
Media Industries in the Digital Era: Analyzing the Democratizing and Decentralizing Effect of Digitalisation on Media Industries

Ayu Kartika J.T

Program Studi Ilmu Hubungan Internasional, Fakultas Ilmu Sosial dan Ilmu Politik, Universitas Bosowa, Makassar, Sulawesi Selatan, 90231

E-mail: ayukartikajulia@gmail.com

Abstract: *This paper aims to assess the democratizing and decentralising effect of digitalisation towards the media industries. Throughout the history, the relationship between the media industries and technology is a form of an intertwined relationship. A series of developments in the technologies have been affected the production as well as distribution system of the media industries where it brings new opportunities in cultural production making and distribution. The study uses qualitative methodology, particularly study literature to analyse in what way digitalisation can be seen as having a democratizing and decentralizing effect on the media industries. The finding in this research demonstrates that (1) digitalisation opens a greater opportunity for the consumer to be an independent content creator (2) digitalisation changes the distribution pattern in media industries where it heavily relies on online platforms (3) Digitalisation still has some limitations, hence, the decentralizing and democratizing effect at some points do not fully achieve.*

Keywords: *media industries, digitalisation, film industry, music industry, online platform*

1. Introduction

Currently, the development of technology is marked by the existence of digitalisation. People become more familiar with the digital system and start to utilise the digital equipment as well as the analogue one. The digitalisation also has close relation with the development of the internet around the world. In 1960's along with the massive number of the computer user, the internet was also developed (Castells, 2010). The internet becomes a new platform for people to connect with digital routers and data. As a result, it influences the telecommunication and information where it offers interactive activity among the users. Also, the internet affects the business infrastructure where it drives the form of new market among citizens who utilise the internet and digital system. People become a buyer of digital goods and could access it within the digital platform. Hence, in the wider context as digitalisation coverage is broad enough, it could be divided into three aspects: networks (the internet), IT services, and digital goods (Vogelsang, 2010). These three aspects are intertwined and influence each other.

In the context of the media industries, Hesmondhalgh (2013) assesses the digitalisation as the massive number of the digital system that is used in cultural production and also circulation where it affects the transmission of the media industries to the consumer. It is a process which brings a greater change in the media industries. Furthermore, Brennen and Kreiss (2014) states that digitalisation refers to "the structuring of many and diverse domains of social life around digital communication and media infrastructures". It means that digitalisation plays an important role where it also affects the structure of the media and also social life of people as a consumer. In this stage, the digitalisation could be seen as a whole process of production, distribution and also consumption of the media texts within the digital system.

The effect of digitalisation towards the media industries could be seen in the production system as well as the circulation of media texts. The media companies start to distribute their media production

by using a different platform. Nowadays, people could watch TV by streaming on the mobile phone or personal computer, hearing the radio in the digital radio. This is what Jenkins (2006) states as the media convergence where there is a process which is occurring at intersections of media technologies, its industries, the content and the audiences. This process opens more opportunity for the people to become the active participants, they could access a particular output in some platforms and have more options in what way they consume the media texts. Castell (2010) argues that the digitalisation brings more advantages for people. The rising of internet society builds a competitive and productivity environment where ordinary people could produce their output by using advanced technology and the internet. The effect of the digitalisation towards the media industries raise some arguments that the digitalisation is the way to decentralise and democratise the traditional media.

However, the relation between the digitalisation and the media industries is not always a mutual relation. As Pavlik (2008) argues that digitalisation is not always positive where it also has some limitations to the media industries itself. Hence, in this research, I will explain about the digitalisation in correlation with the media industries and try to contextualise whether the digitalisation influences the media industries, as it is mentioned has decentralising and democratising effect. I will focus on particular types of the media industries. Afterwards, I will critically discuss in what way digitalisation does not bring much change on media industries.

2. Research Method

This study uses qualitative method which is a social science research method that analyse a particular social phenomenon. Specifically, the research use study literature to assess in what way digitalisation has decentralising and democratizing effect towards the media industries. The data is collected from related journal and report about the changes in the media industries during the internet era. The author opts some type of media industries, for instance, film and video production also music industry as the main focus.

3. Results and discussion

Benkler (2006, p.10) states that the democratising effect of digitalisation refers to "the increasing freedom individuals to participate in creating information and knowledge, and the possibilities it presents for a new public sphere to emerge alongside the commercial, mass-media market". In the wider context, the internet enhances the public sphere where people could access any information, showing their opinion or even observing a particular issue that they attached to. This is what the democratising effect of digitalisation towards the media industries. People have the same opportunity and freedom to take a role in the media industries.

Noam (2009) describes the Internet as an open, free and competitive platform for the media industries. The internet has allowed entrepreneurialism where entry barrier is lower than traditional media. The decentralising in the media industries refers to a condition where a consumer could play a role as the producer instead of becoming audience only of particular media text (Benkler, 2006). The idea that the boundary between producers and consumers become blur also arises. Also, the decentralising effect could also be less concentration of power among the actors of media industries where it is marked by a vast opportunity for people to become a producer of the media industries. The relation between the digital system and the media production could be seen in the rising of amateur media and 'ordinary consumer' who play the role of producer in the cultural production is a sign of this process (Hesmondhalgh, 2013). Moreover, the advance technology has been encouraged people to take a role as a content creator because the technology provides the audience with sophisticated technology yet affordable.

Currently, the industrial economy has been changed by 'networked economy' where individual production is possible and has capacity to increase the efficacy, and the rising of nonmarket producers with the help of digitalisation (Bustamante, 2004). As the core of the media industries is

generating revenue, it could be considered that individual production has the same possibility of generating income than in decades ago where production and distribution only accomplished by growing companies. To explain this democratising and decentralising effect of digitalisation towards the media industry, it will be divided into three aspects: production, distribution, and consumption.

As an industry that always responds to change and transition, the media industries have showed particular respond towards digitalisation, particularly in the production aspect. The cost of production become a significant issue as in the media industries since every cost is an investment. One of the characteristics of producing the media outputs is a high production cost (Hollifield, 2004). Currently, with the digitalisation, a producer could reduce the production cost by substitute the analogue equipment with the digital one which costs lower (Gornostaeva and Pratt, 2006). This efficiency is supported by the existence of free software or online platform which takes a significant role in the production side. The software is used in the media production, for instance, editing software or audio software which is enabled to download on many websites. As Sparks (2004) states that production in the digitalisation era has lower barrier for some media which it encourages a more competitive market. In this sense, ordinary people could produce their production by using the digital tools and online platform. The low cost and accessibility system offers a larger opportunity for ordinary people to create content for the media industries.

In the video and film production, the technology of tools that use in the production is an important part as to produce an audio-visual output needs a compatible technology. Recently, the wide range of digital technology, for example, the camera and the editing software are available. People could purchase the digital camera in affordable price. The digital equipment is also handy as it is manufactured smaller, high quality, and easy to use (Musburger and Kindem, 2009). In addition, in the video and film production, the digital system helps in pre-production until post-production. In pre-production stage, people could use software to write the script and edit it by using an online editor (Fair, 2006). In the production stage, the digital camera uses to produce video or movie as it is well-known as low-cost technology. Different from traditional movie production where it needs celluloid, in the digital system every frame will be captured with arrays and processed directly in the software editing which would make the production process more efficient, fast, and cheaper (Canon Europe, 2016). These accesses create an environment where video and film production are possibly done by ordinary people with limited financial ability. This encourages the increasing number of independent video and film productions (Musikawong, 2007).

In Indonesia, there are some amateur video and movie makers that use affordable production tools to produce media output and using an Internet-based platform to circulate their productions. One of the famous independent producers from Indonesia, also known as famous Youtuber, Raditya Dika, produced his mockumentary "Miko's Saturday Night" independently. His production reached 40 million viewers, the highest number of viewers in Indonesian Youtube channel (Supriyanto, 2014). Start from the small production, currently, Raditya Dika has released his commercial movies and his successful path is followed by other young people who actively produce contents with a simple equipment and technology. They could earn money from their viewers in particular Internet-based platform, as an example, Youtube.

The increasing number of independent productions could also be seen in the number of independent film producer recent years. The existence of this internet-based platform has proved that more consumers are encouraged to take a role in the media industries where the number of amateur producers is increased. Currently, in Indonesia, the number of the independent film maker is almost 700,000 movie makers that spread all over Indonesia (Jakarta Beat, 2016). This number keeps growing as many young people engage with a digital camera and attempt to make their production. The increasing number of independent video and filmmaker has proved that digitalisation makes the entry barrier in media production becomes lower and easier compared to media production in some years ago.

The distribution of the media industries within the digital platform makes media output could be distributed in the real time and independently. Previously, traditional media outputs have been circulated by involving the third party, for instance in the music production, retailer or large distributor is needed to control the outputs selling (Burkart, 2006). In the wider context, an off-line distribution is marked by the need for powerful, wide-reaching and rapid logistical agent to ensure that output is distributed and controlled well (Bustamante, 2004). Recently, the online platform makes the controlling system in the distribution stage, particularly for the traditional media, becomes lower. Digitalisation allows a text could be copied and downloaded by using personal computer and internet connection. Musburger and Kindem (2009) argue that the Internet plays a significant role in distributing all forms of media: audio, video and graphics at a very low cost where it only needs personal computer and broadband connection. The distribution process takes advantage of accessibility technology where people could upload as well as downloading the media outputs right after they are released online. This fast distribution process forms an online market which is still growing along with the expansiveness of online distribution.

The best example to illustrate how the digitalisation affects the distribution system of media industries could be seen in the music industry. Burkart (2006) states that the distribution of recording production has been significantly affected by the digitalisation as the number of music platform has been risen, for instance, Soundcloud which is a social sound web for the public to upload their music online. People could hear and download a particular song through this platform. This web was released in 2007, and in 2015, the number of registered users reach 150 million users in total (Bloomberg, 2015). Based on the International Federation of Phonography Industry (IFPI), the number of people who access music by using internet-based platform increase in period 2009-2014 (IFPI, 2014). The expansiveness of digital platform affects the digital industry's revenues in 2014, which was reached US\$ 6.5bn. This number keeps growing as more people is engaging with a gadget, the internet, and digital system. Hence, it could be argued that in the music industry, independent musicians and label could replace the position of traditional music company where digital distributors and music downloading service become more popular than buying traditional recording output.

The rapid changes in the production and distribution also affect the consumption pattern of audiences. The sophisticated technology has increased the accessibility of media content to its audiences (Kung, Picard, and Towse, 2008). Digital platform becomes one of the primary sources of information, for instance, consumer use online site to access news, consuming TV or radio programs by streaming and utilising social media to update information particularly for the young generation (McChesney, 2014). The change in consumption patterns could be seen in the rising number of individuals who use the internet or digital media to consume media output that previously accessed by traditional form. As an example, in the radio industry, the number of people who consume radio in digital and online platform in the UK is increasing. In 2015, almost half of total listeners change the way they listen to the radio by using streaming radio and digital radio (OFCOM, 2015). People becomes more familiar with digital goods and networking technologies using social media. Furthermore, it also offers an interactive activity as people has the ability to give comments or get involve in the particular media (Nyre and Ala Fossi 2010).

Nielsen (2012) argues the Internet could enhance the scale and information diversity by mass collaborating in the digitalisation system itself. This optimism grows as the digitalisation opens larger possibility where people could collaborate by using a digital platform and the Internet that could enrich the source of content and its diversity. The media diversity refers to the heterogeneity of media content where theoretically audience would have many options for output. In other terms, diversity could be defined as "the extent to which media content [...] differs according to one or more criteria" (Van Cuilenburg and McQuail, 1982, cited in Picard, 2000, p.52). The idea of the diversity of media content is believed as the impact of the digitalisation as people would have more choices in the media outputs and could choose what they want to consume.

What could be said about the digitalisation is it introduces the new forms of production and distribution where it allows ordinary people to contribute more to the media industries. It creates a new economics potential where people could earn money by producing and distributing their text, giving consumer choices to opt a particular way in consuming media. In this stage, could we declare that digitalisation change the whole structure of the traditional media? I will explain in what aspect the digitalisation shows some limitations.

The structure of the market which formed by the digitalisation and online networking promise the greater freedom for the user. However, the existence of digitalisation does not necessarily pave the way for everyone to become a professional producer in the media industry. Hesmondhalgh (2013) argues that behind the digital optimism, there are some aspects which are uncovered by the digitalisation. In this sense, the limitation of digitalisation causes in some aspect, the media industries remain the same where economy ability still requires and the controlling are still owned by the large company.

Firstly, as the digitalisation offers a broad range of choices in a production system and small budget, particularly in the film industry, the independent production could opt technology that suits them. The digital system promises the high quality of picture as well as analogue. However, since the video or film production requires a complicated chain of production, there are certainly format issues within digital filmmaking. Since 1930's the film industry has worked with 35 mm ratio with universally where the traditional exhibition cinemas have the compatible technology (Wheeler, 2003). Whereas the digital camera works differently where it has branched into various avenues based on different specifications. Moreover, there is different of video standards and frame rates among digital camera and analogue camera.

This different frame rate affects in what way independent filmmaking circulate their production because majorly the conventional cinema is designed to exhibit 35 mm ratio with analogue film technology (Bowles, 2011) and the traditional theatres are controlled by large companies which play a great role in film distribution (Erickson, 2011). Recently they primary place to circulate their production is in international or national film festival. Entering the independent film festival, the producer still needs additional cost for submission fee or even sending the hard copy of their production. Further, film festival still has a limitation where there is a particular theme or technically requirement that should be fulfilled by participants, for instance, the frame rate for theatrical exhibition or the year of production. As a result, independent producers, in some cases, should pay for the additional cost to meet the requirement of the film festival or adjusting their focuses on looking for an alternative way to circulate their production to find a suitable market for their production.

Additionally, since the digital technology keeps develop rapidly, the newer technology would be invented. The technology obsolescence becomes a primary issue among independent producers (The Academy of Motion Picture Arts and Sciences, 2012). This circumstance opens a high possibility where there is a chance for the new technology become incompatible with the previous digital data. This is what would happen in independent production where they rely on the digital system. The possibility of data loss or failure in reading data is high as the current technology could not process the old data. In comparison with the film system, the life span of professional digital cameras is currently about 3-4 years, whereas film cameras could last a decade or more (Square Trade, 2010). In this stage, all digital production still requires a regular cost in order sustain the life-span of their outputs by changing the equipment and also protecting the digital data. The independent production should be back up by doing active data management. Regular backup by copying to another storage medium, upgrading software and hardware even recruiting skilled technician to do migration data. Hence, it becomes costly for independent film producer with limited budget.

Secondly, the digitalisation structure relies on the advance of online networking where sender and receiver are supposed to be in broadband signal reach. However, there is an unbalance of online networking around the world. This is what Hindman (2009) called as digital divide where there is an amount of people who do not have proper access to digital goods, service, and network. In the wider

context the digital divide drives to digital inequality where people do not have the same access to the same technology. As the Internet expanded dramatically, the online ability is still not available around the world. In many developing countries, some countries could not access the internet as they could not build an infrastructure for technology and telecommunication. Some countries in Africa (sub-Saharan), Burkina Faso, and Pakistan are countries which do not have access to the internet and current digital technology (United Nations, 2015). The main causes of the digital divide are inadequate economic ability, the lack of education which has an impact on the low adaptability of the technology (digital illiteracy), as well as the issue of socio-cultural adaptation to new technologies as the digitalisation requires people to be adaptable and fast-learner with the current technology. In the media industries, the digital divide is one of the disadvantages of the digitalisation that could obstruct output circulation within the digital system. As a result, the digitalisation in some cases could not perform well in terms of delivering media outputs.

The difference of signal strength could also be seen as the inequality among countries that already have a broadband technology. Improving the online access is quite expensive in developing nations (Tiene, 2002). As the Internet needs strong connection many countries still strive to build more sophisticated technology to have a better signal. The attempt to get faster connection also relies on consumer where they are supposed to renew or purchase proper gadget to enhance the performance of the internet or digital signal. In this stage, the high-quality device is required where the price is majorly high. It means that the digitalisation in another side still calls for an additional budget to reach a better quality.

Furthermore, the ownership of networking is still concentrated in large companies. Benkler (2006) states that the advantages of digitalisation in the media industries are the opportunity to play a role as a producer within the networking economy. However, in reality, large companies still hold a significant role and controlling the network itself. The framework of gatekeeping exists in the media industries (Hindman, 2009). The gatekeeping system refers to the people or a particular group that have an authority to manage the media output to distribute to the consumer. Both of digital broadcasting and the Internet shows that consumer's choice and access will be determined by control of gateways (Hendy, 2000). In the radio industry, the digital broadcasting radio that has been developed since 1990's offers a huge control by using gateway system for run one multiplex (network to transmit the digital radio). Means that the authority holder could decide which stations could be on air under the same multiplex. Some large companies have been showed their interest to own that license. Talk Radio and Clear Channel, as an example, are keen to establish a market lead by running the operator of a multiplex which control transmitting of 17 various radios. This proves that even in the digital system, the large companies still play a significant role particularly in distributing media text.

Noam (2013) has assessed that the Internet/networking concentration is still in high concentration in which some large companies control the networking. Recently, many large companies have provided people with digital tools and software. Microsoft as an example has a vast range of product that utilises by the consumer in the digital era (Redmond, 2004) for instance software, operating system, digital goods and hardware. Some Internet-based platform as an example, Youtube, is owned by Google company. Media companies still perform integration both vertically and horizontally to take the access of controlling Internet and digital system (Baker, 2007). It shows that there is a repetition of the traditional media where large companies take control of the media industries. It should be noted that the primary Internet sources mostly have the same owners which it proves that digitalisation does not change the shift of ownership in the media industries. Hindman (2007) states that in some stages, the digital media ownership is more concentrated than in traditional media where it affects the content of the media production within the digital system.

Thirdly, in the consumption choices, as the digitalisation offers a large space for the consumer to have what they want, it still has the disadvantage which relies on the fact that the choice is not that varied. As people becomes more familiar with the content of traditional media, text in the digital follows the same order. Pavlik (2008) mentions that there are four ways which are used by the media producer

to create digital content. The most affordable, also the least risky is by remaking the previous text that already prevalent in the traditional media. The cost of reproducing a particular text is more affordable than produce the original content. Additionally, the margin profit could be at least protected by recycling specific program material because people would consume output that they are familiar with. It could be identified by the same theme for some media productions or similar plot for film or TV series. As Crisell (1997) states that digital system will enrich the channel of media distributing but not in the content to fill the channel itself. It proves that regarding content production, digitalisation does not work effectively to diverse the media content.

4. Conclusion

Throughout my explanation about the digitalisation, it could be summarised that the digitalisation has proved in becoming one of the ways for the audience for having more space in the media industries. The growth of the internet may have provided extensive opportunities for innovation in the media sector. It opens a greater opportunity for people to become a content creator by providing some affordable equipment, software and internet-based platforms to distribute it. As media becomes convergence, the audience could also choose in what way they consume media text and participate more in the media industries.

Nevertheless, in some degree, digitalisation do not change the whole process in the media industries. Despite the fact that people could produce and distribute their output, to survive as the professional producers, is still questionable. As digital system offers a great revenue, the large media companies compete to control it. Consequently, the media ownership is still in a high concentration. The control of large companies proves that economic ability still plays important role in the structure of the media industries and also influences the media content. Furthermore, in the aspect of content, even though there is an emerging of new producers in the digital media, the diversity of content which offers to consumer still relies on what popular in the traditional media. To conclude, digitalisation may break the entry barrier of the media industries, however, in some stages it does not change the whole process in the media industries.

References

- Baker, E.C. 2007. *Media Concentration and Democracy Why Ownership Matters*. Cambridge University Press. [Online]. [Accessed 1 December 2016]. Available from: [http://dlx.bookzz.org/genesis/220000/e8f10511b0acef85753699d2d16a95f8/as/%5BC.Edwin_Baker%5D_Media_Concentration_and_Democracy\(BookZZ.org\).pdf](http://dlx.bookzz.org/genesis/220000/e8f10511b0acef85753699d2d16a95f8/as/%5BC.Edwin_Baker%5D_Media_Concentration_and_Democracy(BookZZ.org).pdf)
- Benkler, Yochai. 2006. *The Wealth of Networks: How Social Production Transforms Markets and Freedom*. [Online]. London: Yale University Press. [Accessed 9 December 2016]. Available from: [http://dlx.bookzz.org/genesis/604000/a383a1d3ff65c757fefdb0f0d0f874b1/as/%5BYochai_Benkler%5D_The_Wealth_of_Networks_How_Socia\(BookZZ.org\).pdf](http://dlx.bookzz.org/genesis/604000/a383a1d3ff65c757fefdb0f0d0f874b1/as/%5BYochai_Benkler%5D_The_Wealth_of_Networks_How_Socia(BookZZ.org).pdf)
- Brennen, S. and Kreiss, D. 2014. *Digitalisation and Digitization*. [Online]. [Accessed 2 December 2016]. Available from: <http://culturedigitally.org/2014/09/digitalisation-and-digitization/>
- Bowles, K. 2001. The Last Bemboka Picture Show: 16 mm Cinema as Rural Community Fundraiser in the 1950s. In: Maltby, R., Biltereyst, D. and Meers, P. eds. 2011. *Explorations in New Cinema History: Approaches and Case Studies*. Malden, MA: Wiley-Blackwell (an imprint of John Wiley & Sons Ltd).
- Burkart, Patrick. 2006. Chapter Two. In: Burkart, Patrick. 2006. *Digital Music Wars: Ownership and Control of the Celestial Jukebox*. pp.43-86, Oxford: Rowman and Littlefield. [Online]. [Accessed 12 December 2016]. Available from: <https://vlebb.leeds.ac.uk/bbcswbdav/pid-3981412-dt-content-rid->

386107_4/institution/Services/Library/OCR/COMM/COMM5710M/COMM5710M_Burkart%2C%20Patrick.pdf

Bustamante, E. 2004. Cultural Industries in The Digital Age: Some Provisional Conclusions. *Media, Culture & Society*. 26(6), pp.803–820. [Online]. [Accessed 12 December 2016]. Available from: <http://0-journals.sagepub.com.wam.leeds.ac.uk/doi/pdf/10.1177/0163443704047027>

Canon Europe. 2016. *Introduction to Digital Photography: Differences Between Analogue and Digital*. [Online]. [Accessed 5 January 2017]. Available from: http://cpn.canon-europe.com/content/education/infobank/introduction_to_digital_photography/differences_between_analogue_and_digital.do

Castell, M. 2010. *The Rise of Network Society*. 2nd. [Online]. Blackwell: West Sussex. [Accessed 12 December 2016]. Available from: [http://dlx.bookzz.org/genesis/457000/eba564fbc5963ded5b7f0e956ea6af4b/_as/%5BManuel_Castells%5D_The_Rise_of_the_Network_Society,\(Book4You\).pdf](http://dlx.bookzz.org/genesis/457000/eba564fbc5963ded5b7f0e956ea6af4b/_as/%5BManuel_Castells%5D_The_Rise_of_the_Network_Society,(Book4You).pdf)

Champion, K., Doyle, G. and Schlesinger, P. [no date]. Researching Diversity of Content in a Multiplatform Context. *Quality, Diversity and Innovation: Their Role in The Economic Functioning Of The Media Industries*. [Online]. [Accessed 15 December 2016]. Available from: http://www.gla.ac.uk/media/media_307054_en.pdf

Crisell, A. 1997. *An Introductory History of British Broadcasting*. London: Routledge.

Erickson, M.P.A. 2011. *Independent Filmmaking in The Pacific Northwest: A Critical Analysis of the Regional Film Landscape*. University of Oregon. [Online]. [Accessed 15 December 2016]. Available from: https://scholarsbank.uoregon.edu/xmlui/bitstream/handle/1794/11527/Erickson_Mary_PA_ph_d2011sp.pdf?sequence=1

Fair, J. 2006. *The Impact of Digital Technology upon the Filmmaking Production Process*. Dublin: University College Dublin. [Online]. [Accessed 11 December 2016]. Available from: <https://the72project.files.wordpress.com/2011/10/thesis.pdf>

Gornostaeva, G. and Pratt, AC 2006, Digitisation and Face-to-face Interactions: The Example of the Film Industry in London. *International Journal of Technology, Knowledge & Society*. 1, pp. 101-108. [Online]. [Accessed 12 December 2016]. Available from: https://www.researchgate.net/profile/Galina_Gornostaeva/publication/277816379_Digitisation_and_Face-to-face_Interactions_The_Example_of_Film_Industry_in_London_Digitisation_and_Face-to-face_Interactions_The_Example_of_the_Film_Industry_in_London/links/5574ba7108ae7521586a9633.pdf

Hesmondhalgh, D. 2013. *The Cultural Industries*. 3rd. SAGE: London

Hendy, D. 2000. A Political Economy of Radio in The Digital Age. *Journal of Radio Studies*. [Online]. 7(1), pp.213–234. [Accessed 9 December 2016]. Available from: http://www.tandfonline.com/doi/pdf/10.1207/s15506843jrs0701_16?needAccess=true

Hindman, M. 2007. A Mile Wide and an Inch Deep: Measuring Media Diversity Online And Offline. In: Napoli, P. ed. *Media Diversity and Localism: Meaning and Metrics*. Lawrence Erlbaum: NJ, pp. 327–348.

Hindman, M. 2008. *The Myth of Digital Democracy*. [Online]. New Jersey: Princeton University Press. [Accessed 16 December 2016]. Available from: [http://dlx.bookzz.org/genesis/915000/ede9a5dae409447d682371df8235be46/_as/%5BMatthew_Hindman%5D_The_Myth_of_Digital_Democracy\(Book4You\).pdf](http://dlx.bookzz.org/genesis/915000/ede9a5dae409447d682371df8235be46/_as/%5BMatthew_Hindman%5D_The_Myth_of_Digital_Democracy(Book4You).pdf)

Hollifield, C.A. 2003. *The Economics of International Media*, In: Alexander, A., Owers, J.E. and Carveth, R.A. 3rd. *Media economics: Theory and practice*. United States: Lawrence Erlbaum Associates.

International Federation of Phonography Industry. 2015. *IFPI Digital Music Report*. [Online]. [Accessed 16 December 2016]. Available from: <http://www.ifpi.org/downloads/Digital-Music-Report-2015.pdf>

Jakarta Beat. 2016. *Produksi Film Indie di Indonesia Terus Meningkat*. [Online]. 10 April 2016. [Accessed 7 December 2016]. Available from: <https://www.jakartabeat.net/berita/dalam-negeri/konten/produksi-film-indie-di-indonesia-terus-meningkat?lang=id>

Jenkins, H. 2006. *Convergence Culture: Where Old and New Media Collide*. [Online]. New York University Press: New York. [Accessed 8 December 2016]. Available from: http://is.muni.cz/el/1423/jaro2012/ZUR286/um/22759680/Jenkins_Henry_-_Convergence_Culture.pdf

Kung, L., Picard, R.G. and Towse, R. 2008. *The Internet and The Mass Media*. London: SAGE Publications Ltd.

McChesney, R.W. 2014. *Digital Disconnect: How Capitalism Is Turning the Internet Against Democracy*. [Online]. New York: The New Press. [Accessed 18 December 2016]. Available from: [http://dlx.bookzz.org/genesis/1350000/e9a603dad5a951ccf619a32a261a235e/_as/%5BRobert_W._McChesney%5D_Digital_disconnect_how_capi\(BookZZ.org\).pdf](http://dlx.bookzz.org/genesis/1350000/e9a603dad5a951ccf619a32a261a235e/_as/%5BRobert_W._McChesney%5D_Digital_disconnect_how_capi(BookZZ.org).pdf)
[http://dlx.bookzz.org/genesis/1350000/e9a603dad5a951ccf619a32a261a235e/_as/%5BRobert_W._McChesney%5D_Digital_disconnect_how_capi\(BookZZ.org\).pdf](http://dlx.bookzz.org/genesis/1350000/e9a603dad5a951ccf619a32a261a235e/_as/%5BRobert_W._McChesney%5D_Digital_disconnect_how_capi(BookZZ.org).pdf)

McIntyre, H. 2016. Sony Has Officially Signed On to SoundCloud. *Forbes*. [Online]. 21 March 2016. [Accessed 16 December 2016]. Available from: <http://www.forbes.com/sites/hughmcintyre/2016/03/21/sony-has-officially-signed-on-to-soundcloud/#7dd5b5254a04>

Musburger, R.B. and Kindem, G. 2009. *Introduction to media production: The path to digital media production*. [Online]. Amsterdam: Focal Press/Elsevier. [Accessed 12 December 2016]. Available from: [http://dlx.bookzz.org/genesis/527000/95c0ef6592b8e75bcfd78589d6cedeb7/_as/%5BGorham_Kindem_PhD,_Robert_B._Musburger_PhD%5D_Intr\(BookZZ.org\).pdf](http://dlx.bookzz.org/genesis/527000/95c0ef6592b8e75bcfd78589d6cedeb7/_as/%5BGorham_Kindem_PhD,_Robert_B._Musburger_PhD%5D_Intr(BookZZ.org).pdf)

Nielsen, M. 2012. *Reinventing Discovery: The New Era of Networked Science*. New Jersey: Princeton University Press.

Noam, E. 2009. *Media Concentration and Ownership in America*. New York: Oxford University Press.

Nyre, L. and Ala-Fossi, M. 2008. The Next Generation Platform: Comparing Audience Registration and Participation in Digital Sound Media. *Journal of Radio & Audio Media*. [Online]. **15**(1), pp.41-58. [Accessed 12 December 2016]. Available from: <http://www.tandfonline.com/doi/pdf/10.1080/19376520801978142?needAccess=true>

OFCOM. 2016. *The Communications Market: Digital Radio Report Ofcom's Seventh Annual Digital Progress Report*. [Online]. [Accessed 14 December 2016]. Available from:

https://www.ofcom.org.uk/_data/assets/pdf_file/0033/94839/Digital-Radio-Report-2016-chart-pack.pdf

Pavlik, J.V. 2008. *Media in The Digital Age*. Columbia University Press: New York

Redmond, W. 2004. Microsoft at Year's End: Broad Range of Products and Services Introduced in 2004; Advances in Services, Software and Tools Slated for 2005. *Microsoft News Center*. [Online]. 14 December 2004. [Accessed 19 December 2016]. Available from: <http://news.microsoft.com/2004/12/14/microsoft-at-years-end-broad-range-of-products-and-services-introduced-in-2004-advances-in-services-software-and-tools-slated-for-2005/#sm.00015wi5logbpef0yp01zgu00ml2w#LAGdZlOBmbozEGLi.97>

Sparks, Colin. 2004. The Impact of the Internet on The Existing Media. In: Calabrese, Andrew, *Toward A Political Economy of Culture: Capitalism and Communication in The Twenty-First Century*. pp.307- 326, Lanham, Md: Rowman & Littlefield. [Online]. [Accessed 19 December 2016]. Available from: https://vlebb.leeds.ac.uk/bbcswebdav/pid-3981415-dt-content-rid-386117_4/institution/Services/Library/OCR/COMM/COMM5710M/COMM5710M_Sparks%2C_Colin.pdf

Square Trade. 2010. *Digital Camera Failure Rates: Panasonic Most Reliable Manufacturer of Point-and-Shoot Cameras*. [Online]. [Accessed 6 January 2017]. Available from: https://www.squaretrade.com/htm/pdf/Camera_failure_study.pdf

Supriyanto. 2014. Raditya Dika Orang Indonesia Pertama Mendapat Youtube Partner Rewards. *Tabloid Bintang*. [Online]. 20 February 2014. [Accessed 12 December 2016]. Available from: <http://www.tabloidbintang.com/articles/berita/polah/3823-Raditya-Dika-Orang-Indonesia-Pertama-Mendapat-Youtube-Partner-Rewards>

The Academy of Motion Picture Arts and Sciences. 2012. *Digital Dilemma 2 Perspectives From Independent Filmmakers, Documentarians And Nonprofit Audiovisual Archives*. Hollywood, CA: Science & Technology Council, The Academy of Motion Picture Arts and Sciences.

Tiene, D. 2002. Addressing the Global Digital Divide and its Impact on Educational Opportunity. *Educational Media International*. [Online]. 39:3-4, pp. 212-222. [Accessed 5 January 2017]. Available from: <http://www.tandfonline.com/doi/pdf/10.1080/09523980210166440>

Turner, F. 2006. *From Counterculture to Cyberculture: Stewart Brand, The Whole Earth Network, And The Rise of Digital Utopianism*. Chicago: University of Chicago Press.

United Nations. 2015. Billions of People in Developing World Still Without Internet Access, New UN Report Finds. *UN News Center*. [Online]. 21 September 2015. [Accessed 5 December 2016]. Available from: <http://www.un.org/apps/news/story.asp?NewsID=51924#.WFvZ9PkrLIU>

Vogelsang, M. 2010. *Digitalisation in Open Economies*. [no place]: Physica-Verlag HD. [Online]. [Accessed 7 December 2016]. Available from: [http://dlx.bookzz.org/genesis/580000/0afb66a0e5a8488663402139fe4d9788/_as/%5BMichael_Vogelsang%5D_Digitalisation_in_Open_Economi\(Book4You\).pdf](http://dlx.bookzz.org/genesis/580000/0afb66a0e5a8488663402139fe4d9788/_as/%5BMichael_Vogelsang%5D_Digitalisation_in_Open_Economi(Book4You).pdf)

Van Cuilenburg and McQuail, 1982. In: Picard, R.G. 2000. *Measuring media content, quality, and diversity: Approaches and issues in content research*. Turku, Finland: Media Economics, Content and Diversity Project and Media Group.

Walker, R. 2015. Can Soundcloud Be the Facebook of Music?. *Bloomberg*. [Online]. 9 July 2015. [Accessed 21 December 2016]. Available from: <https://www.bloomberg.com/news/features/2015-07-10/can-soundcloud-be-the-facebook-of-music->

The logo for JILS (Journal of International and Local Studies) features the letters 'JILS' in a large, bold, grey sans-serif font. The letter 'J' is stylized with three horizontal bars on its left side. To the right of the 'S', the full name 'JOURNAL OF INTERNATIONAL AND LOCAL STUDIES' is written in a smaller, grey, all-caps sans-serif font, stacked in four lines.

JILS
JOURNAL OF
INTERNATIONAL
AND LOCAL
STUDIES