMING NEWS

Bayquni¹, Jatayu Hadi Prakoso²

^{1,2}Esa Unggul University, Indonesia

Corresponding author: Bayquni

E-mail: bayquni@esanggul.ac.id

Volume: 7

Number: 3

Page: 878 - 890

Article History:

Received: 2026-01-29

Revised: 2026-03-22

Accepted: 2026-05-13

Abstract:

This study aims to analyze the commodification strategies employed by the TikTok account @meetnitelivemetrotv in an effort to increase audience interest in consuming news in the digital age. As a conventional news institution, Metro TV is undergoing a radical transformation to maintain relevance through new media platforms. This study uses qualitative methods with a political economy of media approach and Mark Poster's New Media theory to examine this commodification phenomenon. The research results show that commodification occurs in three main dimensions. First, commodification of content. It is done by recontextualizing news into snackable entertainment products (newstainment) using a stand-up comedy style to reduce the audience's cognitive barriers. Second, commodification of the audience occurs through the capitalization of precise attribution data, where the identities and behaviors of the younger generation (Gen Z) are configured as valuable commodities for advertisers. Third, commodification of workers involves mobilizing audience digital interactions (such as likes, shares, and comments) that are considered voluntary "digital work" to increase account valuation in the face of algorithms. The conclusion of this study confirms that Metro TV successfully transformed the use value of news into digital exchange value through narrative deconstruction and database utilization. Crucial to the success of this strategy lies in narrative efficiency, a more humanized brand personification, and the ability to present realistic audience behavior data. This research confirms Mark Poster's theory that in the new media ecosystem, there is a shift from traditional mass communication to interactive communication mediated by databases and algorithms.

Keywords: Commodification, TikTok, Metro TV, Audience Interest, News, New Media, Mark Poster.

INTRODUCTION

One of the most remarkable advances in modern times is the unprecedented development of technology, which significantly supports social interaction between individuals. Social media has provided innovative new ways to work, have fun, build meaning, and exchange information between people who do not meet face-to-face. Today, millions of people build social connections through various platforms such as email, Facebook, Twitter, SMS, Instagram, and others. The primary function of social media is to connect users with people they know or love. Increasingly, individuals access social media through mobile devices to communicate directly and in real time. Beyond organizational boundaries, various social media tools known as "Enterprise 2.0" mirror the "Web 2.0" technologies found on the public internet. This new approach has been adapted and tailored to the needs and circumstances of each user (Suratnoaji et al., 2019).

One of the most compelling aspects of online social media is its ability to generate vast amounts of social data that can be used to understand the characteristics of individuals, organizations, and communities active on social media. More specifically, users have created



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relational information that includes who is involved in a conversation, who interacts with whom, and the topics discussed among them (Suratnoaji et al., 2019).

Social media has a significant impact on people's lives, having become an integral part of daily life, and people have become accustomed to using it. According to research from We Are Social Hootsuite, released in January 2019, the number of social media users in Indonesia reached 150 million, or approximately 56% of the total population. This figure represents a 20% increase compared to the previous survey. Meanwhile, social media users accessing social media through mobile devices reached 130 million, or approximately 48% of the population. One platform that has experienced significant growth is TikTok. Content created by TikTok users has created various new trends, including news consumption trends that media players have leveraged to market their news products through the app. The FOMO (Fear Of Missing Out) phenomenon also encourages TikTok users to stay updated with the latest information (Purnamasari & Tutiasri, 2021).

The development of digital technology and social media has drastically changed the way people access and consume news. In today's digital era, platforms like TikTok serve not only as entertainment but also as a vital source of information and news, especially for the younger generation. This phenomenon is particularly evident in Indonesia, which has one of the largest TikTok user bases in the world (Aulia Masna, n.d.).

Recent data shows that as of April 2024, Indonesia had approximately 127.5 million TikTok users, making it the country with the largest TikTok audience globally (Statista, 2025). Furthermore, over 100 million Indonesians spend an average of 45 hours per month watching content on TikTok, indicating a very high level of engagement (Masna, 2025). It confirms that TikTok is a highly effective platform for disseminating news and information quickly and widely (Aulia Masna, n.d.).

In the news media realm, official TikTok accounts like @meetnitlivemetrotv, managed by Metro TV, are leveraging the platform to reach a younger audience and increase public interest in news consumption. TikTok's engaging and easy-to-understand short-form video format allows for more interactive news delivery, adapting to today's digital lifestyle (Aulia Masna, n.d.).

The rapid development of digital technology and social media has fundamentally changed the way individuals interact and access information. Social media has become not only a means of communication and entertainment, but also a source of vast and complex social data, reflecting user interaction patterns and preferences. However, this ease of access and the speed of information dissemination pose serious challenges to the accuracy and credibility of news received by the public. From the perspective of media commodification, it is crucial to understand how audiences interpret, verify, and respond to the information they receive through social media, given that each individual or group may have different ways of receiving and processing these messages.

In Indonesia, TikTok has become a social media platform with very rapid user growth, especially among the younger generation, and acts as a primary channel for news and information dissemination. The interactive and easily accessible short video format allows for different news delivery from traditional media, thus influencing the way audiences receive and interpret news content. Within the framework of Media Commodification Theory, this raises questions about how audiences, especially the younger generation, construct the meaning of news presented on TikTok, based on which the question in this study is how the Commodification of the TikTok account @meetnitlivemetrotv increases audience interest in consuming news and how important factors are the value in the Commodification of the TikTok account @meetnitlivemetrotv in increasing audience interest in consuming news.

METHODS

There are at least five main genres of critical media theory, as proposed by communication researchers such as Dennis McQuail. One of these is political economy media theory. According to Vincent Mosco in his book, *The Political Economy of Communication* (1998), this theoretical approach is essentially based on the understanding of political economy as the study of social relations, particularly those concerning power relations in the production, distribution, and consumption of resources.

In the political economy of communication, these resources can include newspapers, magazines, books, cassettes, films, the internet, and so on (Vincent Mosco, 2014). Like Classical Marxist theory, this theory assumes that media ownership by a handful of elite entrepreneurs has caused social pathology or disease. In this way, media content is a commodity sold in the market, and the information disseminated is controlled by what the market will bear. This system implies a risk-averse market mechanism, a cruel form of market mechanism because it causes certain media to dominate public discourse and marginalize others.

Media economic theory is an approach that focuses more on the economic structure than on the content or ideology of media. This theory emphasizes the dependence of media ideology on economic forces and directs research toward empirical analysis of ownership structures and the mechanisms by which media market forces operate. According to this perspective, media institutions should be viewed as part of an economic system that is also closely linked to the political system. (McQuail, 2010).

Vincent Mosco states that political economy is seen as the study of social relations, particularly power relations, which typically take the form of production, distribution, and consumption of resources. These relations arise from the reciprocal relationship between natural resources, communication production processes such as newspapers, books, videos, and films, and the audience as the primary resource (Ichsan et al., 2023; Vincent Mosco, 2014).

This theory emphasizes the institutional context of communication products that connect producers, all sellers, and consumers. Sales, rentals, and attention will be inputs to create a new product. Political economy tends to focus attention on a particular set of social relations around power or the ability to control other people, processes, and things. Mosco also identified three important characteristics of political economy, namely: 1) The beginning of the study of social change and historical transformation. 2) Political economy also has an interest in examining society as a whole, social relations that form the economic, political, social and cultural fields. 3) Political economy is committed to moral philosophy, having an interest in social values and moral principles.

After identifying three essential characteristics of political economy, Mosco developed a framework for political economy into a three-step communication process. It begins with commodification, followed by institutional spatialization and structuring. These three processes are referred to as entry points (Olivia Chintya, 2020).

The purpose of political economy in communication is to describe and explain the significance of the forms of production, distribution, and exchange of communication commodities, as well as the regulations governing these media structures, particularly by the state. Media production styles and economic relations then become the basis or determining elements of our thinking. Everything is shaped by the systems within the human mind.

The economic system forces the media to operate within the prevailing economic system. The media's ability as an institution to survive in society depends on how it adapts to the prevailing economic system.



Society requires information and entertainment in various forms. This need is facilitated by the media, which also seeks to strengthen its economic position within society's economic system. This relationship between producers and consumers is a continuous reciprocal relationship. When mass media such as television, newspapers, and even the internet are subject to the interests of capital, the interests of society can become ambivalent. The consequences of this situation are evident in the reduction of independent media sources, the creation of concentration in large markets, and the emergence of a disregard for potential audiences in small sectors.

According to Murdock and Golding (McQuail, 2010), the effects of economic power are not random, but continuous: "Considerations of profit and loss are systematically realized by strengthening the position of established groups in large mass media markets and eliminating groups that do not have the basic capital necessary to be able to move. Therefore, acceptable opinions come from groups that tend not to criticize the existing distribution of wealth and power. Conversely, those who tend to challenge such conditions cannot publicize their dissatisfaction or disagreement because they are unable to control the resources necessary to create effective communication to a wide audience. (Rachmah Istighfarin & Yuliani, 2020)

Mosco also offers three input concepts for applying a political economy approach to the communications industry. First, commodification. This concept refers to the utilization of goods and services based on their utility and then transformed into commodities with market value. There are three forms of commodification in communications: intrinsic commodification, extrinsic commodification, and cybernetic commodification. Second, spatialization is the process by which media companies overcome the barriers of space and time in social life through business expansion, such as horizontal integration, vertical integration, and internationalization. Third, structuration, namely the process of combining human agency with social change processes into a structural analysis. A crucial characteristic of structuration theory is the power it exerts on social change, which describes how structures are produced and reproduced by human agents acting through the medium of these structures. (Rachmah Istighfarin & Yuliani, 2020)

According to Vincent Mosco, there are three things that need to be considered in the political economic approach of media, namely commodification, spatialization, and structuration. In commodification, it means that the processes that take place in the media industry will always pay attention to the forms of commodities in communication through media content. Here, it can be seen that the commodification process in communication includes the creation of messages from several data into products that can be sold (Denis McQuail & Sven Windahl, 1993; McQuail, 2010).

Ultimately, according to Mosco, the commodification process is capitalism's way of achieving its goal of accumulating capital or realizing value through the transformation of use values into a system of exchange. There are two principles in media commodification: First, the process of producing media programs or products. Second,

The use of media advertising creates commodification in the economic process. The commodification process not only involves the creation of ideology (through products) but also through the production of consumers.

So, commodification is the effort to turn anything into a commodity or merchandise as a means of gaining profit. Three interrelated things are: media content, audience size, and advertising. News or media content is a commodity to increase audience size or circulation. Audience size or circulation is also a commodity that can be sold to advertisers. The incoming money is profit and can be used for media expansion. Media expansion results in greater power to control society through media production resources such as technology, networks, and others. In addition, of course, it also generates profit for entrepreneurs (Mosco, 2019).

The increasingly rapid development of information and communication technology has also attracted attention from the political economy of the media. Some studies have observed that the rapid development of information and communication technology has a positive impact on the growth of the media economy and democracy, including in developing countries. However, others have observed that the rapid development of information and communication technology has more detrimental effects, as it further exacerbates social inequalities and even reinforces existing, unjust structures.

The concept of political economy in media research holds critical significance, often linked to media ownership and control, media management, and other factors influencing the media industry, as well as political, economic, and social elites. It is also often viewed as a process of consolidation, diversification, commercialization, and internationalization, and examines how profit becomes a motive in pursuing audiences and/or advertisers, with consequences for media practices and content.

Intrinsic commodification or content commodification is the process of changing messages from a set of data into a system of meaning in the form of a marketable product, such as a product package marketed by the media by including the writings of an author, other articles and advertisements in a package that can be sold.

Extrinsic commodification or audience commodification is the process by which media companies or advertisers modify the role of readers from their initial function as media consumers to consumers of non-media products, where media companies produce audiences and then hand them over to advertisers. Thus, what occurs is a mutually beneficial collaboration between media companies and advertisers: media companies are used as a means to attract audiences who are then sold to advertisers who pay the media companies. Cybernetic commodification is the process of overcoming constraints and space.

Before understanding the concept of commodification, we must first understand what use value and exchange value are. According to Adam Smith, use value and exchange value are two values that differentiate a product. Use value stems from the satisfaction of human desires or needs, while exchange value is based on what a product can produce in exchange. A commodity, on the other hand, is a form of production whose production is regulated through the process of exchange.

According to Marx, commodities arise from a wide range of needs, both physical and cultural, and their use can be described in various ways. Commodities can arise from a variety of social needs, including physical satisfaction and the fulfillment of social status. Therefore, the use value is not limited to fulfilling the need for survival, but extends beyond uses based on social needs.

Similarly, James Lull stated in his book, "Cultural Communication Media: A Global Approach," that a commodity is anything produced or offered for sale. These goods and services always have ideological origins and consequences.

Thus, commodification refers to the process of converting use value into exchange value and the various ways in which this process is extended into the social spheres of communication products, audiences, and labor, which have received little attention. This process of commodification illustrates how capitalism brings its capital into being through the transformation of use value into exchange value.

Adam Smith and classical economics distinguished between products whose value derives from the satisfaction of specific human wants and needs, called use values, and products whose value derives from their ability to be increased as exchange values. Commodities are a special form of product when their production is organized through the process of exchange.



There are two significant dimensions to the relationship between commodification and communication: 1) Communication processes and technologies contribute to the overall commodification process as a whole. For example, the advent of computer technology and global telecommunications has expanded information about the entire industrial chain of production, distribution, and sales. It has increased control and made producers more responsive to consumer preferences. 2) The commodification processes operating within society permeate the social process of commodification as a social practice. For example, the international trend toward liberalization and privatization of business has also affected state-run media and telecommunications institutions around the world.

Mark Poster suggests that there is a new period in which interactive technology and networked communication, especially cyberspace, will transform society. It can be described as: 1) Two-way, 2) Beyond the control of the situation, 3) Democratization, 4) Raising individual awareness, 5) Individual orientation. New media is considered more interactive and creates a new understanding of personal communication. Cyberspace provides a virtual meeting place that expands the social world, creates new knowledge opportunities, and provides a place for sharing views widely. Media has several characteristics. The first is synchronicity or time gap. In some media communication situations, there is a substantial time gap between message production and message consumption. However, there is also media communication without a time gap. (Stephen W. Littlejohn, Foss, K. A., & Oetzel, n.d.) In addition to synchronicity, another characteristic of media is interactivity, which means how much influence the communicator and the communicant have in controlling each other's timing and message content. Carrie Heeter further classifies media based on the dimension of interactivity. This classification includes the complexity or choices available, the amount of effort the audience makes to obtain the message, and the level of effort the audience makes to obtain the message. Media activities, media responsiveness to the audience, audience monitoring, ease of audience addition of information, and facilitation of interaction between audiences.

The final characteristic of media is privacy. Public media consumption refers to when the content of the message is intended for mass consumption. However, the current trend is for individuals to prefer private media consumption for personal convenience. Traditionally, each form of media has unique characteristics that differentiate its type and function from others. For example, newspapers specialize in delivering breaking news, while television is primarily for entertainment. However, according to Ruben, many of these traditional distinctions are becoming blurred. For example, the internet now provides breaking news and current events just like newspapers, even faster. (Em Griffin, Andre Ledbetter, 2023)

One of the functions of media is to support social contact and a sense of community. Mass media can substitute for human contact and help individuals avoid isolation and loneliness. Interactive media, in particular, can be both mass and interpersonal media. In this study, the media that will play the most important role is online media, or the internet. The internet is a form of new media. The internet is considered the most important information tool to be developed in the future. The internet has the ability to encode, store, manipulate, and receive messages. The internet, as a new communication technology, also has the ability to help us select and organize the information we want or need more efficiently.

Broadly speaking, the internet is much more flexible in bridging time and distance than existing media. To access the internet, a person needs an internet connection and hardware such as the gadgets currently available. The internet is also considered a combination of several forms of

media and existing application facilities, which Dennis McQuail divides into: Relationships, Games and Advertising, Marketplaces, and Web Portals.

The advantages of the internet as a current communication medium are its global reach, speed of message delivery, and high level of interactivity. The current trend is the use of the internet for entertainment purposes. On the internet, people can use search engines to find the information they need, explore websites, and engage in social interactions.

In terms of interactivity, Ruben argues that the Internet can be compared to conventional media such as books, newspapers, magazines, and television. All of these media are essentially completely controlled by the information source, from content to production and distribution. In short, the audience has no opportunity to interact with the source or control the content and distribution time of the information. Such media have low interactivity. Meanwhile, the Internet, which is classified as a new medium, has a higher level of interactivity. The Internet allows its audience to choose for themselves what they want to consume and when they want to consume it.

In 1983, communications researcher Carrie Heeter outlined the dimensions of interactivity used to classify media, namely: 1) The complexity dimension of available choices. It refers to how many choices the audience has in terms of information content and the time available to access it. 2) The

The amount of effort the audience must expend to receive messages from the media in question. In other words, how the audience's activities compare with those generated by the media. 3) The dimension of the media's level of responsiveness to its audience. It refers to how actively a medium responds to feedback from its audience. Media with a high level of interactivity can respond quickly to feedback from its audience. Under certain conditions, media with a high level of interactivity can interact with its audience as if having a direct conversation. 4) The dimension of the ability to monitor the use of information by its audience. Media with a high level of interactivity can monitor audience behavior in receiving its messages and then adjust its system based on the feedback generated from analyzing that behavior. 5) The dimension of ease of adding new information. It refers to how easily the audience can participate in providing and disseminating messages to other audiences. Based on this criterion, television broadcasts have very low interactivity, while online media have a very high level of interactivity. 6) The dimension of the ability to facilitate internal communication. It refers to how easily interactions between audiences can occur (Stephen W. Littlejohn, 2021)

RESULT AND DISCUSSION

Research into the commodification strategy of the TikTok account @meetnitelivemetrotv reveals how a conventional news institution like Metro TV underwent a radical transformation to maintain relevance in the digital age. This phenomenon is analyzed through three main dimensions: content commodification, audience commodification, and worker commodification.

1. Content Commodification. The commodification of content on the @meetnitelivemetrotv account involves a systematic effort to transform news from being authoritative and rigid into an entertainment product that fits the TikTok ecosystem.

- Product Recontextualization: This strategy is not just a shortening of duration, but rather a repackaging of the substance of the news with a structure, hook-body-conclusion, a quick way to overcome short attention span (attention span), digital audience.
- Gaya Stand-Up Comedy: The use of a single-minded comedy style transforms factual reporting into an "Experience Product." Heavy political or legal news is engineered to be "crisp" and easy to consume in order to win the "attention war" in cyberspace.



- Reduction of Cognitive Barriers: By changing news into content that is snackable (easy to digest and entertaining), the media has succeeded in lowering the audience's boredom threshold.
2. Audience Commodification. On the TikTok platform, audiences not only function as consumers but also as valuable data commodities for advertisers.
 - Precision Data as a Selling Point: Unlike traditional TV ratings, which are estimated, TikTok audiences provide liquid and measurable individual data. Metro TV can sell accurate profiles of audience interests, behaviors, and locations (attribution data) to third parties.
 - Target Gen Z: Reaching the younger generation (18-34 years old) is a strategic investment to secure future consumers. Metro TV is no longer just selling "watching eyes," but selling "identity and behavioral tendencies" of its audience.
 3. Commodification of Workers and Interaction (The Labor of Audience). Audience interactions, such as likes, shares, and comments, are seen as a form of voluntary "digital labor" that provides economic value to the @meetnitelivemetrotv account.
 - Digital Workforce: Every interaction organically expands the reach of your content, which in traditional marketing would require significant advertising costs. These voluntary interactions fuel the algorithm, increasing account valuation without additional promotional costs.
 - Cultural Adaptation: The use of background music and audio trends is a technical strategy to "ride" the algorithm and speak a language that the audience understands.

This commodification strategy demonstrates that within the TikTok ecosystem, journalistic "truth" must be commodified into visual "pleasure" to remain competitive. Metro TV effectively transforms news' use value into digital currency by leveraging precise attribution data and mobilizing audiences' digital labor to bypass algorithmic filters.

Based on the commodification of the TikTok account @meetnitelivemetrotv, which integrates Mark Poster's New Media theory, Poster emphasizes that new media (such as TikTok) bring about radical changes in social structures and the way individuals interact with information through digital symbolic systems. The explanation is as follows:

Commodification of the TikTok account @meetnitelivemetrotv by integrating New Media theory from Mark Poster. The following is a strengthening of the analysis regarding the commodification of the TikTok account @meetnitelivemetrotv by integrating the theory of New Media from Mark Poster. The poster emphasizes that new media (such as TikTok) are bringing about radical changes in social structures and the way individuals interact with information through digital symbolic systems.

1. Commodification of Content: Narrative Deconstruction and Digital Re-contextualization. In Mark Poster's view, new media create "ways of pronunciation" (mode of enunciation) which is different from traditional media.
 - Symbolic Transformation: Metro TV does recontextualization by changing stiff news into a format with a hook, body and conclusion fast. The poster argues that in digital media, meaning is no longer stable; it is constantly being reconstructed. The use of stand-up comedy and satire by Valentinus Resa is a form of deconstruction of news into an entertaining "Experience Product".
 - Information as Image: Heavy political and legal news engineered into content snackable, it aligns with Poster's theory that in an information society, the boundaries between reality (news) and simulation (comedy) become blurred. Metro TV commodifies content by

lowering the audience's boredom threshold in order to win the "war for attention" in cyberspace.

2. Audience Commodification: Digital Identity and Attribution Data. Mark Poster saw that in new media, the subject (audience) is no longer separate from the object, but is configured through a database.
 - Subject as Data: If traditional TV only sells rating estimates, TikTok allows Metro TV to sell Precise Attribution Data. Audiences are commodified into liquid individual data, including precise profiles of interests, behaviors, and locations.
 - Gen Z Interpellation: The strategy of reaching Gen Z on TikTok is an effort to configure the identity of the future audience. Metro TV is no longer just selling "watching eyes," but selling the "identity and behavioral tendencies" of its audience to advertisers through a mechanism. micro-targeting, which Poster describes as productive digital surveillance.
3. Commodification of Workers: Digital Work and the Circulation of Algorithms. The poster emphasizes that in the digital age, audiences have an active role in the circulation of information, but this role is often a form of unpaid work.
 - Decentralized Digital Workforce: Every like, share, and comment from @meetnitlivemetrotv followers is a form of voluntary "digital labor" that increases the account's value in the face of the algorithm. These interactions are the organic "fuel" that ensures content passes through the algorithm's filters without additional advertising costs.
 - Cultural Adaptation as Control The use of background music and audio trends is a cultural adaptation strategy to "ride" the TikTok algorithm. In Poster's theory, this demonstrates how mass media must submit to machine logic (algorithms) to survive, utilizing audiences as active assets that work to expand the reach of media brand ideologies for free.

Based on Mark Poster's theory, the commodification of @meetnitlivemetrotv shows a shift from mass communication (one to many) to interactive communication mediated by a database. Metro TV has succeeded in increasing interest in news consumption by presenting it not as an information burden, but as light entertainment that is socially and economically valuable. This strategy systematically transforms utility value news becomes exchange rate profitable digital through data capitalization and mobilization of digital audience work.

What are the important factors that are valuable in the commodification of the TikTok account @meetnitlivemetrotv in increasing the audience's interest in consuming news? The research discussion on the important factors that become the value in the commodification of the TikTok account @meetnitlivemetrotv reveals a systematic transformation of the conventional news institution (Metro TV) in an effort to increase audience interest through three main value dimensions: commodification of content, audience, and workers.

1. Commodification of Content: Transforming News into an "Experience Product". The first value factor lies in product recontextualization and re-engineering. Metro TV is not just shortening the duration of the news, but changing the rigid news substance into a format hook-body-conclusion, which is quicker to overcome the short attention span of the digital audience.
 - Entertainment Value (Newstainment): Use of style, stand-up comedy, transforming pure factual reporting into entertaining "experience products." Heavy-duty issues like politics and law are engineered to be "crisp" and easy to consume in order to win the "attention war" in cyberspace.
 - Cognitive Barrier Reduction: By turning news into content that is snackable (easy to digest), Metro TV has succeeded in lowering the audience's boredom threshold. It proves that on

TikTok, journalistic "truth" must be commodified into visual "pleasure" to remain competitive.

2. Audience Commodification: Data Capitalization and Strategic Targeting. The second value factor is a paradigm shift in viewing the audience, from simply the number of viewers (rating) become liquid and measurable data commodities.
 - Precision Attribution Data: The economic value of these accounts is based on their ability to accurately present viewer behavior data to advertisers, such as who watched until the last second and what their interests were.
 - Future Investment (Gen Z): Reaching the younger generation (18-34 years old) is a strategy to "secure" future consumers. Metro TV is no longer just selling "watching eyes," but also selling "identity and behavioral tendencies" of its audience.
3. Commodification of Workers: The Mobilization of Digital Work Audiences. The third value factor arises from audience interaction (such as likes, shares, and comments), which are seen as a form of voluntary "digital work" that provides economic value to the account.
 - Digital Workforce: Every voluntary interaction from the audience serves as organic "fuel" that increases the account's valuation in the eyes of the algorithm without requiring additional advertising costs.
 - Cultural Adaptation: The use of background music and audio trends is a technical strategy to "ride" the TikTok algorithm. By speaking in a language its audience understands, Metro TV ensures its news content remains relevant and proactively bypasses the algorithm's filters.

Overall, this commodification is an integrated media political-economic strategy to transform utility value news becomes exchange rate profitable digital through data capitalization and mobilization of audience interactions.

What are the important factors that are the value in the commodification of the TikTok account @meetnitlivemetrotv in increasing the audience's interest in consuming news in Mark Poster's view? Strengthening the analysis of value factors in the commodification of the TikTok account @meetnitlivemetrotv using the theory of New Media from Mark Poster can be explained through the following narrative:

Theory New Media Mark Poster emphasizes that digital media is not just a means of transmitting information, but rather an environment that radically changes social structures, subject identities, and the way we interact with symbols. In the context of the @meetnitlivemetrotv account, Poster helps us understand how news is commodified through changes in "modes of enunciation" (mode of enunciation), which is profound.

1. The Value of Narrative Efficiency: Deconstruction and Digital Simulation. Mark Poster argues that in new media, information loses its stability and becomes subject to constant deconstruction.
 - The Art of Brevity (Narrative Efficiency): Value is created by reducing the length of raw news stories into compact 60-second chunks. It aligns with Poster's view that new media demands accelerated information delivery. hook-body conclusion not just shortening, but content engineering (content engineering) to win the "war for attention" in cyberspace.
 - News as an Experience Product: Use of style stand-up comedy by Valentinus Resa transforms factual reporting into "Experience Products." The poster views this phenomenon as a blurring of the boundaries between reality (news) and simulation (entertainment), where the utility of news now lies in the extent to which it is entertaining or "crisp" when consumed.

2. Brand Personification Values: Subjectivity and Audience Interpellation. The poster notes that new media reconfigure the human subject through more fluid digital interactions.
 - Humanizing the News: The value of intimacy is built by breaking down the barriers between rigid news institutions and young audiences through a relaxed presenter. Resa transforms from a presenter into a figure whorelatable And key opinion leader.
 - Strategic Investment in Gen Z: Reaching Gen Z (18-34 years old) is a strategy to "secure" future consumers. From the poster's perspective, this is a form of digital interpellation, where media outlets attempt to shape the identity of future audiences to maintain brand engagement before shifting completely away from conventional media.
3. The Capitalization Value of Attribution Data: Databases as Productive Surveillance. One of the Poster's crucial points is the role of "databases" as a form of economically productive surveillance.
 - Precision Data as a Commodity: The most "selling" value factor is the @meetnitelivemetrotv account's ability to present real-world viewer behavior data to advertisers. While traditional TV only sells estimated ratings, TikTok sells...Precise Attribution Data – who watched until the last second, and what were their interests?
 - Micro-Targeting: Metro TV is no longer simply selling mass advertising slots, but rather selling its audience's "identity and behavioral tendencies." It confirms Poster's theory that in the new media era, audiences are commodified through their digital footprints, verified by algorithms.
4. The Value of Digital Work Mobilization: Borderless Circulation. The poster emphasizes that in new media, the audience becomes an active part in the circulation of information, but this active role is often a form of exploitation of values.
 - Digital Labor: Every like, share, and audience comments are the voluntary "digital workforce" that increases an account's value in the face of the algorithm. This interaction is the organic "fuel" that ensures news gets through the algorithm's filters without additional advertising costs.
 - Cultural Adaptation: The use of background music and audio trends is a cultural adaptation strategy to speak the audience's language. Theoretically, this demonstrates how media institutions must submit to machine logic (algorithms) to maintain the circulation of their ideologies and brands in a decentralized digital space.

Based on Mark Poster's theory, the commodification of the @meetnitelivemetrotv account shows a shift from mass communication (one to many) to interactive communication mediated by a database. Metro TV has successfully increased interest in news consumption by presenting it not as an information burden, but as light entertainment with social and economic value through systematic narrative deconstruction and capitalization on audience data.

CONCLUSION

Thus, the TikTok account @meetnitelivemetrotv is a manifestation of Metro TV's radical transformation strategy to maintain relevance and win competition in the media industry in the digital era. Through a qualitative approach and theoretical analysis, New Media Mark Poster, this research produces several points as follows:

1. Commodification of Content: From Authority to Entertainment (Newstainment). Metro TV systematically commodifies content by transforming news from authoritative, rigid, and formal into entertainment products that fit the TikTok ecosystem.



- Narrative Recontextualization: The main strategy implemented is not just shortening the duration, but rather content engineering (content engineering) using the structure, hook-body, conclusion, a quick way to overcome short attention span (attention span), digital audience.
 - News as an "Experience Product": Use of style, stand-up comedy, and satire by presenter Valentinus Resa successfully turns factual reporting into "crispy" and easy-to-consume entertainment (snackable), thereby reducing cognitive barriers and the audience's boredom threshold.
2. Audience Commodification: Data Capitalization and Generation Z Targeting. Research has found that on the TikTok platform, audiences no longer function solely as consumers of information but have transformed into highly valuable data commodities.
 - Attribution Data Precision: Unlike traditional television ratings, which are estimates, the @meetnitelivemetrotv account allows Metro TV to sell accurate audience behavior, interest, and location data to advertisers.
 - Strategic Investment: Reaching out to the younger generation (aged 18-34) is a strategic move to secure future consumers by selling their "identity and behavioral tendencies" as digital commodities.
 3. Commodification of Workers and Mobilization of Digital Interactions. Active audience interaction on TikTok is seen as a form of voluntary "digital labor" that provides direct economic value to media institutions.
 - Digital Workforce: Every action, like shares and comments from the audience, serves as organic "fuel" that increases content reach and account valuation in the face of the algorithm without requiring additional promotional costs.
 - Algorithm Adaptation: The use of audio trends and background music is a technical strategy to "ride" the TikTok algorithm, ensuring that news remains competitive in the fight for attention in cyberspace.
 4. Three Crucial Factors as "Value Engines". This research identifies three important factors that are the main drivers of the success of this commodification:
 - Narrative Efficiency (The Art of Brevity): The ability to cut raw news data into compact 60-second chunks to win the "attention war."
 - Brand Personification (Humanizing the News): Breaking down the walls between rigid news institutions and audiences through relaxed and friendly programming.
 - "Lower Funnel" Data Capitalization: The ability to serve an audience that is not only watching, but also "ready to click" for further action, which provides high economic value for advertisers.

Integratively, this study concludes that Metro TV has succeeded in transforming utility value news (as public information) into an exchange rate Profitable digital media. Utilizing Mark Poster's theory, a clear shift from traditional mass communication to interactive communication mediated by databases and algorithms is evident. This commodification is not simply an attempt to "get news watched," but rather a well-thought-out political-economic strategy to transform every second of audience attention into measurable, monetizable digital capital.

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