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Rediscovering Relevance: The Key Role of Websites in Maintaining Radio Station Popularity

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Abstract: In the age of algorithmic hegemony, traditional radio must contend with competition from music streaming services and independent podcasts. To survive and remain relevant, radio must conduct digital transformation by surfing on the wave of the Internet, and websites serve as the “anchor.” This study examines the extent to which websites promote and sustain radio stations. It focuses on three metropolitan stations in Indonesia: Sonora FM Jakarta, PRFM Bandung, and Suara Surabaya. Using a qualitative case study approach, data were collected with in-depth interviews with station managers, digital ethnography in a professional forum (FDR Indonesia), and content analysis of the stations’ digital properties. The study found that the website is not merely an option but a required “digital face” that enables a supportive symbiosis across platforms. By adding streaming radio, news archives, and podcasts on demand, stations turn passive audience members into active interactors. In conclusion, a radio station can best maintain its public and brand image by providing nonlinear material and hypermedia experience through a robust website

Keyword: Radio Convergence, Digital Transformation, Website Management, Podcasting, And Hypermedia Interaction

INTRODUCTION

The rapid growth of Internet radio has revolutionized Indonesian broadcasting. As digital technologies ease access to the country's scarce frequency bands, the Indonesian public's media consumption habits are changing dramatically. Old media is being digitally enhanced or replaced (Damayanti et al., 2025). In the digital media world, digital-first companies outperform their older counterparts, and radio stations in smaller areas must adopt a digital-first approach, including the proper use of digital marketing tools, according to Ijomah et al. (2024).

While social media offers maximum exposure, the website is arguably the most strategic tool for reinventing radio, delivering high visibility and enabling complex podcasts on-demand and shared interactively with listeners (Harini et al., 2022; Nofiard, 2022). In Indonesia, the government allocates approximately 1,500 FM channels, even though communication technology (ICT) based on the Internet is increasing rapidly. Reinvention should pass through the website, as it means for private radio stations to adapt their offerings

and deliver social media, such as Instagram, TikTok, and YouTube, into one digital universe (Harizi & Trebicka, 2023).

We anticipate that Indonesia's Internet penetration will reach 77.02% by 2025, fostering a vast digital economy for online business activities. In developed countries, such as Germany, the use of mainstream pop radio has declined (Schramm and Mayer, 2024). In Indonesia, however, the number of radio listeners has grown by 21% since 2017, and their daily reach in major cities exceeds 22,000 people (Dewantoro and Hiru, 2024; Abdurrahman et al., 2025). Radio appears to be a viable medium, as long as it can connect conventional broadcasting to the accessibility afforded by websites (Faisal and Ekawanto, 2022; Pandjaitan, 2024).

However, the future of radio is under serious debate, as Nielsen Consumer Media View (2023) states that while 96% of Indonesians watch TV and 78% use the Internet, only 34% listen to the radio. To stay afloat, radio should change from being purely an audio medium into a visual-interactive medium, and this research employs a qualitative case study method to investigate how three radio stations, Sonora Radio Jakarta, PRFM Bandung, and Suara Radio Surabaya, use their websites to address media convergence, as they call it, or the widespread integration of digital media into communication networks. This research will investigate how far websites have changed radio from being a one-way to a two-way, participatory medium.

Literature Review

Mediamorphosis and the Evolution of Radio

Fidler's (1997) concept of mediamorphosis plays an important role in understanding how traditional media adapt to a changing environment. "New technology may not destroy old technology, but instead trains it to learn again," he states. "Mediamorphosis is not a fancy way of saying 'old media is dead,' but rather the next stage of life. When a new form of human communication is incorporated into the communication environment, old forms are not discarded. Old forms acquire new traits, reproduce new adaptations, and continue to evolve. However, butterflies were not at the end of the caterpillar. (Strauss et al., 2025). Radio, as a strictly analog frequency platform for information, is an example of metamorphosis in action. By developing new traits, that is, interactivity and visual representation in the form of websites, it adds new limbs and lengthens its lifespan. (Karadimitriou and Papatthanassopoulos, 2024)

Media Convergence and Hybridity

However, media convergence is more than just a technical phenomenon; it has a cultural dimension in which consumers are called upon to locate new information and make connections among materials that are dispersed across various locations in media (Zhang & Xu, 2024). In radio, this convergence is described as "hybrid radio," in which the dependability of DAB/FM can be augmented by the virtually limitless metadata and interactivity that the Internet provides. Through this hybridity, radio stations have transcended the "linear" experience that once required listeners to attend to radio according to the broadcast schedule. "Your radio has grown up. (Laor, 2022) Hybrid radio rids us of the straightjacket of the linear and frees us 'to consume radio content asynchronously, to subscribe to programs on CD, or to download radio news from BBC Podcasts.'"

The Role of Digital Marketing in Brand Authority

When everything is "invisible," visibility is the new currency. This website is the primary search engine optimization (SEO) vehicle for radio stations. Brand authority is now based on digital remnants, not just "audio jingles" or host popularity. Great web content enhances a station's "domain authority," making it the premiere place to go when someone searches for local news or music styles. (Schultheiß & Lewandowski, 2020) This creates a "loop" of trust. The more valuable the content users find on the web, the more they trust the station.

METHOD

Theoretical Framework: Digital Radio Evolution

Radio technology has undergone a paradigm shift since the emergence of Marconi's wireless telegraph and wireless streaming. Analog radio technology was, by default, a major system for promoting community cohesion and the dissemination of information in the 20th century. (King, 2017) However, the 21st century has considerably changed the conditions of the radio world with digital audio broadcasting (DAB) and Internet sites that serve quality as the new normal for sound technology. A radio today is no longer an audio technology but a hybrid connected with websites and social media (Febriana et al., 2021) The quality of a radio station's website is a good predictor of listeners' satisfaction with the radio station's web site acceptance of its information systems and electronic service quality (Rahman & Hossain, 2022).

Research Design and Case Selection

This case study-based qualitative research study focuses on the use of websites in the Indonesian radio industry. The research focuses on three metropolitan radio stations with different market characteristics: Sonora FM Jakarta (capital city perspective), PRFM Bandung (community news perspective), and Suara Surabaya (interactive citizen journalism perspective). They were selected for their brand authority and adaptability in channel use.

Data Collection and Informants

Data were gathered through a multi-method approach. In-depth Interviews: Primary data were derived from key station managers who comprise the Indonesian Radio Discussion Forum (FDR), as in Ref. One is called Sadiq Apriadi (Radio Sonora Jakarta), Basith Patria (PRFM Bandung), and Very Firmansyah (Suara Surabaya). Digital Ethnography: The researchers conducted persistent observations of professional discourses in the FDR WhatsApp group, where managers constantly discussed issues of radio technology and regulations. Content Analysis: Digital ethnography, which is the study of online cultures and communities, was undertaken on the three stations' websites to determine whether any of the features we had already identified were present (e.g., livestreams, podcast archives, social media platforms, etc.). Choosing the Indonesian Radio Discussion Forum (FDR) as a site for digital ethnography was probably the most significant method in which the depth of our examination of radio stations in Indonesia appeared.

FDR Indonesia is not just a social group; it is the most important think tank of the Indonesian radio industry, a 'living laboratory' of how the radio industry thinks and responds to disruptions such as COVID-19, TikTok, and IP." Hundreds of station owners, program directors, and broadcast engineers from across the nation form our discourses there." By following these professionals over several months, the researchers were able to capture "tacit knowledge," the informal fears and maneuvers of industry leaders that are rarely put into formal reports. Gaining that "insider perspective" allows the study to ground its conclusions about the role of websites in the operational grasp of Indonesian broadcasters. The data gathered from key figures such as Sadiq Apriadi, Basith Patria, and Very Firmansyah constitute a triangulation of three of the most important radio markets in Indonesia: the political center (Jakarta), the creative center (Bandung), and the community news center (Surabaya).

Data Analysis and Validity

The data were analyzed in a systematic case study manner: data reduction, data display, and conclusion drawing/verification. To address the validity of the research, the method used was triangulation of interviews, field observations, and document research. Technology was used, including the implementation of smartphones and PC-based streaming software to view and record the output of sampled stations online for a month.

RESULTS AND DISCUSSION

The Strategic Role of Websites in Radio Identity

The findings indicate that a station's website has transitioned from an optional component to a strategic necessity. In the merged medium, the site is the principal place where the radio station reclaims itself. Fleissig and other station leaders described the site's three necessary roles as essentials of contemporary radio:

"There are five crucial things for a website," says Sonora FM's Sadiq Apriadi. "A website is a radio suitcase. It is how we appear to our listeners." In a content-overloaded environment, where listeners' attention can easily wander, a strong presentation is essential. For Sonora FM, everything must be aligned. Sadiq describes the need for every element, from the logo to the color palette to the interface layout, to "line up with our on-air personality." This is a strategic exercise, not an aesthetic exercise. Sonora FM is located in a legacy space in high-tech Jakarta and must now compete with its own kind, who have no past or daily practice of art through a modern lens.

One of the main issues with "traditional" radio is its "ephemeral" nature; once a program ends, it disappears. (Mathe & Motsaathebe, 2025). Basith Patria of PRFM Bandung believes that a carefully managed website solves this core weakness. Tying in podcasts and digital articles allows stations to turn live broadcasts into permanent searchable records, letting the radio listeners change from passive consumers tethered to a schedule into active information seekers consuming what they want on their own time. And if that 'content longevity' is good for a program, it is also good for bold SEO (search engine optimization, which is the practice of optimizing web content to improve its visibility in search engine results); a station can attract a wider audience.

"Community" implies news delivery and is not simply a place for imparting information. Very Firmansyah from Suara Surabaya explains that the website allows for more sophisticated interactions that are not possible on terrestrial radio alone. "Real-time polls, an integrated song request feature, and an easy messaging portal create a kind of 'virtual town square.' This level of interactivity strengthens the social bond between the station and its audience, especially for Suara Surabaya, for whom citizen journalism is vital," he says. "A platform for listeners to contribute data and feedback makes them feel part of the station and, in a long-term way, makes them proclaimers/prosumers."

1. Case Analysis: Distinctive Digital Strategies

a. Sonora FM Jakarta: The Corporate Branding Approach

As part of an extensive media group owned by Kompas Gramedia Group, Sonora FM Jakarta's website is a pure-play for institutional brand authority purposes in the ultra-saturated market of Jakarta. Its website serves as a visual testament to confirm its authenticity in the airwave industry. Most of the "digital" content is national news synergistically packed into a lifestyle format. From forensic analyses, Sonora seems to opt for a "cross-platform synergy" strategy, where on-air talk shows are transcribed almost immediately into web articles to allow an "SEO" early mover advantage versus digital-only news portals, in a sense elevating itself from an airwave's asset to a capital city icon brand.

b. PRFM Bandung: The Citizen Journalism and Web-News Hub

PRFM Bandung: Website as Real-Time News Archive Bandung has a strong listener culture. PRFM's website is a caching mechanism for a "high volume" of user-generated content (UGC). When you inform the station by phone or through Facebook about a traffic accident or a public service issue, the web editorial team will "plug" this into the website as a verified news post. You get a "double impact" by hearing it on the radio and

reading it on the website. PRFM is a “digital newspaper with a voice” that is woven into the daily life of the Bandung community.

c. Suara Surabaya: The Interactive Community and Data Hub

Suara Surabaya (SS) is perhaps the most extreme of all the hyperinteractive stations. For SS, the website is a “social monitoring tool.” The interface between their official site and their social-media brand, “E100,” results in an incredible data stream, in which the website acts as a verification center to offer a refined, yet bordering on raw, reading of listener reports in real time. Suara Surabaya’s website is a public service portal that covers everything from lost-and-found to live traffic maps. The website serves as the brain, while radio frequency acts as the megaphone for one of Indonesia’s strongest community stations.

2. Comparative Analysis of Digital Features and User Experience

To further understand how these stations undergo a digital “metamorphosis,” we compared their websites in terms of the features that highlight their digital audiences (Table 1).

Table 1. Feature Comparison of Sonora FM, PRFM, and Suara Surabaya Websites

Feature	Sonora FM Jakarta	PRFM Bandung	Suara Surabaya
Primary Content Pillar	National News & Lifestyle	Local News & Public Service	Traffic Reports & Citizen Voice
User-Generated Content	Limited (Editorial Driven)	Moderate (Social Media Sync)	High (Integrated Data Feed)
Streaming Interface	Embedded Web Player	News-Portal Style	Dedicated Interactive Player
Podcast Categorization	Thematic (Career, Health)	Chronological News	Subject-Based (Community)
Social Media Bridge	Instagram & Twitter	X (Twitter) & Facebook	E100 Facebook & WhatsApp
Monetization Model	Corporate Ads & Synergy	Programmatic Ads & Local	Service-Based & Local Ads

Source: Processed Data (2025)

The data in Table 1 identifies three models of the evolution of digital radio in Indonesia. Sonora FM Jakarta is in the “Professional-Corporate” model, in which the website acts as a polished expression of a larger group. The goal is editorially controlled content with a quality brand image.

At the other end of the spectrum is PRFM Bandung. The design of PRFM's website resembles that of a digital newspaper more than a radio station site, a necessary approach to meet the demands of the Bandung market, where listeners often look for textual confirmation of the traffic reports they have heard on air.

Finally, Suara Surabaya exemplifies the “interactive-community” archetype. Its homepage is similar to a “data processing center.” The level of user-generated content is enormous; the audience does not view Suara Surabaya as a broadcast station but as a public service; engagement is high due to years of involvement with “digital trust” through two-way communication.

Synergy of Media Platforms: The Hybrid Model of Modern Broadcasting

Our key finding is a strikingly nuanced interplay between analog and digital platforms, an interplay we term the hybrid media model (Figure 1), as radio escapes its legacy as a linear “audio-only” medium and becomes more multi-faceted and hybrid. Far from being separate outlets, “on-air” and “online” sources represent a flow that finds the public, no matter where they are or what devices they use

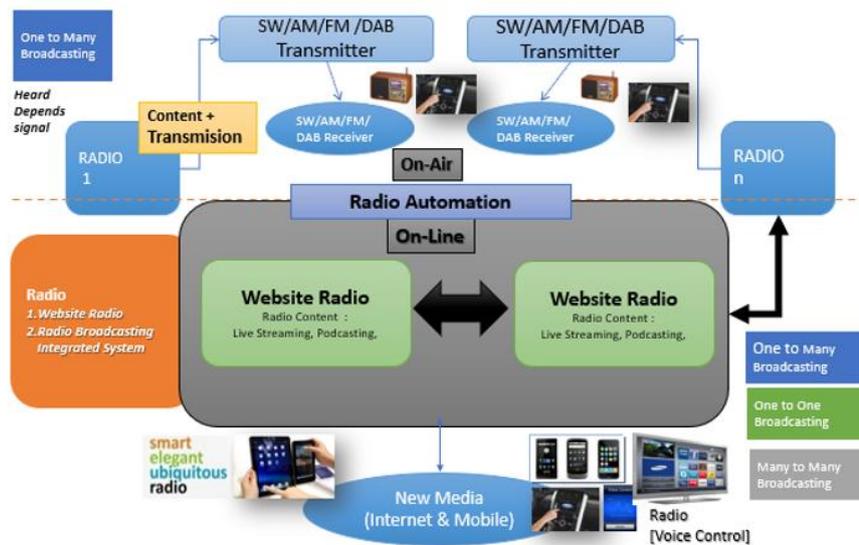


Figure 1. Synergy of On-Air, Analog, Digital, and Online Radio Broadcasts
Source: Researcher Interpretation

As shown in Figure 1, “The key enablers of this revolution are Internet Protocol (IP) broadcasting and the evolution of cloud technology. Observations drawn from a survey of three sample stations indicate that they have radically changed journalism, production workflows, and practices. During pre-digital times, content was created for distinct silos. The new tools and systems permit radio producers at Sonora, PRFM and Suara Surabaya to distribute one piece of content - sometimes a breaking news flash, sometimes a musical performance to many platforms simultaneously ‘simulcasting’,” Hardnews Media observes. “This ‘create once, publish everywhere’ strategy ensures maximum use of finite resources and at the same time guarantees the radio station to be on the leading edge of a fast-moving digital news cycle.”

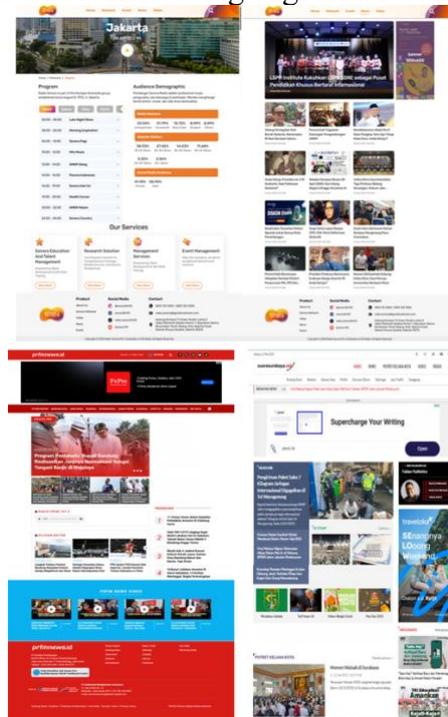


Figure 2. Sonora Radio Jakarta, PRFM Bandung and Suara Surabaya website
Source: <https://www.sonora.co.id/network/19/jakarta>; <https://prfmnews.pikiran-rakyat.com/>;
<https://www.suarasurabaya.net/>

As shown in Figure 2, the websites of these three stations do not exist in isolation but are at the heart of their entire digital ecosystem, often called a “knowledge hub.” Social media platforms such as Instagram or X (Twitter) are “front-line” engagement tools to get you interested, and then the “deep content” is on the website high-definition full live streams, complete podcast libraries, and all detailed news articles. For Suara Surabaya, the website is a database in which “raw reports coming from the frequency” are verified, archived, and supplemented with pictures, giving a depth of coverage that terrestrial broadcasts cannot.

This digital migration is not mere survival but is, in fact, a true “media metamorphosis,” as conceived by Roger Fidler, concerning the evolution of communication media. “Analog radio,” our research shows, is not dead but is evolving by selecting these new traits in the hypermedia environment. By embracing hypertext, visual data, and the as-yet-underdeveloped potential of nonlinear audio, radio is undergoing an evolutionary “rebirth” (Rehman et al., 2021). This hybrid evolutionary approach allows traditional broadcasters to retain their strengths, such as human connection and local presence, in the face of the worldwide rapid-fire of algorithmic content. (Akiba et al., 2025)

1. Theoretical Discussion: Decoding the Digital Archetypes

The divergence in strategy between Sonora FM, PRFM, and Suara Surabaya, displayed in Table 1, illustrates the “sociology of media convergence.” Although everyone has a website, the audience’s “habitus” determines how they use it.

Sonora FM’s emphasis on branding and visual identity strengthens the core assumption of the “Brand Legitimacy” thesis in the digital world. Sonora projects an image of “Established Trust” through its website in a metropolis like Jakarta, where multinational streaming services such as Spotify and Apple Music are at their peak. The website is no longer a secondary staging ground but a defensive wall where the legacy of the station is safe from incursions (Bhatia et al., 2025). By bundling their podcasts thematically with career and health, among others, Sonora is “re-packaging” the radio host as a digital influencer, removing the host’s authority from the FM frequency. (Bhatia et al., 2025)

PRFM’s transformation into a news-portal-style site is a manifestation of “Democratization of Information.” In Bandung, radio stations have become community watchtowers. Their texts are a reaction to “social media fatigue,” where readers look for the validation of news within the smog of X (Twitter). PRFM’s site slips into the role of a “clearing house” for rumors. Their metamorphosis makes it clear that when radio brings the internet’s speed to bear on journalism and maintains journalistic integrity in the process, a “hybrid journalism” emerges that is formidable. (Brannon & Roy, 2024)

Suara Surabaya is consistently at the apex of “participatory media.” Their website serves as a repository of traffic and lost-and-found data, indicating the concept of “media as a public utility.” A website is no longer merely a place to promote; it is also important for the survival of its citizens. The low amount of “user-generated content” seems to indicate that Suara Surabaya has successfully evolved from a “one-to-many” broadcast model to a “many-to-many” networking model. This is the highest form of media metamorphosis and is becoming an infrastructure for the city. (Yujie et al., 2022)

Technical and Legal Navigations: Ensuring Stability and Compliance

Running a successful digital radio station involves ensuring that the technical work is improved in a way that benefits everyone, while also staying within legal limits. (Bente et al., 2024). These results suggest that migration success largely depends on the management of these two domains.

The demands of Internet broadcasting are technical; for example, streaming rates must be settled with an eye to bandwidth and downloading rates, and high-definition audio is

unaffordable. The return of the sampled stations of Sonora, PRFM, and Suara Surabaya relies on streaming by AAC +, Advanced Audio Coding, an encryption standard of variable rates running from 24 to 64 bits. AAC + is preferred because it improves sound quality at lower bitrates than MP3, and listeners in fluctuating bandwidth areas can at least listen to HD radio. “Technical broadcast traps, glitches and interruptions in the transmission process can destroy the stream-loyalty of the audience” (Yang et al., 2023)

Legally, Internet radio in Indonesia operates within a multi-dimensional regulatory framework. This study identifies two primary legal anchors: Law No. 36/1999 on Telecommunications and Law No. 11/2008 on Electronic Information and Transactions (UU ITE), which have been relevant for the following reasons:

- a. Copyrighting music and other digital content are essential, even in the era of podcast episodes. On-demand libraries must be cleared for royalty access and must conform to all applicable ownership rights to avoid fines and lawsuits.
 - b. As radio has become more interactive (collecting listener data via websites), how stations deal with data privacy has become an institutional question.
- 2) •Under UU ITE, digital news products on radio websites are subject to the same ethical/legal standards that have defined the press and require newspapers to be broadly held to meet high journalistic standards.

This study illustrates a link between legal compliance, technical stability, and audience perception. Stations that comply with these legal standards and maintain high-quality information systems (Rahman & Hossain, 2022) tend to enjoy greater trust from their audiences. By ensuring that their websites are secure, legal, and technically stable, Sonora, PRFM, and Suara Surabaya position themselves as trusted voices in the disjointed and untrustworthy nature of the digital information landscape.

Challenges and Future Prospects: Radio in the Algorithmic Hegemony

Despite the challenges of the digital age and the threat of algorithmically curated content, stations such as Sonora, PRFM, and Suara Surabaya continue to thrive. In traditional radio broadcasting, editors or DJs functioned as human “gatekeepers.” As we become increasingly reliant on services such as Spotify and YouTube to determine our preferences and curate our tastes through algorithms, Indonesian radio stations must use their websites to reclaim the role of “cultural tastemakers.” (Idiz & Poell, 2025)

The study shows how ‘while the algorithms are global, the radio is local.’ The websites of PRFM and Suara Surabaya offer hyper-local information, such as gender traffic and local community issues, that global AI will not be able to figure out in real time. “The strategy of localization, we found, is how to stay relevant.” By procuring local data and publishing it on digital platforms, radio stations remain the best source of immediate information. (Erokhin & Komendantova, 2024).

The next step for the sampled stations is to implement AI-driven personalization on their sites, “smart radio” functionality where the website recommends specific segments of podcasts or news articles based on what the listener has listened to in the past. As FDR Indonesia group discussion has noted, it’s only a matter of time before we head towards the “Data-Driven Radio.” Stations that can successfully combine the accessibility of a radio personality with the power of personalization will win in the next ten years.

Amid deepfakes and misinformation, the radio station’s website is a “Validation Hub.” We discovered that audiences rely on brands such as Sonora and Suara Surabaya to validate information they consume on social media. The “branding authority” we examined in first Section is not visual branding but journalistic trust. The website is a digital certificate and a reaffirmation of the station’s role as a public service provider.

Managerial Implications: A Blueprint for Radio Survival

The findings of this study provide a roadmap for radio station managers, particularly those in smaller areas, as they grapple with the transition to the digital age. Sonora, PRFM, and Suara Surabaya's success is due to their mindset, not their budgets.

Basically, managers have to make the leap from institutional broadcasters to multi-platform content creators. This research implies that radio "content" needs to be designed for "repurposability." The killer interview you recently aired on the morning show cannot just be a soundbite; it must also serve as a podcast segment, short web article, and short video for social media. "Mediamorphosis" ensures that the station's message is heard wherever the audience is listening. (Røsok-Dahl & Kristine Olsen, 2025)

Technical stability is key to digital loyalty. From the study, managers must invest in reliable streaming servers and good encoders. As discussed in the technical section, both AAC + and bandwidth optimization are business and technical choices. An insecure website and buffering stream will destroy the brand authority that has been accrued over decades.

The B2 all-important primary competitive advantage of radio over global streaming goliaths is its connection to the local community. Get more from your website, collecting local data, manager! If you become the "go-to" for local traffic, weather, and community information, you create a dependency that the algorithms cannot break. Note how Suara Surabaya mixes all listener data into a public service portal. This is a model of how localism can be digitally scaled. (Feng et al., 2024).

Finally, managers should be trained in the laws relating to the Internet. Compliance with UU ITE and copyright laws is necessary to avoid legal liability that might shut down the station. Establishing a clear digital code of ethics, in the same way that newspaper managers have a code of ethics, is essential for maintaining the status of "Trusted Voice" in this post-truth digital world. (Rahmadian et al., 2023)

Limitations and Suggestions for Future Research

Although this study has provided a thorough outline of the role of websites in radio sustainability, it is important to address another limitation. It draws on case studies from three major metropolitan stations with established brand authorities and considerable resources devoted to a website with a digital span. These projects cannot be generalized to small community radio stations in more rural areas with less internet infrastructure. Further research should analyze how "micro-radio" stations in areas of remote interest adapt low-bandwidth digital tools for local relevance.

Just as media metamorphosis is moving toward AI and machine learning, future studies should follow suit. As we move into an era in which radio websites are populated with AI-generated content infused with automatic voice-to-text translation of news articles produced by reporters and AI-generated music playlists from music repositories throughout the radio, we have not only touched the hem of media metamorphosis, but there is much of it still to be studied! Exploring how the radio station's "human touch" accompanies the computer should be a formidable challenge for communication scholars in the coming decade. (Li et al., 2024).

CONCLUSION

The research found that Indonesia's digital radio transformation is not simply a form of modernization or a way to disguise radio's decline, but rather a fundamental alteration of radio as a medium of convergence. Major metropolitan stations, such as Sonora FM Jakarta, PRFM Bandung, and Suara Surabaya, regard a website as the key "anchor" where all the digital dust [from radio] settles" in the disordered digital sea. The site acts, among other things, as a permanent home for temporary content (the podcast), a brand visual reminder, and a participatory bridge for audience interactivity in real-time.

The results indicate that the effectiveness of a "Rediscovery of Relevance" hinges on how the station manages the interplay between coverage transmitters and hypermedia platforms. A commitment to RF, that is, good bandwidth utilization, with the correct incorporation of the legal strictures of UU ITE and telecommunications law will go a long way in creating a trustworthy digital ecosystem. This research suggests that the future of radio is a nonlinear hybrid of audio, images, text updates, and interactive data.

For radio practitioners, investment in website quality and asynchronous content (on-demand podcasts) is no longer optional but a strategic necessity. For the politician, this argues for a regulatory framework within which convergence media can exist while being equally scrupulous with research and digital copyright. Radio remains a pre-eminent social power as long as it embraces the radicality of the Internet to make itself audible, visible, and interactive in a world of algorithmic tyranny.

In the end, as far as this flight to return to the radio's heart is concerned, this move to the web is not a new kind of rejection but a requiem for the radio's soul, a tribute to Stewart Brand's vision of the web as a "visible and interactive" server. The web is nothing more nor less than that, and radio is truest to its calling as the most humanistic of media when it goes beyond FM or AM and becomes a permanent part of our lives, a visiting friend to all frequencies.

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