Revealing the New Culture of Radio Broadcasting: An Analysis of Changes in the Production, Distribution, and Consumption of Radio Programs

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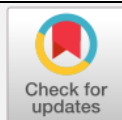[2] Padjadjaran University, Sumedang Regency, West Java Province, 45363, Indonesia
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ABSTRACT

This study explores the emergence of a new culture within the radio broadcasting industry, focusing on transformations in radio programs' production, distribution, and consumption. The new culture refers to shifts driven by digital transformation, significantly altering media practices. While previous studies have largely examined digitalization in mainstream or commercial media, little attention has been given to its impact on government-owned and community-based radio stations. To address this gap, the study employs a qualitative case study approach, examining two local broadcasting institutions in Indonesia: Serang Gawe FM, a Local Public Broadcasting Institution (LPBI; Lembaga Penyiaran Publik Lokal or LPPL) operated by the Serang Regency Government, and TiRTA FM, a student-run community radio station at Sultan Ageng Tirtayasa University. Data were collected through in-depth interviews and limited participatory observation, and analyzed through coding and thematic interpretation. Findings reveal that integrating internet-based technologies and social media has introduced new cultural practices in broadcasting. These include using social media to promote programs, conduct live streams, and distribute content via audio streaming platforms, resulting in greater audience reach and enhanced interactivity. The digital transformation has redefined the roles of broadcasters and listeners, fostering more participatory and dynamic communication. Furthermore, it enables local radio stations to connect with audience segments beyond the limitations of traditional FM signal coverage. This study

contributes to ongoing discussions on media convergence and digital transformation by demonstrating that these developments are both technological and cultural. It emphasizes the importance of institutional adaptability and highlights the evolving relationship between media producers and audiences in the digital era.

1. Introduction

Information and communication technology development has significantly influenced various aspects of human life, including the media and broadcasting sectors. The emergence of the internet and new media, due to technological advancement, has altered communication patterns and the cultural dynamics of how societies access, process, and distribute information. Media are no longer confined to one-way message delivery but have evolved into interactive spaces that facilitate two-way dialogue between content producers and information consumers (Dewdney & Ride, 2006). These developments have consequently transformed the landscape of mass media, including radio broadcasting, which has traditionally relied on conventional frequency-based transmission.

Digital transformation compels the radio industry to adapt in technical terms and across cultural, social, and institutional dimensions. Radio is no longer perceived merely as an audio-based medium but as a multi-channel media entity that integrates diverse digital platforms in production and distribution processes. Harliantara argues that the presence of digital technologies has fundamentally altered the patterns of content production and dissemination in radio media (Harliantara, 2024). This view aligns with Bonini and Monclús, who emphasize the importance of convergence between traditional broadcasting and the use of digital platforms and social media (Bonini & Monclús, 2014). Hence, digital transformation should be understood as a logical consequence of technological progress, rather than a passing trend.

Several studies have highlighted that digitalization has significant implications for the work culture within radio broadcasting institutions. Yunus and Tshin suggest that the modernization of radio media is marked by shifts in both information flow and broadcasting practices (Yunus & Tshin, 2012). Ala-Fossi adds that content production in the digital age requires advanced digital competencies among industry professionals (Ala-Fossi, 2013). Similarly, Ismed underscores the importance of innovation by integrating on-air, off-air, and online broadcasting. Harlita et al. also assert that the use of social media and digital platforms has become an integral part of modern radio broadcasting strategies (Harlita et al., 2024). These developments suggest that changes in the radio broadcasting ecosystem affect technical practices and contribute to the formation of a new media culture that demands institutional and individual adaptation.

Although the discourse surrounding digital transformation in the radio industry has been widely addressed, most existing studies remain centered on mainstream or national-scale broadcasters. This leaves a gap in the literature regarding how local broadcasting institutions, such as Local Public Broadcasting Institutions (LPBIs, known in Indonesia as *Lembaga Penyiaran*

Publik Lokal or LPPL) and community radio stations, navigate and respond to these technological shifts. Local radio is seen as having a strategic role in maintaining access to information for specific communities, particularly in areas underserved by mainstream digital media. Within this context, research on adaptation strategies and media convergence practices among local radio stations becomes increasingly relevant.

In Indonesia, transformation, adaptation, and convergence in radio broadcasting have not been limited to private stations. Government-owned broadcasters, including national public broadcasters (LPP), local public broadcasters (LPPL), and community radio stations, have also experienced these changes. Since the early 2000s, the development of digital platforms and social media has significantly influenced public habits in seeking information and entertainment. For the Indonesian radio industry, this shift from traditional frequency-based broadcasting to new media platforms is not merely about following trends; it is a necessary evolution to reach listener segments that cannot be accessed through conventional frequencies (Harliantara, 2024).

The widespread adoption of digital platforms and social media in Indonesia has intensified, particularly since the onset of the COVID-19 pandemic, and this trend continues today. This development has compelled mass media, including radio, to pursue media convergence to fulfill audience demands for information and entertainment. Consequently, this shift calls for enhanced competencies and service cultures within the radio industry, enabling it to remain responsive to audience needs, keep up with digital trends, and survive in an increasingly competitive media environment.

Against this backdrop, the present study seeks to identify and analyze the dynamics of digital adaptation occurring in two local radio broadcasting institutions in Banten Province and to understand how these changes affect institutional work culture and audience relations. This research contributes to the growing body of knowledge on media convergence in Indonesia by examining local broadcasters and community actors as key components in the digital media ecosystem.

The Local Public Broadcasting Institution (LPPL) referred to in this study is Serang Gawe FM, a station operated by the Serang Regency Government that has been broadcasting since the 1990s on 102.8 FM. Preliminary observations revealed that, in recent years, this station has begun using social media to distribute content and promote its programming. In contrast, the selected community radio station is TiRTA FM, which is managed by students at Sultan Ageng Tirtayasa University and broadcasts on 107.9 FM. Based on initial findings, TiRTA FM also incorporates audio streaming and social media platforms into its broadcasting strategy to reach campus communities and younger audiences outside the limited range of FM frequency signals.

These two stations exemplify how local radio broadcasting institutions adapt to media convergence pressures. An in-depth analysis of their practices offers insight into the survival strategies of local media in the digital era. This study, therefore, focuses on exploring the lived experiences, challenges, and innovations adopted in response to cultural shifts in media production and how both stations sustain their operations amid a rapidly evolving digital communication ecosystem.

2. Literature Review

2.1. Radio and Its Development

The radio industry was once predicted to decline and become obsolete with the advent of television and the rise of internet-based media. However, radio has managed to survive in many countries, including Indonesia. The growing popularity of streaming services and the

integration of social media have revitalized the radio industry, enabling it to reach broader audiences and engage with specific listener groups more effectively (Harliantara, 2024; Harlita et al., 2024; Ismed, 2020; Sompie et al., 2024).

The development of radio in Indonesia reflects a long and dynamic historical trajectory. It began during the Dutch colonial era in 1922 with the establishment of the Malabar (Kootwijk) Gunung Puntang radio station. This was followed by the Bataviasche Radio Vereniging (BRV) founding in 1925 and the *Solo Radio Vereniging* in 1926. In 1928, the Dutch East Indies government established the *Nederlandsch-Indische Radio Omroep Maatschappij* (NIROM), which expanded into several regions including Batavia, Bandung, Purwokerto, Surakarta, Yogyakarta, Surabaya, Malang, Medan, and Bukittinggi. During the Japanese occupation, NIROM was taken over and renamed *Hoso Kyoku*. After Indonesia's independence in 1945, *Hoso Kyoku* became the foundation for establishing Radio Republik Indonesia (RRI) (https://www.rri.co.id).

Initially, radio could only be accessed through electromagnetic waves using amplitude modulation (AM) or frequency modulation (FM), a transmission method known as analog. With the advancement of technology and the invention of the internet, radio signals transitioned from analog to digital. This shift transformed not only the technical aspects of broadcasting but also how radio programs are produced and distributed (Harliantara, 2024).

The radio broadcasting industry in Indonesia has actively responded to technological change by moving toward digitalization. This process involves more than simply upgrading equipment; it also includes transforming content production and dissemination methods. As a result, radio is no longer confined to audio transmission alone; it has become an integral part of online media ecosystems (Ismed, 2020). As Harliantara explains, although radio is now available through online platforms, it still retains its essential characteristics: delivering information and entertainment through music and sound, and evoking imagination in what is often described as the "theatre of the mind" for listeners (Harliantara, 2024).

2.2. Media Convergence

Media convergence refers to the process through which traditional forms of media, such as print and broadcast, adapt and integrate with digital or internet-based media to complement one another in fulfilling users' evolving needs. Jenkins emphasizes that convergence is not merely a technological shift but also a cultural process shaped by changes in societal practices (Jenkins, 2008). It encompasses transformations in industry structures, cultural norms, and social paradigms that influence how audiences access and seek information, often in ways not available through traditional media.

According to Jenkins, media convergence combines three core components: computing, communication, and content (Jenkins, 2008). This convergence provides individuals new ways to interact socially, enabling them to engage across multiple platforms in various media formats. These interactions are not limited to peer-to-peer communication but involve connections between audiences and media producers.

In radio broadcasting, media convergence describes integrating conventional radio operations with digital technologies. Sompie et al. describe convergence in radio as the blending of digital platforms, such as streaming services and social media, into the traditional broadcast model (Sompie et al., 2024). Harliantara et al. note that convergence enables radio stations to expand their reach through websites, mobile applications, and social media channels, thereby engaging a broader and more diverse audience (Harliantara, 2024).

Furthermore, convergence significantly reshapes how radio content is produced and distributed. Contemporary radio does not merely transmit audio; it also aims to create

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interactive content and foster audience engagement through digital interfaces. This evolution marks a shift in how radio stations operate, transforming them into multimedia entities that rely on active audience participation and platform integration.

2.3. Media Economic Theory

Media economics is a subfield within communication studies that examines the media industry through three key dimensions: production, content, and audience (Albarran, 2010). Albarran defines media economics as the study of how media organizations manage limited resources to produce content distributed to audiences to fulfill diverse needs and preferences.

Picard similarly argues that media economics concerns allocating and utilizing resources within the media industry to create both informational and entertainment content (Picard, 1990). This process aims to satisfy the demands of audiences as well as the interests of advertisers. Liu and Yang add that media institutions must possess sensitivity and selectivity in identifying which platforms are most dominantly used by audiences for accessing information and entertainment (Liu & Yang, 2016).

Building on these perspectives, the emergence of digital platforms requires the radio industry, as both an informational and entertainment medium, to adapt its approaches to production and distribution. Digital distribution via streaming applications, podcasts, social media, and radio websites offers new channels for meeting listeners' evolving needs (Ismed, 2020). According to Hilliard and Keith, the modern broadcasting system is now heavily reliant on new media, which introduce novel dynamics into the existing broadcasting ecosystem (Hilliard & Keith, 2023).

Ala-Fossi explains that digital transformation in the radio industry represents a strategic effort to produce content that is accessible to the public in ways that reflect changing media consumption patterns in the digital era (Ala-Fossi, 2013). Anshar further emphasizes that this transformation has been driven primarily by shifts in audience behavior, particularly the growing dominance of social media as a source of both information and entertainment (Anshar, 2024).

This study explores how the radio industry, especially government-owned local public broadcasting institutions (LPPL) and community radio stations, allocates and utilizes resources to create content that aligns with these changing audience behaviors. The research focuses on the dynamics of program production, distribution strategies, and the emerging media consumption culture in the digital broadcasting landscape.

3. Research Methodology

This study adopts a descriptive qualitative approach using a case study design. According to Creswell, qualitative research seeks to explore and understand the meanings individuals or groups assign to social problems (Creswell, 2014). The units of analysis in this research are two radio broadcasting institutions: Serang Gawe FM, a government-owned local public radio operated by the Serang Regency Government, and TiRTA FM, a student-run community radio station at Sultan Ageng Tirtayasa University. The study investigates how cultural changes in radio programs' production, distribution, and consumption manifest in both institutions within the context of the digital era.

Data were collected through in-depth interviews with two key informants: the general manager of Serang Gawe FM (coded as R1) and the head of the TiRTA FM student radio community (coded as R2). This method was selected to obtain detailed and contextual insights into radio practitioners' experiences, strategies, and perceptions in responding to shifts in media

culture. In addition, limited participatory observation was conducted to complement the interview data and examine digital media use in practice.

To ensure the validity of the data, the study employed both source and methodological triangulation. Source triangulation was conducted by comparing data from both informants (R1 and R2) with internal documents and available broadcast archives. Methodological triangulation was applied by integrating interview results, observational data, and supporting documents. These triangulation strategies were implemented to enhance the accuracy and reliability of the findings.

The data analysis process consisted of several stages. First, interview recordings were transcribed verbatim. The transcripts were then subjected to open coding to identify key themes related to program production, distribution, and consumption. These initial codes were subsequently grouped into broader thematic categories (axial coding), followed by conceptual interpretations (selective coding) development. The categorized data were then analyzed to identify narrative patterns, behavioral changes, and the influence of digitalization on media practices within each institution.

This research aims to advance media literacy, particularly in digital transformation and media convergence. It also seeks to serve as a reference for future studies on radio media consumption and institutional adaptation in the digital era.

4. Results and Discussion

Albarran emphasizes that in media management, a key concern lies in how the content production process delivers information and entertainment that aligns with audience needs (Albarran, 2010). The effectiveness of production is influenced by the extent to which all available resources are mobilized. In radio broadcasting, program production relies heavily on a skilled and coordinated team capable of creating content that appeals to listeners and advertisers (Harliantara, 2024). A typical radio production team comprises several roles, including producers, announcers, technical operators, music directors, program directors, scriptwriters, and listener engagement staff.

Findings from the interviews and field observations conducted in this study indicate that digital technology and social media have significantly transformed the cultural practices surrounding program production, distribution, and consumption. These cultural shifts manifest across three stages of the broadcast process: before the program airs, during the broadcast, and after the broadcast has ended.

To elaborate on how this new culture has reshaped the radio broadcasting industry, the following sections present the analysis according to these three distinct phases.

4.1. Cultural Changes in the Program Production Aspect

Radio programs serve as platforms for audiences to access information and entertainment tailored to their interests and needs. Each program targets specific audience segments, aligning with the station's content strategy and genre. Before digital technologies and social media advent, radio program development typically followed several sequential stages: program design, preparation, promotion, implementation, and evaluation. During the design phase, programs were conceptualized according to audience segmentation, and a production team was assembled based on specific content and technical needs. According to Harliantara, a standard production team includes producers, announcers, technical operators, scriptwriters, and music directors (Harliantara, 2024).

In the promotion stage, content was introduced to audiences primarily through audio-based materials such as promotional jingles. These jingles were created by recording the announcer's voice and editing it using audio software to produce an engaging and recognizable program teaser. This practice was common across private, community, and government-owned local public broadcasting institutions (LPPL). As the General Manager of Serang Gawe FM explained:

> *"Before, every broadcaster had to dub or record their voice to create a jingle or program promo. The production team would then edit it into an audio promo format played during preceding programs." (R1)*

This process required the production team to prepare several components: the concept of the audio promo, the selection of the voice talent, appropriate background music, and the alignment of the promo with the program's character. These promos were aired on other shows or shortly before the target program. The head of the student-run TiRTA FM described a similar approach:

> *"The appointed voice talent would record their voice, which would then be combined with a background sound that matches the program's genre to produce a promotional piece." (R2)*

However, the interview data show that the emergence of social media has significantly transformed program promotion practices. Today, promotional strategies extend beyond audio jingles, including visual materials disseminated via digital platforms.

> *"Currently, broadcasters or production teams have additional responsibilities, such as designing promotional flyers that are uploaded to the station's Instagram and Facebook accounts." (R1)*

In addition to flyers, production teams also create short promotional videos for platforms such as Instagram, TikTok, and Facebook Reels. This shift illustrates a broader cultural change in pre-broadcast promotion strategies, which now demand digital literacy, creativity, and familiarity with social media trends from both broadcasters and production staff.

The development of this new promotional culture is contingent on the team's capacity to engage with social media tools. LPPL Serang Gawe FM has addressed this need by forming a dedicated social media team. In contrast, student-run community radio stations rely on volunteer creativity and trend awareness to ensure their promotional content resonates with their digital audiences.

Based on these findings, digital transformation has redefined radio as a participatory communication medium. In the production phase, integrating social media and digital platforms extends the reach of radio content and alters the methods of content design. LPPL Serang Gawe FM and TiRTA FM demonstrate that radio production is no longer confined to audio; it now involves visual content creation, such as flyers, short videos, and interactive social media posts.

This transformation aligns with Jenkins' theory of media convergence, which emphasizes the blending of multiple media formats and the active participation of audiences (Jenkins, 2008). Broadcasters and production teams are thus evolving into multimedia content creators who

must remain responsive to digital trends. This innovation enhances listener engagement by producing more personalized, culturally relevant content, and delivered through platforms regularly used by the target audience, particularly younger generations.

Nevertheless, disparities in institutional capacity persist. LPPL stations, with greater financial and infrastructural resources, are better positioned to establish dedicated teams for digital engagement. In contrast, community radio stations often rely on volunteers operating under limited budgets and resources, which can constrain the scope and consistency of their promotional strategies.

4.2. Cultural Changes in the Program Distribution Aspect

The emergence of social media has had a profound impact on the radio broadcasting industry. Beyond transforming promotional practices, its influence extends to how programs are distributed during live broadcasts. For some radio stations, especially those with limited digital skills among production staff, integrating social media into broadcasting routines has required recruiting dedicated social media teams to support production and outreach efforts.

One notable shift occurs during program broadcasts. In addition to traditional FM transmission, many programs are streamed live through social media platforms such as Instagram Live and TikTok Live. However, these live sessions are typically limited to speech or discussion segments to avoid copyright violations related to broadcasting music on third-party platforms.

> *"We follow social media trends like going live on Instagram during broadcasts because most of our listeners are on social media, especially Instagram. Live IG has become a crucial tool for connecting them more closely." (R1)*

The community radio manager similarly emphasized this:

> *"Our listeners are mostly students. Platforms like Instagram and TikTok are their primary media channels. We have to follow these trends to reach them and maintain their engagement with our station." (R2)*

Field observations revealed that broadcasters often play dual roles during broadcasts, presenting content over the air and interacting with listeners through social media. This requires continuous monitoring of comments and questions submitted via live streams. Proficiency in social media use has thus become an essential skill for broadcasters to maintain effective communication and listener service during real-time engagement.

These findings show that social media now functions as a complementary distribution channel alongside traditional radio frequencies. Platforms like Instagram and TikTok allow stations to broaden reach and facilitate deeper interaction with audiences. In addition to social media, this study also found that digital audio streaming platforms, such as Spotify and similar services, are being used to distribute recorded content, especially podcast formats. This approach is particularly prominent in community radio settings, where short-range frequency permits limit FM broadcasting.

> *"As a community radio station with restricted coverage, we rely on streaming and platforms like Spotify to reach more listeners, especially for podcast-style programs." (R2)*

These developments illustrate how internet-based digital media have contributed to a broader transformation in broadcasting practices. The shift in program distribution methods reflects institutional adaptation and a change in listener behavior. Previously, audiences were limited to auditory experiences through FM signals; today, they can access content through multiple channels, streaming platforms, social media, and podcasts, fostering a closer and more interactive relationship with broadcasters.

The behavioral changes observed among broadcasters and listeners significantly affect the radio industry. Stations are now required to develop new competencies that align with contemporary content delivery trends. Social media engagement and platform-specific formatting have become vital to effective broadcast strategy.

The findings of this study demonstrate that program distribution is no longer constrained by radio frequencies alone. LPPL Serang Gawe FM and TiRTA FM integrate live broadcasting via Instagram or TikTok as a strategic approach, particularly during speech segments, to avoid copyright complications. This multiplatform practice facilitates two-way communication in which audiences can engage in real time by commenting and reacting to live content.

From the perspective of media convergence theory, these developments represent a shift toward multiplatform logic, where content is disseminated through diverse channels and formats. This not only enhances accessibility but also increases opportunities for audience participation and emotional connection.

Nevertheless, the study reveals a disparity between LPPL and community radio stations. LPPL, with its relatively stable infrastructure and human resource capacity, can manage live streaming more consistently. In contrast, community radio stations often face limitations in internet access and production equipment, which can hinder their ability to fully embrace and sustain multiplatform distribution strategies.

4.3. Cultural Changes in the Program Consumption Aspect

Field observations and interview findings indicate that cultural changes in program consumption are reflected in the media through which information and entertainment are accessed. The increasing use of social media and digital audio platforms, both as promotional tools and as complementary channels during broadcasts, has significantly altered how audiences consume radio content.

Today, radio listeners are no longer confined to accessing programs via traditional FM frequencies. Instead, they can engage with content through various digital platforms radio stations use, including social media and streaming services. Interviews with program managers reveal that audience interaction has become more frequent and dynamic through social media, particularly during live broadcasts that incorporate real-time listener participation.

The dual function of social media, both as a promotional channel and a live engagement platform, has introduced new methods for evaluating audience response. Stations now use social media analytics to assess program reach and audience interest, including comment sections and viewer engagement during live sessions. Social media also enables stations to connect with listeners beyond the geographic limits of FM broadcasting, which is particularly beneficial for community radio stations that operate under regulatory constraints, such as a maximum transmission radius of 5 kilometers from the studio. As such, digital platforms help extend access to a broader and more diverse audience base.

These findings suggest that digital transformation has led to a shift in listener behavior. Audiences now consume radio content not only through linear broadcasts but also through interactive and on-demand digital formats. Integrating social media and streaming platforms

enhances the listening experience by offering greater flexibility, allowing audiences to engage directly with broadcasters, select their preferred platforms, and revisit content through podcasts.

Furthermore, digital spaces foster the development of active listener communities. The concept of audience intimacy, once abstract and one-directional, often termed the "theatre of the mind", has evolved into tangible interactions through comments, likes, and other forms of real-time engagement. This marks a fundamental change in the media-audience relationship. However, disparities in institutional capacity continue to influence how effectively these interactions are sustained. Community radio stations, in particular, often face financial and technological constraints that hinder their ability to offer stable on-demand services, such as high-quality podcasts. These limitations affect the accessibility and quality of the listening experience for their audiences.

The findings of this study reinforce the theoretical perspectives on media convergence and digital transformation. For instance, Ala-Fossi argues that radio broadcasting in the digital age requires technological upgrades and enhanced digital competencies among media practitioners (Ala-Fossi, 2013). Similarly, Ismed highlights that the convergence of on-air, off-air, and online broadcasting has fundamentally reshaped the culture of listening (Ismed, 2020). Harlita et al. observe that integrating social and digital media has become a defining trend in the contemporary radio industry (Harlita et al., 2024).

This study also supports Albarran's assertion that content distribution within the modern media economy must be optimized across multiple platforms to address changing audience preferences (Albarran, 2010). The case of LPPL Serang Gawe FM and TiRTA FM illustrates Jenkins' concept of media convergence, where traditional frequency-based broadcasting is no longer sufficient. Instead, radio has become a hybrid medium incorporating digital tools to broaden reach and deepen audience engagement (Jenkins, 2008).

The integration of social media and digital audio platforms has not only expanded the scope of radio listenership but has also redefined the industry's structural and cultural landscape. Radio stations that successfully adapt to this evolving ecosystem stand a better chance of maintaining relevance and competitiveness in an increasingly crowded digital media environment.

5. Conclusion

The advancement of technology, information, and communication has profoundly influenced various aspects of human life, including how people communicate, access information, and consume entertainment. The radio broadcasting industry has experienced substantial transformation, marked by the convergence of traditional frequency-based transmission with digital platforms such as streaming services and social media. This convergence has created a new culture in radio production and listening practices.

In the digital era, radio is no longer merely an audio-based medium; it has evolved into a platform that requires digital literacy and technological adaptability among broadcast practitioners. The industry's current challenge lies in its ability to embrace technological change while maintaining its relevance as a source of information and entertainment. Innovations in radio broadcasting now span on-air, off-air, and online formats, with social media and digital platforms becoming integral to content distribution and audience engagement.

In the Indonesian context, this transformation is evident in the growing use of digital platforms, such as audio streaming services and social media, as tools for expanding listener

outreach and interaction. These changes underscore the industry's shift toward a more flexible and participatory communication model.

This study contributes to the broader discourse on media convergence and economics by highlighting the cultural and structural shifts in the radio sector. It also emphasizes the importance of institutional adaptation, particularly in terms of organizational work culture and content production strategies.

From a practical perspective, the findings suggest that radio managers must reformat their content to align with digital consumption patterns. Programs should be repackaged into formats such as podcasts, cloud-based rebroadcasts, and short-form audio-visual content optimized for social media sharing. This approach extends audience reach and enhances radio's relevance in contemporary digital environments.

Furthermore, building human resource capacity is essential. Competencies in areas such as audio-visual editing, social media management, and audience data analysis are increasingly critical. Radio institutions must invest in continuous training and capacity development to remain competitive and sustainable, enabling them to navigate the challenges of rapid technological evolution.

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