

Prambors Radio's Communication Strategy for Sustaining Relevance in the Digital Era

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ABSTRACT

This study aims to examine the communication strategies implemented by Radio Prambors to maintain its existence amidst the flow of media digitalization. A qualitative case study approach was used, supported by media convergence theory. This study describes how Radio Prambors adopts new media to expand its audience reach, while meeting the needs and motivations of listeners. The study results show that Radio Prambors implements various communication strategies such as social media integration, diversification of broadcast content, two-way interaction with listeners, and optimization of digital platforms to strengthen audience engagement. This study confirms that the success of radio in the digital era is highly dependent on the ability to adapt through technological innovation, responsive broadcast management, and a participatory approach to the audience.

Keywords: Communication Strategy, Prambors Radio, Media Convergence, Existence.

I. Introduction

The current media landscape is fundamentally transforming due to the rapid development of digital technology. The digital era has given birth to various new media platforms, from social media, music, and video streaming services, to podcasts, which offer diverse content and easy access for audiences. Today, we live in a world that almost always involves technology in every aspect. Initially, technology was intended to simplify human life, but now humans are highly dependent on technology. This has given rise to what we call a virtual society or cyber society. A society where the reality of life primarily takes place in cyberspace. In this virtual life, many things differ from the reality of the real world, because cyberspace has special characteristics that differ from the real world (Agustini, 2021). This shift in media consumer behavior presents a significant challenge for conventional media, including FM radio. FM radio, once the prima donna of entertainment and information, now must struggle to maintain its existence amidst the onslaught of digital media that offers interactivity, personalization, and unlimited access. This phenomenon aligns with the concept of Media Convergence, coined by Henry Jenkins (2006), which explains how various media interact and integrate into a single platform or user experience. FM radio no longer stands alone; it must adapt and utilize digital platforms to reach a wider audience and maintain relevance. Before the COVID-19 pandemic, there were an estimated 1,000 to 1,200 FM radio stations in Indonesia, encompassing national, regional, and private networks. During and after the pandemic, some FM radio stations began to shift to digital platforms and

streaming services, although the number of physical FM radio stations remained relatively stable with minor changes due to business model adaptations and media consumption patterns. According to official data from the Ministry of Communication and Information Technology/Komdigi, in 2022, the number of FM radio transmitters in Indonesia reached approximately 1,640 units across various provinces. However, official data comparing the number of FM radio stations before and after the COVID-19 pandemic is not yet fully available in existing sources. Nevertheless, the figure of 1,640 FM radio transmitters can be used to reference the current conditions after the pandemic.

Prambors, this radio station is very popular among the young generation of Indonesia. The Nielsen Audio Music Today survey placed Prambors as the radio station most listened to by listeners aged 13 to 35 years, including junior high school students, high school students, college students, and young adults. Nationally, Prambors recorded around 1.2 million listeners every month in May 2023. In addition, the Prambors podcast channel attracted 162,498 listeners, while the pramborsfm.com website received more than 2 million page views per month with more than 1 million active users. Prambors' presence on digital platforms is also powerful, with a large number of social media followers, such as more than 529 thousand followers on Instagram @prambors, around 2.2 million followers on Twitter/X, 201 thousand on Facebook, and 192 thousand subscribers on YouTube. Prambors Radio is part of PT Masima Radio Network, under the auspices of PT Jaringan Delta Female Indonesia (JDFI). Prambors was officially established as a legal entity 1971 under PT Radio Prambors Broadcasting Service. In the 1980s, the name was simplified to PT Radio Prambors. Prambors' heyday lasted from 1971 to 1978, when the station dominated the radio market without many competitors. During this period, Prambors was also very productive by launching various works such as compilation cassettes and holding off-air events, including the Youth Song Writing Competition (LCLR), which received a positive response from the public.

Prambors started its broadcast on 102.3 FM, which later shifted to 102.2 FM on August 1, 2004. Since then, Prambors has reached the peak of its popularity by expanding its broadcast coverage to several major cities in Indonesia, such as Bandung, Semarang, Solo, Yogyakarta, Surabaya, Medan, and Makassar. After years of operation, Prambors introduced an iconic symbol, a curly-haired face with a vignette known as "Si Kribo." Together with the Wadyabala team (the nickname for the Prambors crew), this station presents programs specifically designed for young audiences. Some featured programs regularly broadcast on Prambors include First Flight with Captain Eda, Hit The Hits with Hanny, Get Along with Bella, and Night Move with Beryl. Radio Prambors, as one of the FM radio stations operating for a long time in Indonesia, is interesting to be used as an object of research. With its experience in facing various transformations in the media world, how Radio Prambors designs and implements communication strategies to maintain its existence amidst the tight competition in the digital era is the focus of an interesting research question. A deep understanding of the communication strategies implemented by Prambors can provide valuable perspectives for the entire FM radio industry in facing challenges in the digital era.

The comparison between the traditional radio and digital eras shows a significant shift in how this medium operates and interacts with its listeners. In the era of conventional radio, broadcasts were channeled through analog frequency waves with limited geographical reach, where listeners received content passively without much opportunity to interact. Radio served as the primary source of entertainment and information, with programs broadcast linearly and fixed broadcast schedules. Digital radio allows listeners to participate directly through applications, access various stations worldwide, and enjoy additional services such as text and images. In addition, internet-based streaming radio allows broadcasts to be listened to anytime and anywhere without regional restrictions, while opening up opportunities for integration with other digital platforms such as YouTube, Instagram, and social media. Changes in media consumption habits are also very pronounced, especially among the younger generation, who prefer short-duration content and on-demand access through digital platforms. This new media requires radio to innovate and adapt to digital technology to remain relevant. Now, radio not only functions as the primary source of entertainment, but must also be able to meet the educational and interactive needs of the audience by presenting more creative and child-friendly content. The world of radio broadcasting has undergone a significant transformation due to media

convergence, which combines different types of media and technologies to provide a more dynamic and interactive listener experience. In today's digital age, radio has evolved into a multimedia platform that leverages the internet, phone apps, and social media. Radio has undergone significant technical and structural transformations and digitalization to maintain and expand its audience. This process is known as media convergence (Turner, 2023).

The leading theory used in this study is the Media Convergence Theory. Media convergence integrates traditional media with digital media regarding technical, content, and management aspects (Maulana, 2022). The media convergence theory explains that media that can effectively combine digital and analog platforms will have a greater chance of surviving in the digital era (Ikhwan, 2022). Radio, previously only frequency-based, is now expanding its reach through live streaming, podcasts, social media, and mobile applications that allow two-way interaction between broadcasters and listeners (Aprilia et al., 2024). The most well-known initiator of the media convergence concept is Henry Jenkins. In 2006, Jenkins defined media convergence as the flow of content across various media platforms, cooperation between media industries, and migration from one form to another due to the emergence of digital technology and new media. Jenkins emphasized that media convergence is not just about technology, but also changes in culture and the interrelated media industry. In general, media convergence combines various types of mass media with developing digital technology, so various forms of media, such as newspapers, magazines, radio, and television, can be combined into one platform. This convergence emerged along with the transition of technology from analog to digital, and was driven by the integration of three main elements known as 3C, namely computing, communication, and content. According to Henry Jenkins, media convergence is a process in which content flows across multiple media platforms, cooperation between media industries occurs, and media migration from one form to another allows people to access information on multiple platforms. Meanwhile, Catur Nugroho, in his book *Cyber Society* (2020), states that media convergence is the integration of media through digitalization carried out by the media industry to produce and publish various content through technological tools and infrastructure for diverse audiences.

Several previous relevant studies, such as "Radio Convergence in Maintaining Existence in the Digital Era and Covid-19" by Khasna' Lathifah and Ismandianto in 2021. This study found that the audience uses social media to search for information or entertainment, so there is no significant segmentation of listeners or viewers. RRI Pekanbaru is trying to stay alive in the digital era by following technological developments, especially during the COVID-19 pandemic. This convergence makes them more interactive and able to respond directly to the messages conveyed (Lathifah & Ismandianto, 2021). There is also a study by Nadya Anandari. Twin Agus Pramonojati entitled "Case Study of Radio Artha 103.7 FM Bengkulu's Communication Strategy in Maintaining Existence in the Digital Era." This study discusses how Radio Artha 103.7 FM uses a communication strategy by adding communication media such as websites, streaming radio, and social media in addition to conventional broadcasts to maintain its existence in the digital era. This strategy has succeeded in increasing the number of listeners and advertisers. The primary focus is the selection of communication media and the preparation of programs that raise local themes (Nadya & Agus, 2022)

This study aims to analyze the communication strategy implemented by Radio Prambors to maintain its existence in the digital age. Specifically, this study focuses on the description of the communication strategy implemented by Radio Prambors in facing the digital age, namely by analyzing how Radio Prambors utilizes digital platforms as part of its communication efforts, in this case the researcher examines how Radio Prambors involves audience participation and evaluates the challenges and opportunities faced by Radio Prambors in maintaining its existence in the digital age. This study uses the context of mass communication because it investigates how a traditional mass media, such as Radio Prambors, adapts and designs communication tactics to survive amidst the dominance of digital media platforms that also function in the capacity of mass communication. This study analyzes Radio Prambors' use of strategic communication to create an image, maintain listener loyalty, and reach new audiences in an increasingly diverse era of mass media choices. This study applies an interpretive paradigm. This approach focuses on a deep understanding of the meaning and interpretation created by social individuals in a particular context. For this study, the

interpretive paradigm will be used to analyze how Radio Prambors responds to transformation in the digital age through its communication strategy. The primary method used in data collection and analysis is a qualitative approach with a case study on Radio Prambors. According to Effendy (2005), a Communication strategy combines communication planning and communication management to achieve the goals. This strategy must show how it operates practically, with an approach that can change according to the situation and conditions. In general, a Communication Strategy is an approach that is systematically designed to convey messages effectively to a particular audience. The main goal is to ensure that information can be received, understood, and has the expected impact. This strategy includes determining communication goals, selecting the right media, timing, and packaging messages to suit the characteristics of the recipient.

Radio is a mass communication medium that functions to convey messages in the form of information, entertainment, and education to the broader community through electromagnetic waves. This media works by transmitting sound waves from a transmitter station, which various radio receivers in homes, vehicles, or public places can then receive. Radio is an audio medium that can only be heard, so it relies on the power of sound, music, and audio effects to build the listener's imagination and create a personal and intimate experience. According to Sunarjo (1995), Radio is the entire system of sound waves transmitted from a radio station and can be received by various receivers. Radio is an electronic device and a broadcasting institution that compiles planned and continuous broadcast programs. Radio is important in spreading news, music, entertainment, and educational programs that can influence public opinion and behavior. Existence in general can be understood as the condition or state of existence of something real and can be felt in this world. This term not only refers to mere physical existence, but also includes awareness of that existence and the process of becoming or playing a role in life. Existence means that something exists and actively interacts, develops, and gives meaning in a specific time and space context. According to Sartre (1943), Existence is a basic human condition that marks a conscious existence and is free to determine the meaning of one's life, in contrast to essence, which is the essence or core of something. Existence can be interpreted as a condition or state in which something is truly present and has a real existence in space and time. This term not only refers to physical existence but also includes awareness of that existence and an active role in the surrounding environment.

This research is expected to contribute both theoretically and practically. From a theoretical perspective, this research is anticipated to enrich the wealth of communication science, especially in the study of strategic communication, media convergence, and radio in the digital age. This aims to deepen the understanding of how traditional media adapts to changes in the digital media landscape. From a practical perspective, this research is expected to provide strategic insights and recommendations for managing Radio Prambors and other FM radio stations in designing and realizing effective communication strategies to maintain their existence in the digital era. This research also serves as evaluation material for communication practitioners and the media industry to understand the changing dynamics of media competition in the digital world, as well as providing helpful information for academics and researchers interested in exploring similar themes.

II. Literature Review and Hypothesis Development

2.1. Strategy

The word strategy can be explained etymologically and terminologically. Etymologically, strategy comes from the Greek word "strategos," which is derived from "stratos," meaning army, and "ag," meaning to lead. In its usage, the word "strategos" is defined as the art of war. In its terminology, strategy is the science of planning and deploying resources for large-scale operations, based on the most advantageous position of strength before attacking an opponent (Jemsly Hutabarat, Martini Huseini). Experts have differing opinions on the definition of strategy, based on their perspectives. According to David Hunger and Thomas L. Wheelen, strategy is a series of managerial decisions and actions determining a company's long-term performance.

Meanwhile, according to Anwar Arifin, strategy is the overall satisfaction of the actions to achieve a goal (Anwar Arifin, 1984).

2.2. Communication

Communication can be defined as conveying messages to individuals, encompassing various types of content such as information, announcements, invitations, requests, and even provocative or inflammatory statements. The beginning of a communication process can be traced back to receiving a message. Communication occurs when there is a message that one person wants or must convey to another entity. Communication can be defined as the systematic conveyance of one person's thoughts or emotions to another through language as a medium for conveying that information. According to the scientific work of John Fiske (2016), communication is a social phenomenon characterized by interactive exchanges that can occur both directly and indirectly. The proliferation of communication tools such as cell phones and the internet has contributed significantly to technological advances in facilitating communication activities. The primary purpose of communication is to obtain input from individuals. Effective communication ensures survival, including physical safety and enhancing personal security. Furthermore, it can serve as a means of community survival, particularly by increasing social interaction and promoting societal progress. In its broadest sense, communication is a social interaction that shapes individuals' social relationships within their immediate environment. Communication serves as a means to express our emotions and sentiments. The aforementioned emotions are conveyed effectively through nonverbal communication. According to Romli (2017), the communication process is divided into primary and secondary.

1. Primary Communication Process

The fundamental communication process is conveying one person's thoughts or emotions to another through symbols as a means of expression.

2. Secondary Communication Process

The secondary communication process refers to conveying messages from one individual to another through instruments or methods as complementary media after using symbols as the primary medium.

2.3. Radio

According to Kustiawan (2022), the term "radio broadcast" comes from the English "radio broadcast" or the Dutch "radio omroep," which means the dissemination of information to the general public through unidirectional sound transmission using radio waves as a medium. By the provisions outlined in Broadcasting Law No. 32/2002, the act of transmitting broadcasts widely through broadcasting facilities and/or transmission facilities located on land, at sea, or in outer space, utilizing the radio frequency spectrum, is carried out via air, cable, and/or other media to facilitate reception. Receiving broadcasts through public broadcast receivers occurs routinely and continuously, with many individuals engaging in this activity simultaneously. Radio has distinct attributes that offer advantages and disadvantages when disseminating information to the general public.

The term "radio" refers to a technological system that transmits signals through the modulation and propagation of electromagnetic radiation, also known as electromagnetic waves. The simplicity, affordability, and ease of use of radio contribute to its widespread appeal among individuals from diverse backgrounds. The greater a person's exposure to radio broadcasts, the greater their awareness of the existence and importance of radio as a medium. The radio community classifies listeners into two distinct categories: passive listeners and active listeners. Passive listeners enjoy radio broadcasts without engaging in direct conversation, while active listeners use two-way communication methods such as on-air phone calls, SMS, and WhatsApp. Research conducted by Dewi and Fachreza (2023) examines the management strategies employed by Radio Pambors 102.2 FM Jakarta to attract young people. The research title is "Mediamorphosis as a Defense

Strategy for the Existence of Radio Pambors 102.2 FM Jakarta." Agatha Theodora explains several management strategies that Radio Pambors 102.2 FM Jakarta employed to attract young people, using three mainstays: on-air, off-air, and digital. On-air is Pambors Radio's primary activity, as it is a broadcast media industry. Off-air refers to events held outside the Pambors Radio studio. In addition, Pambors Radio is collaborating with digital platforms to support its on- and off-air activities. This is highly in line with current technological developments, which have even been called the digital era.

Pambors Radio began utilizing digital platforms through web radio, streaming, and e-radio. Then, it entered social media. Pambors Radio's social media platforms include Instagram, Facebook, Twitter, and YouTube. Starting from adding content inserts to its programs, strengthening interactions between broadcasters and listeners, and opening up more song request sessions, partnering with digital platforms can certainly maintain and retain the loyalty of existing listeners and attract new ones, thus maintaining its position as the number one hit radio station in Indonesia (Dewi & Fachreza, 2023). The analysis of this research is divided into three parts: working methods, media formats, and content. While program design in the past involved brainstorming ideas from the creative team, it is now conducted through brainstorming or listener research packaged in various quizzes. The creative team then processes the data from this research in a work program called Story Art. Media, which was once both on-air and off-air, now exists on a multi-platform platform, favored by audiences, while maintaining both on-air and off-air. This format will continue to evolve to reflect audience preferences. Content that once consisted of songs, presenters, and guest stars now includes audiences in various activities.

2.4. Existence

Existence is a dynamic process, a becoming or being. This aligns with the origin of the word "existence" itself, which means to emerge from, transcend, or overcome. Therefore, existence is not rigid and stagnant, but somewhat flexible and experiences development or decline, depending on the ability to actualize its potential (Tresna Yumiana Rahayu, Kaartini Rosmalah Dewi Katili, 2019). From a broadcasting media perspective, existence refers to a radio station's ability to survive over the long term. In its existence, existence is generally used as a basis for self-provenance, as the activities or work carried out have positive value and are beneficial to the surrounding environment. Consequently, others' views will ultimately change based on these achievements. For example, an announcer with great character and intelligence interacts with the audience at a radio station. As a result, he or she often receives awards for the best announcer on radio station X. Executive producers and other senior officials will more likely recognize this announcer than an announcer with mediocre skills. Likewise, with radio itself, if a radio station has a compelling appeal that captivates listeners, its existence will endure, driven by listener satisfaction. In general, existence is a basis for self-provenance, as the activities or work performed possess positive value and benefit the surrounding environment. Consequently, others' perceptions will ultimately change based on these achievements. For example, a radio station has a broadcaster with a strong character adept at interacting with the audience. As a result, he or she often receives awards for being the best broadcaster on radio station X. Executive producers and other higher-ups will more likely recognize this broadcaster than a broadcaster with mediocre skills. Similarly, with radio itself, if a radio station has a compelling appeal that captivates listeners, its existence will endure, driven by listener satisfaction.

2.5. Digital Era

The emergence of new media, including the internet, is inherently linked to creating new media. "New media" describes the emergence of digital, cutting-edge, and networked communication technologies and methods. The contemporary era of globalization relies heavily on technical advances that provide widespread efficiency, transcending national boundaries. Internet technology has emerged as a viable solution to meet these needs. As a broad period, the digital era has witnessed comprehensive progress across all sectors, leading to a complete transition to digitalization. The advancement of the digital era continues

unabated. Current societal trends are characterized by a growing need for practicality and efficiency, as individuals actively seek and demand such improvements. Nevertheless, the digital era undoubtedly brings numerous impacts. In the contemporary digital era, there have been significant advances in media technology, sometimes referred to as new media, online media, or the internet. This form of media is becoming increasingly well-known and widespread in society. This particular form of media is unparalleled in terms of expanding its user base, as no other media platform has achieved a similar level of development. In wealthy countries, new media have surpassed many traditional forms previously relied upon as the primary means of information retrieval.

2.6. Strategies for Maintaining Radio's Existence

To survive amidst advances in communication technology, radio broadcasters must be extremely careful in providing services to listeners. Broadcast planning is the primary foundation for broadcasting. Planning a broadcast format based on listener segmentation will increase listener engagement. Proper planning will showcase the personalities of the announcers and reporters, select appropriate material and storytelling styles, and select songs and music that align with the broadcast's character and listener needs. Program titles should consider the concept, language, and type of broadcast to be delivered to listeners. Furthermore, it is important to note that monthly and daily schedules should be created. The monthly broadcast program serves as a guideline for running the daily broadcast program, allowing the monthly program to be divided into daily programs. (Ahmad Prasetyo et al., 2022).

III. Research Method

This study uses a descriptive qualitative approach with a case study as the primary strategy. This approach was chosen because it aims to explore in depth the communication strategies carried out by Radio Pambors in maintaining its existence amidst the transformation of digital media (Morissan, 2018). Case studies allow researchers to comprehensively explore phenomena in actual and complex contexts (Ikhwan, 2022). In this study, data collection techniques were carried out through three main techniques, namely interviews where researchers conducted in-depth interviews with operational managers, broadcasters, and the Radio Pambors content manager team to explore information related to communication strategies, technology adaptation, and approaches to audiences—conducting non-participatory observations through digital channels such as Instagram, YouTube, and streaming applications owned by Radio Pambors to observe broadcasting patterns and interactions with listeners (Sitaniapessy et al., 2024). Documentation includes analysis of broadcast content, digital archives, and Radio Pambors social media publication data (Aprilia et al., 2024). These three techniques were chosen for valid and in-depth data triangulation (Maulana, 2022). The data obtained were analyzed using interactive analysis techniques developed by Miles & Huberman: data reduction, data presentation, and conclusion (Morissan, 2018). Data Reduction, namely, the researcher simplifies and selects relevant data for analysis, then presents the data by arranging it in a visual or narrative format that makes it easier to understand. Finally, the researcher concludes/verifies, namely by interpreting data and drawing conclusions, that are tested for validity repeatedly.

IV. Results and Discussion

4.1. Pambors Radio Media Convergence Strategy

The study results show that Radio Pambors implements a media convergence strategy by integrating various digital platforms into its broadcasting operations. Convergence is generally a strategy that prioritizes communication by creating and sharing information to achieve mutual understanding among communication actors. (Haryati, 2020). Radiobors relies only on conventional broadcasts via FM waves, but is

also active on various digital channels such as Instagram, YouTube, and Spotify. This strategy is in line with the concept of media convergence, which explains that media must be integrated technologically and content-wise to remain relevant in the digital media ecosystem (Maghriza et al., 2024; Maulana, 2022). Radio Prambors has implemented media convergence in three main dimensions: technological, content, and industry. They synergistically combine analog and digital broadcasts, adapt content for various platforms, and build strategic partnerships with other digital actors. Radio Prambors uses the Instagram platform to share broadcast clips and direct interactions with audiences through live and stories features. In addition, their featured programs are re-uploaded in podcast format on Spotify, allowing listeners to re-access the broadcasts at any time. This effort supports the theory of media convergence in terms of technology and content integrated across platforms (Dewi & Fachreza, 2023).

Table 1. Main Digital Channels Used By Radio Prambors

Digital Platforms	Purpose of Use	Update Frequency
Instagram	Event promotion, real-time interaction	Daily
YouTube	Event documentation, visual content	Weekly
Spotify	Replay podcast	Biweekly
Official website	Event information, broadcast schedule	Weekly

Source: Results of interviews with the Prambors Radio Management Team (2025)

By expanding its content distribution to the digital realm, Radio Prambors can reach younger and more tech-savvy listeners, especially Generation Z and Millennials. This aligns with Andini's (2024) findings that digital convergence strategies on local radio can expand reach and strengthen audience loyalty. As stated by one of the speakers, Dimas Raditya as content manager, "By focusing on becoming 360 Creative Media, Prambors focuses on all programs carried out must be able to maintain a digital slice in order to continue to exist, such as on-air radio broadcasts with live mirroring on the TikTok platform to get new listeners and also content development on Instagram ". Radiobors relies not only on traditional radio broadcasts but also actively integrates various digital platforms to expand and improve the quality of interaction with its listeners. By utilizing the official website, streaming applications, and various popular social media such as Instagram, Facebook, Twitter, TikTok, and YouTube, Prambors can reach a wider audience, both geographically domestically and abroad.

Table 2. Media Channel Convergence Carried Out By Radio Prambors

Media Channels	Content Types	The main purpose
FM Radio	Music Program, Talk Show	Maintaining a conventional listener base
Instagram	Reels, Polls, Interactive Stories	Visual interaction & promotion
Spotify & Podcast	Replay, Interview	On-demand content
TikTok	Entertainment & Trending Content	Reaching a Gen Z audience
YouTube	Behind the Scenes, Visual Radio	Increase visual exposure

Source: Results of interviews with the Radio Prambors digital team and internal documents (2025)

This convergence not only increases accessibility but also creates a multi-screen experience (multi-platform engagement) that can maintain audience loyalty amidst digital media disruption (Kurnia et al., 2022). One of the main aspects of the convergence strategy implemented is a deep understanding of the characteristics and needs of the target audience, especially the younger generation, who are very active in using digital media. Prambors conducts regular market research to discover the latest trends and listener preferences, so the content presented can always be relevant and interesting. The results of this research become the basis for developing consistent branding and positioning across all platforms, thus creating a strong identity easily recognized by young audiences. In addition, Radio Prambors developed a business model that combines traditional and digital media advertising in an integrated manner, which is known as bundling. This approach adds value for advertisers because they can simultaneously reach a broader and more

diverse audience through various media channels. This also helps Prambors increase advertising revenue and strengthen relationships with business partners. In addition to focusing on content and marketing, Prambors also conducts training and development of human resources so that the creative team and broadcasters can optimize the use of digital technology in every broadcast program. Thus, the media convergence strategy implemented is technical and involves managerial and human resources to ensure its success. Overall, the media convergence strategy implemented by Radio Prambors combines digital technology, in-depth audience research, relevant content development, and innovative advertising business models. Through these steps, Prambors has succeeded in maintaining its existence as one of the leading radio stations in Indonesia, especially among the younger generation, while opening up new opportunities to expand the market and increase revenue amidst increasingly tight media competition in the digital era. This strategy aligns with research by Kurnia et al. (2022), which states that digitalization and content diversification are important keys for the radio industry in maintaining its market share in the modern era.

4.2. Innovation in Strengthening Listener Engagement

Radio Prambors has made various innovations in broadcast program formats to avoid audience boredom and increase engagement. One innovation is presenting cross-genre content and collaborating with local influencers. Programs such as "Prambors Trending Now" discuss viral issues and are interspersed with popular music, which can attract the attention of audiences from teenagers to young adults. In addition, program scheduling is arranged by considering the audience's media consumption patterns. For example, during peak morning and evening hours, Radio Prambors broadcasts light and informative content such as local news and lifestyle tips. At the same time, the evening is filled with reflective segments and inspirational stories that suit the audience's mood (Harumike et al., 2021). Broadcast program innovations based on audience preferences are a form of radio adaptation to changes in media consumption that are increasingly personal and flexible. Radio Prambors has proven to be able to implement this approach consistently. One of the Prambors Radio announcers, Baim Ibrahim said that "Innovation and creativity are significant, because through creative content and innovative things that we create, people can know the Prambors brand again, because our market from the beginning is young people and we believe that the Prambors brand among young people today, especially Generation Z, does not feel the hype of Radio media, so through digital content we make it a communication strategy to Generation Z so that Prambors can be known as Creative Media for Young People".

Regarding content presentation, Prambors always tries to follow the latest trends, both in choosing popular songs and discussing issues currently being discussed on social media. This radio also collaborates with hundreds of well-known podcasters in Indonesia, so that it can present a more prosperous and diverse variety of content. In addition to playing music, Prambors also routinely presents the latest information about musicians and the music world, so listeners can continue getting the latest updates from their favorite artists. Prambors also develops interactive programs involving listeners directly, such as Q&A sessions and concert ticket prize programs in great demand. One of the flagship programs is "Mendadak Konser," which provides a sudden concert experience for its loyal listeners, thus creating a strong emotional bond between the radio and the audience. In addition, Prambors presents live broadcasts with attractive visual displays on various social media so that radio content can be enjoyed both audio and visually. By paying attention to listener segmentation and technological developments, Prambors continues to strive to regenerate the audience by expanding the reach of broadcasts via the internet. This radio also routinely holds off-air activities that invite listeners to meet directly, interact, and enjoy the program together, so the relationship between the radio and its listener community is getting closer. Through various innovations and creativity, Radio Prambors has succeeded in maintaining its existence amidst competition in the digital era, attracting new listeners, maintaining the loyalty of old audiences, and opening up wider opportunities for advertising. Radio Prambors shows adaptation through the development of broadcast programs relevant to the digital generation's needs. Radio Prambors' audiences need entertainment, information (information seeking), social interaction, and

personal identity (Rachmania & Huda, 2025). Therefore, Radio Pambors compiles broadcast programs that meet these four dimensions. Leading programs such as "Top 40 Indonesia" and "Pambors Morning Show" are developed by adding interactive elements such as song polls via Instagram stories, live streaming, and behind-the-scenes videos on TikTok.

4.3. Challenges and Solutions for Pambors Radio in the Digital Era

Pambors Radio faces several challenges, such as declining traditional advertising revenue and competition with music streaming platforms such as Spotify and YouTube Music. However, this radio station can overcome this by diversifying digital products and services, such as digital content-based promotional packages, live streaming events, and collaboration with local brands (Kurnia et al., 2022). Pambors Radio faces various significant challenges in the rapidly developing digital era. One of the main challenges is the change in audience behavior, which now spends more time on digital platforms such as social media, music streaming applications, and podcasts. This has led to increasingly fierce competition, not only with other radio stations but also with various forms of digital entertainment offering easy access and diverse content. In addition, technological advances require Pambors to continue innovating content presentation and distribution methods to remain relevant and attractive to listeners, especially the younger generation, who are the primary target. Another challenge is the need to manage and integrate various media platforms effectively. Media convergence involving traditional and digital radio requires skilled human resources and adequate technology. Pambors must also maintain broadcast quality while managing interactions across various digital channels, which requires a mature communication strategy and content management. In addition, rapid changes in digital trends and audience preferences require radio always to be responsive and adaptive, and not lose appeal.

"As time goes by and human habits change, radio has always had challenges from competitors, starting from changes in the era of audio content to visual, information sources are easier to reach through social media, and people prefer on-demand audio content. Pambors itself always continues to evolve from existing challenges, because from that problem we utilize our creative side to survive and remain relevant." Said Andriawan as Operational Manager. To overcome challenges (F, 2024), Pambors took several strategic steps: First, they strengthened their digital presence by optimizing social media and streaming platforms so that listeners can flexibly access broadcast content anytime and anywhere. Pambors also conducts regular market research to understand the needs and preferences of the audience, so that the programs presented are always relevant and in line with current trends. Second, Pambors improves the quality of human resources through training and development of digital skills. This is important so the creative team and broadcasters can utilize the latest technology and create engaging and interactive content. In addition, Pambors developed a business model that integrates advertising in traditional and digital media simultaneously, providing added value for advertisers and expanding revenue opportunities. Third, this radio also prioritizes two-way interaction with listeners through interactive programs and content that directly engages the audience through social media and off-air events. This approach helps build a loyal community of listeners and increases emotional attachment to the radio. Pambors Radio has developed a branded content service, where sponsors can collaborate to create thematic content broadcast on radio and digital platforms simultaneously. Radio Pambors also presents "Pambors On The Street," a live outdoor program packaged like a mini event, to maintain closeness with the local community. This strategy strengthens audience loyalty and opens up new commercial opportunities.

V. Conclusion

This study shows that Radio Pambors maintains its existence in the digital era through an adaptive communication strategy based on media convergence. The application of social media, broadcast program innovation, and active audience involvement in content production are the primary keys to maintaining

listener loyalty. Radio Prambors combines traditional and digital media to create a dynamic, interactive, and relevant communication space for the digital generation. With a multiplatform approach and strengthening the identity of the broadcast program, Prambors not only maintains its existence, but also expands its reach, and builds an image as a progressive modern radio. This media convergence strategy not only increases content accessibility but also changes communication patterns to be more interactive and responsive, thus building a stronger bond between radio and its listeners. This approach also allows Prambors to segment the market more precisely and develop programs relevant to current audience trends and needs.

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