

MASYARAKAT KEBUDAYAAN DAN POLITIK

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**Dilemma Sosiolinguistik Jawa:
Dampak Urbanisasi terhadap Kompetensi Komunikasi**
Herudjati Purwoko

**The Construction of Gender Identity in Indonesia: Between Cultural
Norms, Economic Implications, and State Formation**
Rachmah Ida

Uncover New Fields in Communications Studies
Yuyun W. I Surya

**Wacana Masyarakat Madani (*Civil-Society*)
Relevansi untuk Kasus Indonesia**
Muhammad Asfar

**Sistem Media yang Demokratis
untuk Indonesia Baru**
Henry Subiaktio

**Nasionalisme Bahasa Indonesia
dan Kompleksitas Persoalan Sosial dan Politik**
Moch Jalal

MASYARAKAT, KEBUDAYAAN DAN POLITIK diterbitkan oleh Fakultas Ilmu Sosial dan Ilmu Politik Universitas Airlangga sebagai terbitan berkala empat bulan sekali yang menyajikan tulisan-tulisan untuk lebih mempopulerkan ilmu kemasyarakatan ke tengah khalayak peminat dan untuk membuka forum yang efektif bagi komunikasi belajar mengajar.

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Kutipan:
..... (Kennedy, 1993:145-9).
Daftar Kepustakaan:
Kennedy, Paul, *Preparing for the Twenty-First Century* (London: Harper Collin Publisher, 1993).
McEachern, Dough, "Clash Analysis," in Andrew Parkin et al., (eds.), *Government, Politics, Power and Policy in Australia*, 5th ed. (Melbourne: Longman Cheshire, 1994).
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PENGANTAR REDAKSI

Edisi Tahun XIV, Nomor 1, Januari 2001 ini memuat enam tulisan yang membahas berbagai bidang kajian, mencakup masalah yang berkaitan dengan soal-soal sosiolinguistik, gender, komunikasi, dan politik. Tulisan tentang sosiolinguistik diwakili tulisan Herudjati Purwoko dan tulisan Moc Jalal. Tulisan tentang gender bisa dilihat dari tulisan Rachmah Ida. Tulisan tentang komunikasi bisa dilihat dari tulisan Yuyun W I Surya dan tulisan Henry Subiakto. Sedangkan tulisan tentang politik diwakili tulisan Muhammad Asfar. Enam tulisan ini merupakan sebagian dari tulisan-tulisan yang telah masuk pada meja redaksi dan dianggap layak untuk dimuat dalam edisi ini.

Selain itu, dalam edisi ini kami menyertakan penulisan asal perguruan tinggi dan latarbelakang pendidikan dari para penulis di bawah nama penulis supaya pembaca bisa mengetahui secara segera siapa penulis makalah yang sedang atau akan dibaca. Kami menyadari informasi tentang penulis tidak selengkap sebelumnya, namun kami memilih cara ini. Adapun apabila para pembaca tetap menginginkan informasi lengkap seperti sebelum-sebelumnya, kami akan menerbitkan kembali "Penulis Edisi Ini" untuk edisi-edisi berikutnya.

Kami tetap mempertahankan keberadaan "Indeks Penulis dan Tulisan *Masyarakat, Kebudayaan dan Politik* sejak Edisi 1999", dengan harapan pembaca bisa mengetahui tulisan-tulisan apa saja yang sudah pernah dimuat di jurnal ini, dan bila memerlukan bisa menghubungi kami di alamat, tilpon atau e-mail yang tertera di sana.

Sekali lagi kami mohon maaf apabila terdapat beberapa kelemahan teknis seperti pemotongan kata yang dipaksakan untuk mengejar kerapian kolom. Di samping itu, kami mendapatkan banyak kiriman artikel dari para akademisi di Indonesia. Sebenarnya kami ingin sekali bisa memuat seluruhnya, akan tetapi kami terpaksa menyeleksi sesuai syarat yang ada dan keterbatasan ruang dalam jurnal ini.

Kami selalu mengharapkan masukan dari pembaca mengenai tulisan-tulisan yang dimuat dalam edisi ini. Masukan-masukan dapat berupa artikel ilmiah, kritik atau tanggapan ilmiah berupa artikel terhadap hasil pemikiran-pemikiran yang telah diajukan oleh penulis-penulis sebelumnya, dan resensi buku. Seperti edisi ini dan edisi-edisi sebelumnya, jurnal ini menerima juga tulisan-tulisan berbahasa Inggris.

Kami selalu berharap, jurnal *Masyarakat, Kebudayaan dan Politik* ini bisa menjadi salah satu media bagi para ilmuwan ilmu-ilmu sosial dalam rangka menciptakan suatu komunitas belajar yang kreatif dan produktif (*a productive and creative learning community*) di tengah-tengah masyarakat luas.

DAFTAR ISI

Pengantar Redaksi

Daftar Isi

Dilemma Sosiolinguistik Jawa: Dampak Urbanisasi terhadap Kompetensi Komunikasi

Herudjati Purwoko

The Construction of Gender Identity in Indonesia: Between Cultural Norms, Economic Implications, and State Formation

Rachmah Ida

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Yuyun W. I Surya

Wacana Masyarakat Madani (Civil-Society): Relevansi untuk Kasus Indonesia

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Moch Jalal

Indeks Penulis dan Tulisan

UNCOVER NEW FIELDS IN COMMUNICATIONS STUDIES

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Abstrak

Semakin maraknya perkembangan internet sebagai media komunikasi baru mengharuskan insan komunikasi untuk lebih responsif dalam menyikapi keberadaannya. Berbagai kajian baru seperti komunikasi dengan mediasi komputer (*computer-mediated communication*), komunikasi interaktif dan jurnalisme online (*online journalism*) menjadi menarik untuk dicermati karena berbagai konsep-konsep baru yang ditawarkannya maupun redefinisi konsep-konsep lama sebagai akibat dari perkembangan teknologi internet. Tulisan berikut mengupas ketiga konsep tersebut.

Kata-kata kunci: internet, media komunikasi, mediasi komputer, komunikasi interaktif, jurnalisme online

Computer-mediated Communication

The late twentieth century witnessed the emergence of the Information Society, as it shifted from the Industrial Society. While the industrial society was a mass society with mass production, mass media, and mass culture, the information society is a more individualised society. The information society employs interactive media, in terms of mass communication that are demassified and the "asynchronous nature of the new communication systems means that they are no longer time bound with the computer as its basic technology" (Rogers, 1986:9-13). Melody (1990) describes information society simply as those which have become "dependent upon complex

electronic information and communication networks" (quoted in McQuail, 1994:88). This allocate a substantial portion of their sources to information and communication activities.

With the computer as a fundamental technology displacing mass communication, human-computer interaction can be seen as a form of communication, and the use of the computer would includes humans programming computers as well as using the computer programs to input, store, search for, manipulate, output and transmit information. This process, according to Chesebro & Bonsall (1989:30), is known as computer-mediated communication. Howard Rheingold (1991:88) in his book *Virtual Reality* noted:

the invention of time-sharing computers in the 1960s not only enabled many people to use the same central computer by exchanging commands and results with the computer interactively, it also provided a channel of communication between humans and humans.

The use of the computer as means of processing, analysing, and disseminating information has emerged to change the mass communication model. Morris (1996:3) points out that the computer as a new communication technology opens a space for scholars to re-think assumptions, categories and examine their old definitions. According to Lapham (1995:1) the constantly accelerating capacity of this technology, specifically the digital transmission of text, audio, and video, has altered the traditional one-to-many communication model to a new many-to-many communication model. Furthermore, the convergence of communication technologies, has produced demassification, as audiences become more and more fragmented (Morris, 1996:3). In contrast to audience members in conceptions of traditional mass media which believes users that are uniformly and impersonally approached, new communication technologies allow more individual media use. Users become the editors of their own virtual environments (Hanssen, Jankowski & Etienne, 1996:65)

Because the change in the mass communication model is occurring so rapidly, some are calling it a 'technological' or 'information' revolution. However, Lapham (1995:

1) sees this as a natural step in the evolutionary progression of communication from orality and literacy to the computer. Furthermore, he notes if we can accept that writing is a form of technology then it follows that computer-mediated communication is simply another way of "technologising the word." In line with this idea, Snyder (1996:1) points out that the computer changed the technology of writing by adding flexibility to the rapidity and efficiency of generating text and printing. These lead to McLuhan's (1964) 'the medium is the message' aphorism which observed that the content of any medium is always another medium. More advanced technologies incorporate those that come before. Writing contains speech, print contains writing, film contains both these media. The internet is the latest technology which unites sound, graphics, print and video.

As a new medium, communications scholars have attempted to place the internet within the context of multifaceted media. Although when conceptualised as a mass medium, the internet is neither mass nor medium. It is a multifaceted mass medium, that is, it varies from interpersonal to mass communications (Morris, 1996:3). Nonetheless, Morris (1996:7) considers the internet as a mass medium, as she states:

each of these [listservs, electronic bulletin boards, usenet groups, electronic mail] specific internet services can be viewed as we do specific television stations, small town newspapers, or special interest magazines. None of these may reach a strictly mass audi-

ence, but in conjunction with all the other stations, newspapers, and magazines distributed in the country, they constitute mass media categories. So the internet itself would be considered the mass medium, while the individual sites and services are the components of which this medium is comprised.¹

Unlike other mass media that took a very long time to be publicly used and become part of a society's culture and everyday life, the internet became popular very shortly after it was introduced to the public in 1990s.² The number of the internet users have increased almost tenfold. The current survey shows there are over 330 million people using the internet. The internet popularity is

¹ In line with Morris views of the internet as being similar to television stations or other mass media, some scholars see traditional media theory, particularly screen-based media such as film and television theory, as a logical starting point for studying the internet. Viewers of television or users of the internet both commit themselves to a complex process of world construction, making sense of details on screen (Radway, 1984 quoted in Wilson, 2000:3). However, watching television is not the same as using the internet. Although both have audio and visual elements, and as Wilson (2000) points out, both engage in a ludic or playful address to audience, there is a significant difference between audience reception of television and interaction with the internet. The internet users, for instance, can have customised or personalised news services as well as bookmarks. Thus, there are different possibilities of play.

² It took approximately 40 years for radio to become a popular medium since its founding. Television needed 13 years to reach 50 million people. Within 4 years, the internet has reached over 50 million users worldwide (Sardjono, 2000).

described by Clifford Stoll (1996) as beckoning brightly, "seductively flashing an icon of knowledge-as-power" (quoted in Barr, 2000:117).

The interactive Communication Process

The use of the internet by millions of people illustrates the idea that society is now ready for this stage in the evolution of communication. People around the world have embraced computer-mediated communication and instinctively formed 'virtual communities'. Neuman (1991:48) refers to this process as societal interconnectedness, and how societies lend themselves to forming an integrated electronic network. In addition, these networks increasingly show lower sensitivity to distance and cost and increasing sensitivity to speed, volume, flexibility, interactivity, interconnectivity and extensibility.

The communication theorist, McLuhan predicted the formation of a 'global village', which, in many ways, is coming true in the form of the internet. Unlike the old one-way communication of mass media where people easily become consumers of mass media's manipulated, or at least, commercialised content, and the structure of the one-to-many communication model imposes a 'don't talk back' format on audiences (Schultz, 1999:1), the internet has the potential to increase interactivity in communication.

Rogers (1986:4) noted that the most essential capacity of this electronic media is that of interactivity. Neuman (1991:104) recognises that a quite different way of looking at the emergent properties of the new media is to focus on the concept of interactivity. This concept has been assumed to be a natural attribute of interpersonal communication, but as explicated by Sheizaf Rafaeli (1988:119), it has been more recently applied to all new media, from two-way cable to the internet.

Williams, Rice and Rogers (1988:10) define 'interactivity' as the degree to which participants in a communication process have control over, and can exchange roles in, their mutual discourse. Mutual discourse here means the degree to which a given communication act is based on a prior series of communication acts. This definition of interactivity is based on earlier work by Bretz (1983) who suggests that three actions are required in order for a system to be characterised as interactive. First, a message must be conveyed from communicator A to another communicator B. Second, there must be a response from B intended for A and based on what A has already said. Finally, there must be a response or reaction from A to B, based on B's earlier response (quoted in Hanssen, Jankowski & Ettienne, 1996:62).

From Rafaeli's perspective (1988:118), the most useful basis of inquiry for interactivity would be one grounded in responsiveness or how messages refer to earlier messages. He recognises three pertinent

levels of interactivity: the first level is two-way (noninteractive) communication or declarative. Reactive (or quasi-interactive) communication is the second level. In reactive communication, one side responds to the other side. The third level is fully interactive communication. Fully interactive communication requires that later messages in any sequence take into account not just messages that preceded them, but also the manner in which previous message were reactive. Therefore interactivity is a continuum.

According to Hanssen, et al. (1996:63), the three levels of interactivity that Williams et al. and Rafaeli differentiate can be termed bidirectionality (the lowest level of interactivity), reactivity, and responsiveness (the highest level). Examples of the first level include electronic data interchange and teletext, at the second level, videotext, and the third level can be achieved with internet technologies such as electronic mail.

Another definition of interactivity stated by Neuman (1991:104) is that "interactivity is the quality of characterised by electronically mediated communications characterised by increased control over the communications process by both the sender and receiver." It can imply more equality between the participants and a greater symmetry of communicative power (Schultz, 1999:3). In the broader sense, interactivity simply means a process of reciprocal influence (Pavlik, 1998:137). Based on these definitions, interactive media are defined

as technologies that facilitate multidirectional communication (Markus, 1990:194). The internet is the newest form of interactive media and is the most compelling scenario for interactivity.

It has to be noted, however, that the use of machines and their applications is, in itself, not interactive. Machines can neither produce, nor share, meaning, but requires human beings to do so. Interactivity, as stressed by Rafaeli and Sudweeks (1997:3) "describes and prescribes the manner in which conversational interaction as a jointly produced meaning process." But, machines can mediate and facilitate interactive communication. Therefore, such use of the internet as browsing the WWW and clicking a mouse, is not in itself interactivity. As required by Noth, the meaning of interactivity needs to be elevated "beyond a click" (quoted in Schultz, 1999:3). Thus, interactivity is not a characteristic of the medium. It is a process-related construct of communication (Rafaeli & Sudweeks, 1997:3).

According to Sally McMillan (1998:2), discussions of interactivity in computer-mediated communication seem to be organised around three primary perspectives: users, structure, and process. The process view is a dominant research theme and can be subdivided into research on roles and behaviours of the participants, content of messages, and sequences of actions. The theory, again, substantiate the involvement of human beings in interactivity.

Carrie Heeter (1989:221) positions interactivity in the structure

and process of the medium. She identifies six characteristics of interactivity. Complexity of choice is concerned with the extent to which users are provided with a choice of available information. A second dimension of interactivity is the amount of effort users must exert to access information. The third is the degree to which a medium can react responsively to the user. The fourth is the potential to monitor system use. A fifth dimension of interactivity is the degree to which users can add information to the system that a mass, undifferentiated audience can access. The last dimension is the degree to which a media system facilitates interpersonal communication between specific users. In conclusion, in an information system, interactivity gives the user some influence over access to the information and a degree of control over the outcomes of using the system. In practice, the system presents the user with choices (Feldman, 1997:13).

Online Journalism

Because of its interactive nature and its global network, people enjoy the new way of communication offered through the internet. Feldman (1997:13) states that "through interactivity, once dull, passive experiences will be transformed into something infinitely richer and more compelling." As a result the internet, with facilities such as Electronic Mail, Internet Relay Chat, UseNet or Newsgroups and the World Wide Web, has become a major resource

in exchanging information. The World Wide Web (WWW) particularly, has become a provider of a potentially vast source of information. People can send out and receive different kinds of information from web sites on the WWW. Feldman (1997:13) states that interactivity can be an important building block in some, if not all, successful digital products. According to Xigen Li, (1998:361) when designing a web page, interactivity is a key element to be considered. Similarly, Newhagen and Rafaeli (1996:2) state that the implementation of interactivity is a standard for a successful web site.

Interactivity is the most significant characteristic of the WWW and makes information or text on the WWW more compelling than it is in traditional mass media. According to Mitra and Cohen (1999:182-188) there are three characteristics that differentiate between the text in the WWW from the traditional text. The first characteristic is intertextuality. Text in the WWW, or hypertext offers the opportunity to connect various virtual texts with specific links that allow the reader to move from one text to another in an effortless manner. Intertextuality is said to be the strongest attribute of the WWW text. By being 'hyper', the text can be expected to become multiply connected, impermanent, and 'infinitely stretched'. George Landow (1997) points out that the nature of hypertext depends on its connections with other texts and not on its singular existence. There is a certain infinite aspect to the WWW text, because it

is always possible to move on from a page and never stop or reach the end of the text. Thus, unlike the traditional text, the movement from one page to another can happen in any way the reader chooses to move so long as this is facilitated by the hypertext author (quoted in Mitra & Cohen, 1999:82).

The second characteristic is nonlinearity. Unlike most printed media where the sections of the text appear in a specific order, it is impossible to determine what the user experiences as the beginning and ending of hypertext.³ Mitra and Cohen (1999:185) recognise that although every site on the WWW appear to the top and bottom of a page, this is in a sense of delusion. Any page provides a point of entry into 'the mammoth labyrinth' of the text. Hypertext is thus constantly inviting the reader to move to another textual node. The presumption of reading to the end is replaced by the expectation that the reader will explore and surf to follow the links that appear in the text.⁴

³ The traditional way of writing was based on linear storytelling where the writer starts at the top left-hand corner of the first page and ends at the lower right-hand corner of the last page. The reader retrieves the text in this linear fashion. As for WWW text writing, Jacob Nielsen (1996:1) points out that the WWW is a linking medium and thus writing for interlinked information spaces is different than writing linear flows of text. Hypertext links allow the writer to write through the page and structure the story differently. In turn, hypertext links permit the reader to pick a different path through the story.

⁴ Because of the nature of hyperlink, George Landow (1997) in his book *Hyper-*

The final characteristic is the role of the reader as writer. In traditional texts, the role of the reader/audience has typically been one of receiver with a relatively restricted range of possible responses. In a case of internet, however, hypertext invites the reader to take up a less constrained role in the reading process. The links in the text call for explanation. The reader needs to recognise the potential offered by the text and explore as he or she chooses. In this context, the reader becomes the 'author' of the compilation he or she has selected because the reader is the agent who actively selects the links to follow.

Some years ago many newspapers began delivering information electronically through commercial services. But their presence in the field was limited until they started to publish electronic versions on the WWW. Since then, the role of the internet newspaper has grown dramatically. Lapham (1997:7) has argued:

the real beauty of internet technology is its ability to enable newspapers to deliver a better, more audience-aware product in an immediate and inexpensive way. Using the hypertext capabilities of the web eliminates the proverbial "news hole" and opens up an unlimited amount of "space" for presenting the news product.

text 2.0: The Convergence of Contemporary Critical Theory and Technology coined the phrases *rhetoric of departure* and *rhetoric of arrival* to indicate the need for both ends of the link to give users some understanding of where they can go as well as why the arrival page is of relevance to them (quoted in Nielsen, 1996:1).

Furthermore, George Gilder (quoted in Li, 1998:355) argued that the computer is a perfect complement to the newspaper. It enables the existing news industry to deliver its product in real time. It hugely increases the quantity of information that can be made available. It opens the way to upgrading the news with full screen photography and videos, while greatly enhancing the richness and timeliness of the news. Moreover, the computer empowers readers to use the 'paper' in the same way they do today—to browse and select stories and advertisements at their own time and place.

In his book *Being Digital*, Nicholas Negroponte (1996:153) recognises the future of newspapers in something called *The Daily Me*, an electronically delivered collection of articles that fits the individual reader's interests and that is selected by computerised 'intelligent agents' that take material from all sorts of sources (newspapers, official documents, individual comments, anything at all) that flow digitally down the electromagnetic pipeline.

Nonetheless, the media critic Jon Katz (1994:1) in his article sees that reading a newspaper online is cumbersome as we have to click and scroll and open and close dozens of times. Newspapers online are never going to be interactive and responsive as the people who run them tend to have a superiority complex. Further, he argues that the answer to newspapers' woes is not electronic, but they should concentrate on what they do best and stop

playing catch-up with electronic media.

One recurrent theme addressed in Neuman's book, *The Future of Mass Audience* (1991:107), is the danger that these sophisticated systems will allow a user to filter out important but unwanted information and, in effect, become less well informed by being more narrowly informed. He observes that people like the option of interactivity. They like having the ability to voice an opinion, to skip a commercial, to select from a diverse offering of sources, and to call up specialised data and information. But they would prefer not to have to interact, as reading newspapers is associated with relaxation and amusement.

The research and news-media industry literature offers a number of often contradictory views on interactivity and online newspapers (Massey & Levy, 1999:139). For example, embedding hypertext links into a web-published story is criticised for giving readers a false sense of interactive control over content, but it also defended as a device of interactivity that is not being given its due.

Despite many experts claiming the more interactive an application is, the more it will engage the user's interest and attention, Feldman (1997:17) observes the opposite, experience so far suggests that interactivity often has exactly the opposite effect. Instead of capturing interest and attention, interactivity becomes too much like "hard work" and makes users switch off, mentally and physically.

While interaction allows a remarkable degree of user control and independence, it also demands thought. But the fact of the matter is that with appropriate programming, the system can be designed to seem to have just the opposite effect. The multimedia designers must create underlying designs which make the interactivity so painless and transparent that the user is aware only of its benefit.

Fang (1997:234) states that the interactive newspaper creates a living editorial page and *op-ed* (the opinion page opposite the editorial page) unlike anything that exists on paper today. It resembles an internet chat line or listserv that "runs parallel threads (ongoing discussions on a topic) on several subjects at once." Many discussions are linked to news and editorial content. In addition, Dennis (1996:109) says that in the realm of opinion, it may be possible to create a continuous interactive symposium that will make the current editorial and *op-ed* pages seem as though they belong in the Stone Age. The electronic newspaper would not only provide far more information about any subject of interest than an ordinary newspaper could provide.

People expect the electronic newspaper will satisfy a certain range of interests. Fuller (1996:229) observes electronic newspapers must begin with a general news report that indicates the editors' best judgment of what basic information a member of the community should know as well as some items that are just "plain intriguing". Then there

would be add-ons edited specifically to satisfy a certain set of interests. A newspaper that wants to survive the changes in the way information gets delivered will have to hold steadfastly to the need to provide a comprehensive and coherent daily report of the things people need to know in order to live in an increasingly complicated world (Fuller, 1996:230). The interactive qualities of the electronic newspaper are there to fulfill this need.

Pavlik (1997:1) in his article *The Future of Online Journalism* argues that the internet as new media can transform journalism, as long as this so-called online journalism is something more than another delivery system for media. He argues that the internet provides a lot of information of dubious value which is part of what makes going online an adventure. But the digitally up-to-date also know that the quality of much of the news online is as high as that of leading newspapers or newsmagazines or television or radio outlets, because much of it comes from those media. However, according to Pavlik the point is to engage the unengaged since the internet it has the almost unlimited space to offer levels of reportorial depth, texture, and context that are impossible in any other medium.

Stephen Quinn (1999:7) states that the computer has changed the nature of newspaper as communication process in three ways. First, people can order online personalised news services that deliver to their computer only the kinds of stories that interest them. Second, the one-

way mass communication process becomes a two-way process as every sender can also be a receiver and every receiver can be a sender. In other words, it is highly interactive. Third, the internet has a new grammar for writing and editing. Hypertext makes it possible to write multi-dimensional and nonlinear stories. In turn, it permits the reader to pick a different path through the story. Thus every story can be read in a number of ways, depending on where one starts and the hypertext links.

Online journalism is not only about electronic newspapers, because newspapers are just one means of news delivery. Fang (1997:235) recognises that the entire basis of journalism will shake itself into new forms as self-employed reporters or journalists sell their stories, accompanied by sound and pictures worldwide over the internet for a few cents directly to each reader using digital cash. Following on from Fang, Pavlik (1997:6) observes that news content on the internet has been evolving through three stages. In stage one, online journalists mostly repurpose content from their printed version. In stage two, the journalists create original content and augment it with additives such as hyperlinks and a search engine. Stage three is characterised by original news content designed specifically for the web as a new medium of communication. This new form of storytelling allows the reader to enter and navigate through a news report in ways dif-

ferent from just reading it. In other words, it provides a nonlinear text.

In his book *New Media Technology: Cultural and Commercial Perspectives*, Pavlik (1998:186) recognises four characteristics that the new media contains:

- Rich multimedia presentation of information, but done in a manner appropriate to the content at hand and flexible in its distribution or accessibility to adjust to variations in network or distribution medium bandwidth
- Individualization of content, in particular creating a new media product that enables the receiver to personalise that content, either in form or substance
- Fully interactive content and user interface design that engage the user
- Immersive forms of content that permit the user to enter into and participate in increasingly rich, three-dimensional virtual worlds, where all three of the above-mentioned characteristics come together.

This new style of journalism that is based on the use of the interactive capabilities, according to Louis Rossetto, *Hotwired's* editor in chief, make broadcast and cable television thus became the nearest competitor of electronic newspapers, not the conventional print publications. Moreover, Thottam (1999:218) observes that the real threat for online journalism comes from web sites, especially commercial web sites of major internet providers such as *Microsoft*, *Netscape* and *Yahoo*.

To evaluate the potential that the online newspapers have in terms of utilising the interactive capabilities, Elliott (1999:123) designed a framework known as Media Richness theory to assess the way online newspapers deliver news and how well they are making the opportunities inherent in the internet work in the news delivery process. It assesses four basic characteristics: firstly, speed of feedback that includes mechanisms established in the website to allow interaction with the sender via e-mail, and interactions with other readers via discussion groups or chatrooms. The second is the number and type of sensory channels. This includes how it utilises multi-sensory capabilities such as visual and audio access to the news as well as the opportunities available to create an attractive means of presenting information in terms of aesthetics and design. The personal address of the source is the third characteristic assessed. The use of hyperlinks that can extend the interaction users have with the message and a search feature that provides the ability to call up news items are included in this characteristic. The final characteristic is the richness and variety in language used. This is evaluated based on the perspective of types of information available and their currency.

Mark Deuze (1998:4) underlines the integrated character as the essence of news publication on the internet:

online journalism is the convergence of sound, image and text. An online newspaper is not an example of newspaper journalism, but of inte-

grated or perhaps 'total' journalism. Webcasting is the combination of all journalistic genres plus the advantage of push-pull technology and therefore justifies the choice for an integrated research approach.

Following Deuze's line of reasoning that online journalism is total journalism, and the integration of all other forms of journalism, describing content thus becomes a much more intricate process, since everything is content.

In addition, Deuze argues for the descriptive and normative analysis of online newsmedia. A descriptive analysis suggests a division between audio, video and text in a web page. Within each of these categories one can make a distinction between factual and contextual content. Factual content is what the

user directly sees, hears and reads. Contextual content answers questions about audio and video. In terms of text, contextual content includes hyperlinks and other references to previous and alternate sources and content. Finally, a further subdivision can be made between editorial, advertorial and commercial content. By classifying content, one can determine whether a site's content is more commercial or editorial in nature. The last part of Deuze's argument leans towards a normative analysis of content. This categories can be used to set up a normative model of analysis, allowing 'good' and very common to be assessed online journalism as shown in the figure below. The greater of the use of these aspects the better the online journalism.

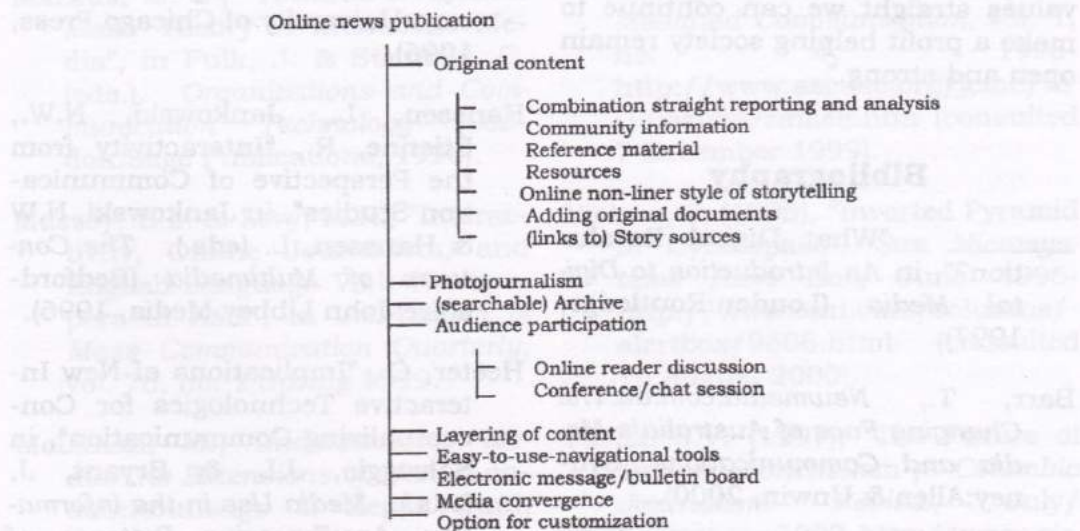


Figure 1. Determining 'good' online journalism (Deuze, 1998)

The importance given to 'original content' comes from the general notion that the online newscast is a

new medium and therefore requires original content instead of supplying the user with mere copies of the

print version. With the 'layer content' a publication supplement with other aspects of content in layered form: original documents, transcripts of interviews, pictures or other graphical tools. The elements such as as can be seen as suggests typical advantages of the internet. According to Deuze, an online publication which does not make use of these elements, can be seen as not optimally using its possibilities.

The interactive medium promises a stimulating new way of learning about the world. Therefore, the newspaper business is more inspiring today than it has ever been. If we are clever enough and quick enough, we will find a way to use the new medium to attract an audience by giving it information that matter. Fuller (1996:231) states in this regard: "if we keep our news values straight we can continue to make a profit helping society remain open and strong."

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