

MEDIA COEVOLUTION AND COEXISTENCE IN VISUAL CONTENT AND STORYTELLING ON THE INSTAGRAM ACCOUNT @GOODLIFEBCA

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Abstract

This study examines the coevolution and coexistence principle within Roger Fidler's (1997) mediamorphosis theory as manifested in the digital marketing communication transformation of PT Bank Central Asia Tbk's Instagram account, @goodlifebca. Using a qualitative netnographic approach, data were collected through nine weeks of non-participant observation of the account's content, in-depth online interviews with three purposively selected external informants who are active followers, and digital documentation, then analyzed thematically. The findings show that coevolution and coexistence operate at three interrelated levels. First, at the channel level, Instagram content consistently redirects audiences back to BCA's conventional service channels, including branches, the Halo BCA call center, and ATMs, rather than replacing them. Second, at the brand-awareness level, long-standing customers' awareness of BCA is co-produced by conventional transactional experience and digital content, whereas non-transactional followers' awareness is built almost entirely through digital content, showing that digital and conventional communication complement rather than substitute one another. Third, at the content-format level, the historically static feed format continues to coexist with the newer, more dynamic Reels format at a near-equal share, each serving distinct communicative functions, reinforced by campaigns that deliberately bridge physical lifestyle events with Instagram promotion. Consistent visual identity and storytelling-based, conversational language emerge as connective devices that sustain this coexistence, humanizing the brand while preserving institutional credibility. The study concludes that @goodlifebca's digital transformation does not erase conventional marketing communication but reorganizes visual and narrative elements within a hybrid, mutually reinforcing communication ecosystem.

Keywords: Coevolution and Coexistence, Mediamorphosis, Digital Marketing Communication, Visual And Storytelling, Instagram

1. Introduction

Digital transformation has fundamentally reshaped the landscape of banking marketing communication. The Digital 2023 report published by We Are Social and Hootsuite (2023) recorded more than 4.76 billion active social media users globally, while the Indonesian Internet Service Providers Association (APJII, 2023) reported that Indonesia's internet penetration rate had reached 78.19 percent. Instagram, as one of the most widely used visual social media platforms, has driven various industry sectors, including banking, to build a strong digital presence. PT Bank Central Asia Tbk (BCA) responded to this trend through its Instagram account @goodlifebca, which was designed with a lifestyle-branding approach to build closeness with customers and prospective customers from the younger generation (PT Bank Central Asia Tbk, 2026).

This kind of digital marketing communication transformation can be understood more fully through the mediamorphosis theory developed by Roger Fidler (1997), who argues that new media never emerge suddenly and completely replace old media, but instead coevolve and coexist within a single, interdependent media ecosystem. The principle of coevolution and coexistence is relevant for explaining why banking institutions such as BCA have not entirely abandoned conventional communication channels when adopting Instagram as a digital marketing channel, and how visual and narrative elements function to bridge the two ecosystems.

Academic studies that specifically apply the mediamorphosis principle of coevolution and

coexistence to visual and storytelling strategies in banking marketing communication on Instagram remain limited. Budianto and Suryawati (2023) note that research on the mediamorphosis of banking marketing communication on Instagram is still rarely conducted, while Hamid and Budianto (2020) underscore the importance of examining the content management of corporate banking Instagram accounts in greater depth. Rusfian and Rizkiyan (2021) further assert that the transformation of digital banking marketing communication encompasses interrelated dimensions of content, interaction, and transformation, yet how these three dimensions coexist with visual and narrative elements inherited from conventional communication has not been widely explored empirically.

Based on the foregoing, this study is formulated to answer the question: how is Roger Fidler's mediamorphosis principle of coevolution and coexistence manifested in visual content and storytelling strategies within the digital marketing communication transformation on the Instagram account @goodlifebca? This study aims to describe and analyze how conventional and digital communication channels, transactional experience and digital content, and old and new visual content formats coexist with one another, with particular emphasis on the role of visual identity and storytelling as connecting elements. Theoretically, this study is expected to enrich the application of mediamorphosis theory within the context of digital banking marketing communication in Indonesia; practically, the findings are expected to serve as input for the managers of the @goodlifebca account in designing content strategies that balance digital innovation with the strength of established conventional channels and narratives.

2. Literature Review

The mediamorphosis theory introduced by Roger Fidler (1997) in *Mediamorphosis: Understanding New Media* explains the evolution of communication media through six fundamental principles: coevolution and coexistence, metamorphosis, propagation, survival, opportunity and need, and delayed adoption. This study focuses on the first principle, coevolution and coexistence, which holds that all forms of communication coevolve and coexist within an interdependent family of media ecology; when a new form of media emerges, older media do not simply disappear but instead adapt and coexist within an increasingly complex media ecosystem. Fidler (1997) also introduced the concept of the mediasphere as the ecological arena in which various forms of communication interact, compete, and evolve together, encompassing the oral mediasphere, the print mediasphere, and the digital mediasphere, with slow transitional periods between them that are full of hybrid forms.

In the context of digital marketing communication, Kotler, Kartajaya, and Setiawan (2021), in *Marketing 5.0*, argue that contemporary marketing needs to combine the power of digital technology with an authentic human touch, an idea that is relevant to the role of storytelling and personal language in humanizing the brand of a financial institution. Meanwhile, Keller and Swaminathan (2020) assert that consistency in visual elements, such as color, logo, and language style, is a key determinant of brand recognition, namely the audience's ability to quickly recognize a brand amid the diversity of content formats. Both perspectives form the conceptual basis for understanding how visual identity and storytelling narratives function as elements that bridge the coexistence of new digital content with the legacy of conventional marketing communication in the case of @goodlifebca.

3. Research Method

3.1 Research Object, Time, and Location

The object of this study is the Instagram account @goodlifebca, a digital lifestyle-branding marketing communication channel belonging to PT Bank Central Asia Tbk. The study uses a qualitative approach with a netnography design as formulated by Kozinets (2020), chosen for its suitability to a research object that takes place entirely in digital space. The research was conducted entirely online, with observation of the account's content carried out over nine weeks.

3.2 Data Collection Technique

Data were collected through three complementary techniques. First, non-participant netnographic observation of the types, formats, and interaction patterns of @goodlifebca's feed, Stories, and Reels content. Second, online in-depth interviews with three external informants, namely active followers of the @goodlifebca account selected through purposive sampling (Moleong, 2021) based on the criteria of being 20-35 years old, having actively interacted with the content for at least the past six months, and representing a variety of customer statuses (active customers, non-transactional customers, and new followers). Third, digital documentation (Sugiyono, 2022) in the form of archived public content and PT Bank Central Asia Tbk's annual report (2026) relevant to the company's digital transformation strategy.

3.3 Data Analysis Technique

Data from the three sources were integrated and analyzed thematically following Kozinets's (2020) netnographic analysis stages, comprising data familiarization, initial coding, theme searching, theme reviewing, and theme defining, which were mapped onto Fidler's (1997) mediamorphosis principle of coevolution and coexistence. Data validity was examined through source triangulation, by comparing and cross-confirming the perspectives of the three informants, as well as method triangulation, by juxtaposing the interview results with the observation data and digital documentation.

4. Results and Discussion

4.1 Research Results

The principle of coevolution and coexistence was consistently observed at three levels of empirical manifestation on the @goodlifebca account, as summarized in Table 1.

Table 1. Manifestation of the Coevolution and Coexistence Principle on @goodlifebca

Level of Manifestation	Empirical Form of Coexistence	Supporting Evidence
Marketing communication channel	Instagram content consistently directs audiences back to conventional channels (branches, Halo BCA, ATMs), rather than replacing them.	Posts about the online branch queue-number feature; promotion of Halo BCA as a contact center channel.
Formation of brand awareness	Long-standing customers' brand awareness is formed from the coexistence of conventional transactional experience (~70%) and digital content (~30%); non-transactional followers' awareness is built almost entirely (~100%) through digital content.	Comparison of the contribution of brand-recall sources among informants with different customer statuses.
Content format and visual identity	The feed format (static visual style, inheriting the logic of print advertising) is still maintained alongside the newer Reels format, with an almost equal share (49.2% versus 50.8%); the visual identity of BCA's characteristic blue color and logo is consistently maintained across formats.	Distribution of content formats during the observation period; collaborations at physical events (International Java Jazz Festival, Brightspot City) promoted through Instagram.

Source: processed from netnographic observation and in-depth interview results (2026)

The first level shows that @goodlifebca's content actively promotes the convenience of digital transactions while still directing audiences to physical channels such as branches and the Halo BCA service, indicating that the digital transformation is designed to bridge, rather than replace, the conventional experience. The second level reveals that digital content's contribution to brand awareness is tiered, depending on the depth of the audience's transactional relationship with BCA as an institution, a pattern consistent with the logic of coevolution, in which new media reinforce, rather than erase, the role of experience through older channels. The third level confirms that coexistence also operates at the level of content form itself, with the feed format, historically closer to the visual aesthetic of Instagram's early generation, maintained alongside the more dynamic Reels format, each serving a different communicative function.



Figure 1. @goodlifebca Content Directing Audiences to Conventional Branch Channels through the “Take a Queue Number” Feature in myBCA
Source: screenshot of the @goodlifebca Instagram account (2026)



Figure 2. Example of @goodlifebca's Static Feed Format Inheriting the Aesthetic of Conventional Advertising Source: screenshot of the @goodlifebca Instagram account (2026)

4.2 The Role of Visual and Storytelling as a Connector of Coexistence

The research data show that the consistency of visual identity, BCA's characteristic blue color and logo, functions as a marker of brand recognition that remains identifiable to audiences even as content formats and styles continue to change over time, in line with Keller and Swaminathan's (2020) proposition that consistent visual elements strengthen brand recognition across touchpoints. This visual element is one of the main mechanisms that allows the coexistence of old and new formats to take place without blurring BCA's institutional identity. This consistency is also evident in posts that bridge the digital ecosystem with physical moments, such as collaborations with public figures at international sporting events, which still maintain BCA's color identity and campaign tagline.



Figure 3. Consistency of @goodlifebca's Visual Identity and Campaign Tagline through Collaboration with Public Figures at the 2026 Wimbledon Event
 Source: screenshot of the @goodlifebca Instagram account (2026)

In addition to visuals, storytelling strategy also plays an important role in bridging the coexistence between formal institutional communication and casual digital language style. @goodlifebca's content consistently packages financial education through personal narratives and everyday language, rather than complex banking terminology, so that the account is perceived by audiences as more "humane" compared with conventional financial institution communication. This approach reflects Kotler, Kartajaya, and Setiawan's (2021) proposition that effective digital marketing combines technology with an authentic human touch. In other words, storytelling functions as a narrative bridge that allows institutionally valuable messages, such as product information and terms and conditions inherited from conventional marketing communication, to still be conveyed in a more relaxed digital package that is closer to young audiences.



Figure 4. Example of Reels Format with a Personal Storytelling Approach on @goodlifebca Source: screenshot of the @goodlifebca Instagram account (2026)

4.3 Discussion

These findings confirm and extend Fidler's (1997) proposition that new media never emerge in isolation but instead coevolve within an interconnected mediamorphic network. In the case of @goodlifebca, coexistence occurs not only at the level of communication channels (digital and conventional), but also at the level of content form (feed and Reels) and at the psychological level of the audience (brand awareness shaped by both digital and transactional experience). These findings align with Budianto and Suryawati (2023), who likewise found that the transformation of BCA's marketing communication on Instagram takes place gradually and does not entirely abandon conventional communication elements. This study enriches those findings by showing more specifically that visual identity and storytelling are two concrete mechanisms that allow this coexistence to take place coherently, rather than as a mere unintegrated overlap of formats.

These findings also enrich Rusfian and Rizkiyan's (2021) perspective on the three dimensions of digital banking marketing communication transformation, the dimensions of content, interaction, and transformation, by showing that the content dimension in particular is bridged by a combination of consistent visuals and adaptive storytelling narratives. In addition, in line with Hamid and Budianto (2020), this study affirms the importance of careful Instagram content management for banking corporations, particularly in maintaining a balance between digital format innovation and the preservation of visual elements and institutional messages that have built audience trust over time.

4.4 Relevance to the Research Objective

The results of this study answer the research objective, namely to describe and analyze the application of Roger Fidler's mediamorphosis principle of coevolution and coexistence to visual and storytelling strategies on the Instagram account @goodlifebca. The findings show that @goodlifebca's digital marketing communication transformation is not a total shift from conventional to digital communication, but rather a layered process that integrates the two through consistent visual and narrative elements, so that older channels, experiences, and formats remain relevant alongside continuously evolving digital innovation.

5. Conclusion

This study concludes that the principle of coevolution and coexistence within Roger Fidler's (1997) mediamorphosis theory is clearly manifested in @goodlifebca's digital marketing communication transformation through three interrelated levels: the coexistence of conventional and digital communication channels, the coexistence of transactional experience and digital content in their contribution to brand awareness, and the coexistence of old and new visual content formats. Consistent visual identity and a humanizing storytelling strategy prove to be the two main connecting elements that allow this coexistence to take place coherently without blurring BCA's institutional credibility. Thus, @goodlifebca's digital transformation is fundamentally not a process of substitution, but rather a gradual process of integration that reorganizes the visual and narrative elements of conventional marketing communication into a broader digital ecosystem. Future research is recommended to further examine how visual and storytelling elements can be optimized in a more measurable way to strengthen coexistence among the increasingly diverse channels, formats, and audience segments of digital banking.

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