

Mediamorphosis: the new face of radio broadcasting in the new normal era

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Abstract 'Mediamorphosis' is a transformation of communication media caused by complex interactions between perceived needs, competitive and political pressures, and social and technological innovation. The digital revolution that gave birth to media digitalisation is one of the causes of mediamorphosis. Another thing that drives mediamorphosis is the impact of the COVID-19 pandemic that hit Indonesia and other countries in the world. Mediamorphosis is a concept used in this study because it refers to the form of radio broadcasts that have changed and adapted due to the novel COVID-19 virus throughout the world and in Indonesia. The main social regulations by the Indonesian Government have implications for radio broadcasting operations. This study aims to see how local private radio- Radio Elisa FM carries out mediamorphosis which is analysed more specifically using the concept of convergence. The research paradigm used is constructivism with a qualitative approach and case study method. The results of the study show that the mediamorphosis carried out by Radio Elisa produces a new face for Radio Elisa broadcasts as a visual radio in the new normal era.

Keywords: convergence; mediamorphosis; new normal era; radio broadcasting; radio visual

INTRODUCTION

The COVID-19 pandemic hit the world in 2020. This pandemic has an impact on all sectors of human life. Not only the health sector, but also the economy, education, and other sectors. COVID-19 was declared a worldwide health emergency on January 30, 2020, especially in the Central China financial centre which has been identified as Wuhan, and several urban communities in Hubei. At that time, it was estimated that this could damage global trade in China, as China is the second largest economy after the United States of America. The economic consequences of this outbreak have enormously impacted China and even countries around the world, considering the severe loss in trade and tourism industries, increased unemployment, industrial recession, decreased sustainability and quality of life, decreased education, and its impact on the agricultural industry, the impact on the food industry, the collapse of the sports industry, the decline of the entertainment sector, and other aspects of the global supply chain (Naseer et al., 2023). Likewise, with what has happened to the media industry around the world. Various studies have revealed the impact of the COVID-19 pandemic on the media industry, as an example, a research in Europe that examined television advertising content. It is recognised that the pandemic has changed the attitudes and behaviour of media consumers. Throughout the height of the COVID-19 pandemic, many business sectors have had to decide how to manage advertising campaigns and what content to target consumers due to the said global health crisis.

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The results of the study indicate that it is necessary to evaluate the message content and value of an advertisement. Based on the theoretical perspective used, the results of the study indicate that advertising strategies in countries will differ from one another. In general, brand managers implement marketing communications, but they must implement a diverse marketing communications mix and adapt to several factors, such as brand and product types, target markets, brand and product life-cycle stages, main objectives of the brand's communication, and external situations. The researchers concluded that modifications must be made to the advertisement in terms of content and values exposed, whether to take a theme related to issues around COVID-19 or not to mention the threat of the coronavirus (Grebosz-Krawczyk & Siuda, 2022).

Other research on the impact of the COVID-19 health crisis in countries with a democratic deficit, such as Bulgaria, shows that the pandemic has an impact on press freedom which is threatened and safe journalism practices, in addition to journalists and independent media organisations facing new limitations in their daily practices in reporting topics that are very important to the public. They are required to respond and adapt to the pressures that occurred (Trifonova Price & Antonova, 2024). Meanwhile in India, with the outbreak of the coronavirus and the need for citizens to stay at home, digital content innovations have developed through various over-the-top (OTT) platforms. A study revealed the level of consumer satisfaction when they consume these contents. Several factors such as having to work from home, affordability, convenience, and content quality are significant determinants that influence the level of consumer satisfaction with the OTT platforms available in India. OTT platforms were introduced in India in 2008 when the first platform BIGFlix was launched by Reliance Entertainment and gained a lot of popularity during COVID-19. During the pandemic when box offices were closed, OTT platforms survived in the Indian media and entertainment industry (Verma & Yadav, 2023). This case in India exhibits that consumers are starting to shift from consuming mainstream media to digital media through OTT platforms due to the spread of the coronavirus which requires them to stay at home.

The impact of the COVID-19 pandemic has also been experienced by the media industry in Indonesia. According to Agus Sudibyo, the Press Company Union (SPS) released data on 434 print media during January-April 2020, where in 71% of print companies experienced a decline in turnover compared to the same period in 2019, with 40%. Meanwhile, 50% of printing press companies had employee salaries reduced by 30% (Litha, 2020). Even at that time, 43% of the print media companies considered the option to lay off employees without pay and 30% had considered the option to terminate their employment relationship with their employees.

Not only the print media industry, the impact of the COVID-19 pandemic has also hit the radio media industry. According to Agus Sudibyo, data from the Indonesian National Private Broadcasting Radio Association (PRSSNI) states that out of 600 radio companies in Indonesia, they have lost up to 70% of their advertising revenue from radio clients who are also exhausted due to this pandemic (Litha, 2020). Meanwhile, other sources of income other than advertising, namely off-air activities, also do not support the implementation of government regulations to prevent the further spread of the coronavirus that caused this pandemic which is then being monitored and regulated by Large-Scale Social Restrictions (PSBB) that is in the context of accelerating management of COVID-19. This regulation is stipulated in the Government Regulations No. 21 of 2020, Article 1 of the Government Regulations. This indicates that a major social event, for example an activity in an area infected with COVID-19 must be conducted in a manner that prevents the possible spread of COVID-19. Furthermore, Article 4 states that Large-Scale Social Restrictions shall at least include: (a) school and workplace holidays; (b) religious activity; and/or (c) facilities in public places or facilities. This government regulation on Large-Scale Social Restrictions has led to the operationalisation of radio broadcasts.

In a discussion organised by the Radio Discussion Forum (FDR) Summit on November 28, 2020, Denny J. Sompie, Business Director of Mahaka Radio Integra said:

"The COVID-19 pandemic has become a disruption that harmed many business sectors worldwide, including the media industry. There are at least two things that can be highlighted, namely how this pandemic has changed the way this industry works and changed the workers in it". (Sompie, 2020).

In line with what Agus Sudibyo said, Sompie said that radio revenue was the most affected. Radio advertising revenue decreased and there were no off-air activities, so cash flow was disrupted, and some companies had to make efficiencies. But the good news is that in 2020 when the pandemic took place, the number of listeners has increased (Sompie, 2020). Radio listeners in Indonesia grew from 34% in 2018 to 43% in the second quarter of 2020. From this data, the average listener listens to the radio for two and a half hours every day. The devices that they use are radio tapes for as much as 55% of the population, mobile phones for as much as 45%, and 42% listen via streaming applications on mobile phones.

By looking at this data, radio is still a favourite source of entertainment during the pandemic. In addition, brand owners can take advantage of this to engage with their customers, either through online platforms, terrestrial radio, or streaming. It is undeniable that the COVID-19 pandemic which later turned into the new normal era has changed the paradigm of radio broadcasters and broadcasting dynamics, which initially had the paradigm that 'content is the king', those that are primarily into content, and business are the king in the new normal era.

Talking about content, during the COVID-19 pandemic in India, fake news proliferated rapidly in a largely illiterate community with little access to fact-checked information. A study by Laskar et al. explored the type of programming adopted by selected community radio stations in India during the pandemic and how they countered fake news. At the time, community radio provided more specialised programming on COVID-19, fake news, and mental health using two-way communication. Community radio also shared personalised, fact-checked information that was disseminated to the community. The study said that community radio stations did play a significant role in engaging the community in verifying fake news through personalised storytelling, using folk and traditional media, and involving community 'COVID-19 warriors' to authenticate information (Laskar & Bhattacharyya, 2021).

Not only dealing with the content but after being hit by the COVID-19 pandemic and now entering a new normal era, the radio industry must adapt to new things. For example, in Indonesia where the radio industry is trying to revive itself. This is because during the COVID-19 pandemic, especially at the beginning of the pandemic, many radio industries had to terminate their employment with their employees, many radio industries experienced a decline in advertising revenue, and what deserves attention is that many radio industries have to adapt in the world of the new normal era. Adapt to what? Adapting to the way broadcast and dealing with the behaviour and habits of the listener. This listener's behaviour is related to Indonesian government regulations that require people to carry out all activities, such as worship, work, and school from home to break the chain of the spread of the coronavirus. Based on the data previously mentioned, when many people work from home, one of the things they do is listen to the radio. In listening to the radio at home, a new behaviour is formed for listeners and includes broadcasters because broadcasters also work from home.

PwC's Global Entertainment & Media Outlook 2021-2025 provides its perspective focused on the power shifts that are changing the dynamics of the entertainment and media industry. It is said that:

"For entertainment and media companies around the world, the past 18 months (since mid 2020) have been a period of remarkable uncertainty and challenge. The well-known forces that were changing our world—digitisation, globalisation, disruption, shifting consumer habits and demographics—were amplified by a powerful new one, the first global pandemic in a century". (Global Entertainment & Media Outlook 2021-2025, n.d.).

The COVID-19 pandemic that has been going on since mid-2020 has been a period of great uncertainty and challenges. This is also experienced by the radio industry in Indonesia. Before the COVID-19 pandemic, challenges for the radio industry had existed and are currently ongoing, namely digitalization, globalisation, disruption, changes in listener habits, and demographics. All media industries experience these challenges, as stated by the Managing Director of MNC Portal Indonesia, Rafael Utomo. The media industry has recently been faced with strong digital flows and disruptions, and now also needs to survive the COVID-19 pandemic. However, he sees that this shift has brought interesting momentum to the media industry today (Evandio, 2020).

A study titled 'Digital Technologies in Community Radio Production Practices: Responding to COVID-19 Social Distancing Measures' was conducted by Josephine F. Coleman from Brunel University London which examined the responses of community radio media actors to changes in circumstances caused by lockdowns across the world particularly in UK in Spring 2020 (Coleman, 2020). This research involving 44 community radio stations demonstrates a wealth of technical expertise across sectors and the passion and sense of commitment felt by the stations and their local communities. These include important aspects that need to be addressed if the community radio team is to succeed in overcoming the fall of COVID-19, namely aspects of management, volunteers, funding, programming, presenter routines, and local news. Meanwhile in India, the impact of the COVID-19 pandemic is that there have been thousands of unemployed media workers, declining incomes, delayed payments, and much more. However, there is a huge increase in the use of the internet for entertainment purposes such as the use of digital platforms & social media (Facebook, Instagram, and YouTube) as most of the work is done from home (Khan, 2021).

In Indonesia, several studies have also shown how radio stations survived the COVID-19 pandemic. Research conducted by Rizki, Mustaqim, and Triantika on how Jogja Family Radio carried out the production and marketing process of radio programs during the COVID-19 pandemic (Rizqi et al., 2021). This radio made breakthroughs and innovations to increase the variety of broadcast formats by digitising radio. The digitisation carried out is to add online broadcast formats through websites and online platforms and utilise social media to reach listeners. Next is the research conducted by Gusna, Fatih, and Salsabila titled 'Digital Convergence of the Radio Republic of Indonesia Yogyakarta in the Time of the COVID-19 Pandemic' (Gusna et al., 2021). The results show that the practice of continuum convergence includes 5 (five) stages, namely cross promotion, cloning, content sharing, coopetition, and full convergence which are adapted to technological developments by adapting and promoting innovative and creative works. Meanwhile, Lathifah and Ismandianto also conducted research on RRI Pekanbaru where the results showed that there were not many audiences or audience segmentation because the audience was looking for information or entertainment through social media (Lathifah & Ismandianto, 2021). The steps taken by RRI Pekanbaru to maintain its existence in the digital era are to follow technological developments. The most perceived characteristic of convergence is its interactivity. The next research was carried out by Hutapea and Simbolon who researched 'Marketing Communication Strategies in Attracting the Interest of Advertisers of Kiss FM Radio Medan during the COVID-19 Pandemic' (Hutapea et al., 2021). This study aims to find out how the marketing communication strategy used by Radio Kiss FM Medan contributed in increasing the number of advertisers during the COVID-19 pandemic and what factors hinder or support the advertising marketing strategy implemented by Radio Kiss FM Medan during the pandemic. With strategies and innovations as well as various offers made, Kiss FM Medan remained confident and survived amid a pandemic. Another study was conducted by Rahmadani and Na'iem titled 'Creative Strategy for Makassar Prambors Radio Broadcast Program During the COVID-19 Pandemic' (Rahmadani & Na'iem, 2021). The results showed that there were strategies for program planning, program production, program execution, program monitoring, and evaluation. There are also supporting factors in the form of listeners, the number of advertisements, off-air activities, and the uniqueness of the broadcast, as well as the inhibiting factor, namely the timeline.

These studies show that the radio industry faced digitisation challenges long before the COVID-19 pandemic hit Indonesia, but efforts to deal with them are still sporadic, depending on whether radio institutions are willing to change and adapt or not. However, when COVID-19 began to hit, it was the main trigger for the radio industry to realise that they had to implement certain changes for themselves.

Still related to the perspective of the Global Entertainment & Media Outlook 2021-2025 by PwC above which stated that there is a power shift that is changing the entertainment and media industry—including radio—namely, digitisation, globalisation, disruption, shifting consumer habits and demographics and the COVID-19 pandemic that hit the world. The annual Digital 2022 Global Overview Report by We Are Social and Hootsuite mentions internet data in 2022 in Indonesia as follows: the adoption and use of internet and social media equipment and services in Indonesia as of February 2022 is a total population of 277.7 million of which 370.1 million users of mobile communication tools, namely cellular phones. This means that one

person may have more than one cellular phone. Then there were 204.7 million internet users or 73.7% of the total population. Meanwhile, active social media users were recorded at 191.4 million, or 68.9% of the total population (see Figure 1).

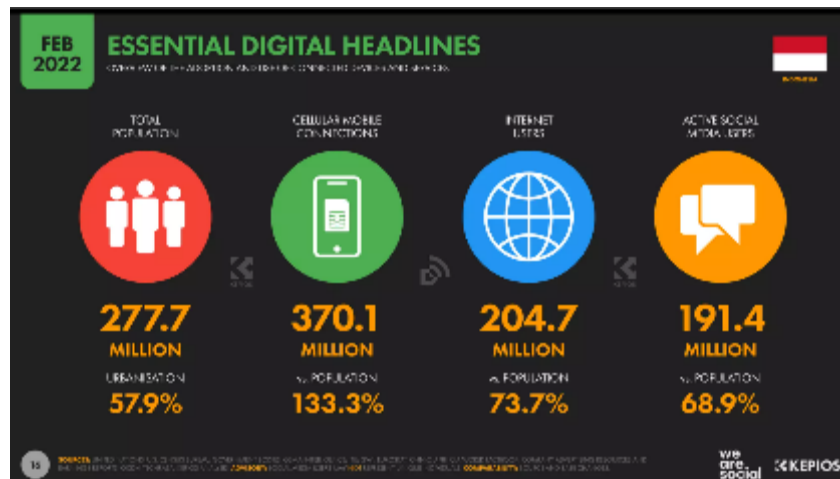


Figure 1. Essential Digital Headlines February 2022
(Source: [www. https://datareportal.com/reports/digital-2022-indonesia](https://datareportal.com/reports/digital-2022-indonesia))

From this data, it can be seen that digital growth in Indonesia appears to have increased by 1% of the total population, cellular phone users have increased by 3.6%, internet users have increased by 1% and active social media users have increased by 12.6%. This increase occurred in the course of the new normal period in 2021 (Kemp, 2022). Data on digital growth that has increased significantly, especially in terms of active social media users, certainly needs to be studied in such a way by looking at the growth of the radio industry today. If it is related to PwC's report in the Global Entertainment & Media Outlook 2021–2025 that there is a shift in power in the entertainment and media industry due to digitisation, globalisation, disruption, shifting consumer habits and demographics, then we need to look at the presence of new media that have an influence on the conventional media industry, especially the radio industry during the COVID-19 pandemic. This paper attempts to provide an overview of 'mediamorphosis' that captures the changes that occur in conventional radio media in the new normal era, especially in the context of digital communication.

The world is currently entering the industrial era 4.0, where this term was introduced by Siemens in 2011. The main idea of Industry 4.0 is the global digitization of all business processes that underlie and replace the mechanical and analogue approaches that were characteristic of the previous industrial era (Industry 4.0). The term Industry 4.0 is used for intelligent manufacturing processes, and how the 'internet of things' (IoT) has become so interconnected that it can be used to simplify production processes (PD Solutions, 2023). Industry 4.0 creates an ecosystem comprehensive and holistic approach to manufacturing processes, technologies, and applications that will revolutionise the way products are developed, and lead to more automation and less routine manual labour. In Industry 4.0, one thing that cannot be separated is the digital revolution.

"Digital media, as the fourth wave of revolutionary technology, created revolutionary change in the first three media types, making production and distribution far more flexible. It also opened doors to new information functions and traffic patterns. Media was no longer a one-way deal, from top-down to mass markets. It was networked, allowing many-to-many conversations. It didn't have to be centrally produced. Users, readers, and/or viewers all had highly individualised choices. And, as a result, all kinds of new and revolutionary applications emerged. People with new ideas radically changed old business models, inside the old media, and in many other kinds of business" (Kovarik, 2015).

The digital revolution made possible the presence of digital media which radically made media production and distribution much more flexible. Media is a network that allows interaction

to occur more flexibly, does not have to be centrally produced, and users have very individual choices. The consequence is that revolutionary new applications appear.

In the context of the digital media revolution, there is a concept introduced by Roger F. Fidler specifically 'mediamorphosis'- the transformation of communication media, usually brought about by the complex interplay of perceived needs, competitive and political pressures, and social and technological innovations (Fidler, 1997). Here Fidler tries to explain that the transformation of communication media is usually caused by a complex interaction of perceived needs, competitive and political pressures, and social and technological innovations. Mediamorphosis is a unique way for us to learn about the technological evolution of communication media. By studying the communication system as a whole, we can see that the new media was not born suddenly but is a metamorphosis of the old media. When new media are born and formed, old media do not die but continue to grow and adapt. However, at the same time, Fidler also reminded us that with the presence of new media, conventional media must change, otherwise it will die. In his dissertation, de Boer writes, "with regard to organisations, metamorphosis logically means a change in the nature of the form of organisation" (de Boer, 2000). Metamorphosis can for instance refer to changes in a firm's mission, strategy, structure, processes, or culture. The principle of this metamorphosis comes from three concepts, namely: coevolution, convergence, and complexity. Mediamorphosis does not only occur in radio organisations internally but also in external elements of radio listeners. A study conducted by Achmad, Arviani, and Santoso entitled 'The Sanak-Kadang Jodhipati: A New Form of Virtual Radio Listeners Community' analyses the shift in the form of the cultural community of Sanak Sometimes Jodhipati radio listeners from an offline community to a virtual community (Achmad et al., 2021). Since adopting Facebook, YouTube, and audio streaming, Radio Jodhipati FM listeners have become part of a networked community.

Henry Jenkins in his writing titled 'The Cultural Logic of Media Convergence' writes that media convergence is more than just a technological shift (Jenkins, 2004). Convergence is changing the relationship between existing technologies, industries, markets, genres, and audiences. Convergence refers to the process by which new computing and telecommunications technologies work so that we enter an era where media will be everywhere, and we will use all types of media in conjunction with one another. Convergence occurs within the same equipment, within the same company, in the minds of consumers, and within the same fandom. Jenkins notes that convergence is also a risk for the creative industries because it requires media companies to rethink old assumptions about what it means to 'consume media', an assumption that shapes programming and marketing decisions. Still according to Jenkins, in the concept of media convergence, there are several things that producers and consumers need to pay attention to, such as: 1) revising the audience measurement; 2) managing media content; 3) rethinking media aesthetics; 4) redefining intellectual property rights; and 5) remapping globalisation. One of the radios that have carried out media convergence, even long before the COVID-19 pandemic hit is Suara Surabaya Radio, which has an innovation in the form of online media SuaraSurabaya.net, namely the development of internet radio and online journalism in responding to the challenges of the times (Hadi, 2011).

The application of convergence by each media broadcasting industry, of course, does not run smoothly as expected. There are always obstacles that occur, for example: 1) media organisations both internal and external are not able to adapt; 2) there are security issues and cyber-attacks; 3) lack of workforce with digital skills; 4) no appropriate technology partners and uncertain economic environment; and 5) the lack of government policies and supporting information and communication technology infrastructure (Ismandianto et al., 2022).

METHODOLOGY

This study was conducted using a constructivist research paradigm and a qualitative approach. The constructivist paradigm was chosen because it helps researchers in forming interpretations of the data obtained, interactions with informants, and understanding the mediamorphosis phenomenon that happened with Radio Elisa FM. Creswell defines qualitative research as methods to explore and understand the meaning ascribed to social or humanitarian problems (Creswell, 2012). Qualitative research was chosen because it can free researchers to explore in more detail the mediamorphosis phenomenon that occurred at Radio Elisa FM without being limited by quantitative technical matters. Qualitative research is important because researchers

can capture a deeper picture of the media landscape that has changed and adapted in this new normal era. The case study method was chosen to answer the research questions. According to Louis Smith, a case is a 'bounded system' (a bounded system), but according to Stake, the boundedness and patterns of system behaviour are key factors in understanding a case (Denzin & Lincoln, 2009). Specifically, this case study is used to understand the limitations of the research related to time, that is the end of 2020 to early 2021. The research is also limited to Radio Elisa FM which is a private local radio broadcasting institution in Salatiga City, Central Java, Indonesia with a special research focus on the concept of change that occurred at Radio Elisa FM before and after the COVID-19 pandemic took place, especially in terms of radio programs and broadcasting. The unit of observation in this research is Elisa FM Radio 103.9. At the same time, the unit of analysis is to find out the mediamorphosis that has formed the new face of the conventional media of Radio Elisa FM in the new normal era. Specifically, we will examine the convergence that supports the occurrence of mediamorphosis, such as revising audience measurement, organising media content, rethinking media aesthetics, redefining intellectual property rights, and remapping globalisation. Primary data was collected through interviews with informants who have been selected according to the researcher's needs, and informants who are directly involved in the process of change and adaptation carried out by the radio station as stated in Table 1.

Table 1. Demographic Background of The Informants

No.	Informants	Department
1.	Informant A	Program Manager
2.	Informant B	Broadcasting Manager
3.	Informant C	Marketing Manager

Source: Data Processed by Author (2024)

Interviews are conducted by asking open questions so that researchers can get more in-depth answers. While secondary data was collected through observation and related literature studies. Researchers conducted direct observations by visiting radio stations and watching several video broadcasts that had been broadcast by the radio station. In addition, researchers also conducted literature studies by reading several literatures related to mediamorphosis, convergence, media survival strategies, and radio broadcasting in the new normal era and in the digital era.

RESULTS AND DISCUSSION

Radio and Pandemic COVID-19

Data from Nielsen Consumer and Media View and Radio Audience Measurement show that radio and internet showed a positive trend of media penetration in 2020 compared to 2019, even though 2020 was the time when the COVID-19 pandemic took place (Katherina, 2020). The survey was conducted on people aged 10 years and over in 11 cities, in Q3 2020 with a population of 58,454,000, and in Q3 2019 with a population of 57,320,000. The survey results can be seen in Figure 2.

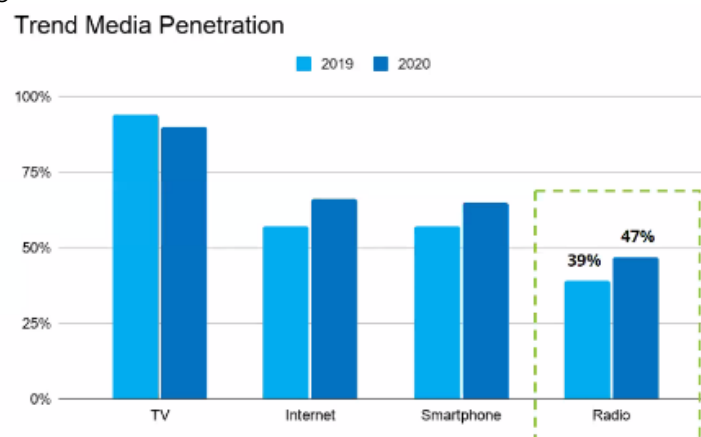


Figure 2. Trend Media Penetration

Source: Nielsen Global Media Indonesia from Webinar Zoompa PRSSNI and Nielsen Global Media Indonesia(Katherina, 2020))

Based on the explanation from the Executive Director of Nielsen Global Media Indonesia, Hellen Katherina, audience penetration of the radio medium rose from 39% in 2019 to 47% in 2020. Furthermore, based on the results of the 2019 Nielsen Digital Consumer survey, it was asked about listener radio penetration to music content, both listening and watching. As many as 28% of respondents still listen to music through live music broadcast on the radio. This data also shows that the radio medium is in tight competition with other media platforms. So, is the radio industry ready to engage with these other media platforms? (See Figure 3).

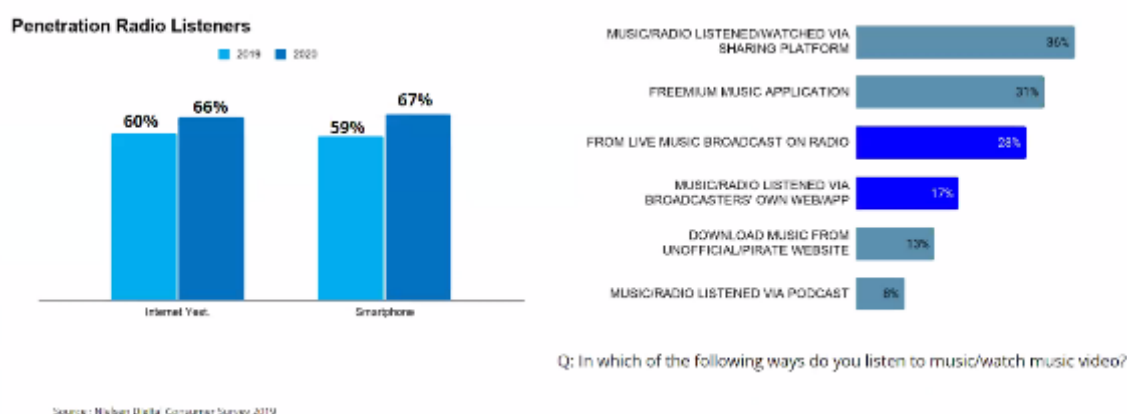


Figure 3. Penetration Radio Listeners

Source: Nielsen Global Media Indonesia Webinar Zoompa PRSSNI dan Nielsen Global Media Indonesia (Katherina, 2020)

Meanwhile, data quoted from Data Nielsen in March 2020 where as many as 54% of respondents thought that radio was the source of all the information needed. And 46% of respondents consider radio as a source of information on where to shop. It is proven that radio is still a friend in activities during the lockdown during the COVID-19 pandemic (See Figure 4).

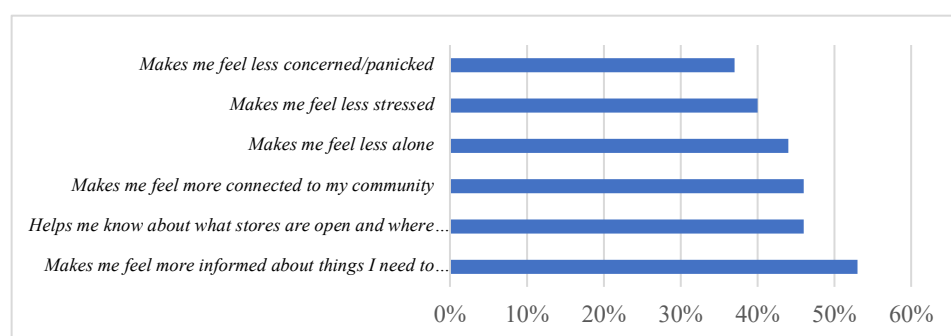


Figure 4. The Function of Radio During COVID-19 Pandemic

Source: Nielsen Global Media Indonesia Webinar Zoompa PRSSNI dan Nielsen Global Media Indonesia (Katherina, 2020)

Other data is about how advertising agencies in Indonesia view the radio industry today in the new normal era according to Teguh Saptana (Saptana, 2022). For advertising agencies, radio still has emotional power with its listeners. Radio has a community database and can synergize on air, online (using radio digital assets), and off-air following the brand's target audience and the brand's campaign strategy. Although currently radio is a companion medium, radio can maximize its potential for the success of a brand's promotion or campaign. According to Teguh, the three main keys are awareness, engagement, and acquisition.

The Influence of New Media on Conventional Radio

Looking at the results of the survey described above, if we return to the question of the influence of the presence of new media on conventional radio media, the author argues that the radio industry must remain optimistic, change, and adapt. To make this adaptation, it may be necessary to look at the findings from Hootsuite's report on shifts impacting online behaviour by audiences as follows:

"The rise of social video combined with a heightened desire for connection post-pandemic is seeing a new form of creativity move into the forefront, defined by an

ability to evoke emotional responses. Social has never been better equipped to do this, especially given that 30% of 18-34 say they use social with sound on more now than before COVID-19. In 2022, brands will harness more immersive forms of media to curate moods and feelings around their services” (The Annual Digital 2022 Global Overview Report, 2022).

The development of communication and information technology in today's digital era has changed many things in the world of the radio broadcasting business. Radio has auditive and personal characteristics. The auditive characteristics can be seen in terms of the distribution of the message in the form of audio, be it the sound of music, songs, broadcasters, sound effects, and other audio products. Meanwhile, personal characteristics are heard through the interaction between the announcer and the listener. Radio has the characteristics of spoken language and theatre of the mind, where the use of spoken language as everyday language can create closeness with listeners. Meanwhile, the concept of theatre of the mind is very important as a skill to imagine an event and then process it in the mind, and then convey it through word broadcasts. Then how should the radio industry behave in dealing with the influence of this new media in the new normal era? In 1980, Alvin Toffler in his book titled 'The Third Wave' wrote that radio is now in the 'Information Age' era (Toffler, 1980). It is different with CBS and NBC TV journalist Will McDonough who said 'The future is electronic. It's radio, TV, and the Internet. It's not newspapers anymore'.

In the current era of disruption, radio, which is the mainstream mass media, is faced with the presence of new media technology. Its presence is a competitor for radio, for example, the presence of the internet, social media, and other digital applications. These new media technologies have changed the way radio works and the radio business model. Therefore, radio as an industry needs to adapt and find the right business model and increase its credibility. One way to adapt to the presence of this new media technology is that radio must be able to utilise the new media technology effectively to continue to develop itself. New media technologies provide opportunities for the news radio industry to combine radio broadcasting with automation and cyber technologies. This is one form of media convergence, where there is interconnectivity between information and communication technology, computer networks, and media content.

Mediamorphosis of Local Radio

Radio Elisa FM 103.9 (hereinafter referred to as Radio Elisa) is the only local private radio station in Salatiga City that is not a network radio. Radio Elisa FM has a vision of the Victorious Station which is realised through its missions, such as: 1) building a 'new image' for every listener that we were created with a divine purpose to manage a more responsible life; 2) building a 'new attitude' that we are created to be able to be careful that everything can be done for a better life; and 3) building a 'new habit' that we are created to behave as winners and role models for a more meaningful life (Radio Elisa FM, n.d.-b). The vision and mission of Radio Elisa are realised through four aspects, namely program aspects, marketing aspects, management aspects, and technical aspects. From the programming aspect, Radio Elisa provides reliable information through the packaging of quality entertainment programs that can inspire how to grow love, passion in life, and role models in an innovative, attractive, and interactive way. From the marketing aspect, Radio Elisa realises that nowadays competition in the radio business is getting tougher, as indicated by the establishment of many new radios and the development of information and communication technology. From the management aspect, Radio Elisa runs the company effectively and efficiently, which is supported by all employees as solid teamwork, and improves work ethic in the form of loyalty, responsibility, honesty, and discipline. Meanwhile, from the technical aspect, Radio Elisa will develop better audio quality in the future, develop modulated audio based on digital audio, and increase the speed of obtaining information.

The COVID-19 pandemic that has hit Indonesia since March 2020 has had an impact on the sustainability of Elisa FM Radio broadcasts. During the first six months when the situation was still uncertain due to the enactment of the Large-Scale Social Restrictions regulations, the management of Radio Elisa FM saw that it was necessary to take immediate action to deal with this situation. When the Large-Scale Social Restrictions regulations were first implemented, all broadcasters did not broadcast live in radio studios. Broadcasts are filled with songs playing,

program inserts advertisements as accountability to clients (advertisers) who have entrusted the promotion of their products and services on Elisa FM Radio. Meanwhile, administrative staff, marketing staff, financial staff, and technical staff work alternate shifts to comply with social distancing. At a time when no broadcasters were allowed to broadcast live in the studio because they had to work from home, the management of Radio Elisa began to adapt to the 'broadcast from home' method. Management adopts work-from-home technology using a digital platform that is connected to the internet so that radio broadcasts can run smoothly. It is undeniable that during the times of the COVID-19 pandemic, various digital platforms and streaming sites for songs and videos have begun to appear whose existence is increasingly in demand by radio listeners. For example, a study conducted by Imarshan on 'Podcast Popularity as a Choice of Information Sources for the Community Since the COVID-19 Pandemic' (Imarshan, 2021). The results of this study indicate that the existence of podcasts has fulfilled the needs of the community as a result of the COVID-19 pandemic in the economic, environmental, and social dimensions, which have raised the need for information through the use of technology. In addition to podcasts, YouTube is also one of the most sought-after by listeners. Facing this phenomenon, the management of Elisa FM Radio began to adopt a visual broadcast model through Facebook. This adoption was carried out through a trial broadcast in December 2020 (Radio Elisa FM, n.d.-a). The visual broadcast experiment process certainly faces many challenges, for example, the management of Elisa FM Radio had to prepare its infrastructure, prepare human resources for both broadcasters, trainers, and technicians, as well as provide education to advertisers and listeners about this visual radio broadcast.

The radio industry must change, otherwise it will die. In dealing with the influence of the presence of new media for conventional radio media, especially in this new normal era, several strategies that can be taken related to media convergence are as follows: *first, Revise Audience Measurement*. In radio profiles, management usually only lists listener databases based on gender, age, education, social economic status, number of listeners, and featured programs. However, in this new normal era, it is also necessary for the radio industry to include digital data, the latest local radio developments, and success stories. Why is this necessary? Why does digital data need to be included? At this time, terrestrial radio broadcasts are expanding to audio-visual broadcasts, either through web streaming or various other social media. For example, the presence of social media such as YouTube, Facebook, or Instagram has made it possible for radio broadcasts to be broadcasting live (live streaming) through social media and web streaming. When broadcasting via the internet or social media, digital statistical data will appear around broadcast content accessed by listeners or audiences. This audience data can be leveraged by the radio industry to support a more valid and up-to-date audience measurement. Currently, the agency or radio buying house has also considered audience measurement through digital media like this.

Second, Organizing Media Content. The presence of the internet and social media today has resulted in an abundance of content on various platforms and social media. It is very different when conventional media is still the main thing because parents can choose or limit what content their family can consume. However, it is currently impossible to do this considering that the new free and expressive media contains content that is freely produced and distributed by its creators. As a result, parents must play an active role in determining what content is suitable for their family. In conventional media, broadcast content is limited by Law No. 32 of 2002 concerning broadcasting in which there is P3SPS which regulates broadcast content. However, in today's new media, there are almost no regulations or regulations governing it, unless we want to relate it to the ITE Law.

Third, Rethinking Media Aesthetics. To adapt to today's digital era, the radio industry is doing a lot of convergence by rebroadcasting the content they choose. For example, radio drama content that is auditive is then uploaded on other platforms such as YouTube, Podcasts, SoundCloud, and the like. However, it is worth considering if the radio industry wants to rebroadcast content originating from those platforms into radio broadcasts. Why? Because from an aesthetic point of view, the content from the platform is produced not for ear consumption like radio programs that are produced for ear consumption. If the radio industry wants to do it, then it can apply the transmedia storytelling model. It is hoped that with this model, the concept of speaking with spoken language which is a characteristic of radio can still be maintained.

Fourth, Redefining Intellectual Property Rights. Radio broadcasts that are also distributed either directly or indirectly through social media YouTube, Facebook, Instagram, and other social media are threatened with violating the privacy or copyright of other people's works. This mostly arises from playing songs, public service advertisements, or other copyrighted products. For example, when the radio broadcasts live via Facebook, if the song is also playing during the live stream, Facebook will issue a warning that the audio of the song will be disabled in that section of the song. But there are times when Facebook will unilaterally stop the live broadcast because the radio is considered to have violated copyright.

So far, radio broadcasts live via Facebook including songs that already have copyright, have taken preventive and supportive actions by including the singer's name and song title in the description section of the live video upload. Another problem that had risen last year was related to royalties on songs played by radio media and other media or public places that were considered profitable.

In this case, the National Collective Management Institute (LMKN) was established based on Law Number 28 of 2014 concerning Copyright. The law mandates LMKN to handle collecting royalties for the use of song and music copyrighted works in Indonesia. LMKN has the authority to collect (collect) royalties on the use of song and music copyrighted works from commercial users at a rate determined and ratified in the Decree of the Minister of Law and Human Rights of the Republic of Indonesia and distribute them to the Creators, Rightsholders and Related Rights Owners through the Collective Management Institute (LMK) (LMKN, n.d.). LMKN has decided on the amount of royalties that need to be paid by the radio or other parties as stated in the regulation. However, as far as the author is aware, the implementation of this royalty payment activity has not been carried out simultaneously and is still causing polemics in various circles, including radio. The author got information that the Central PRSSNI has sent a letter to LMKN regarding this royalty payment, but the LMKN has not responded to the letter.

Fifth, Remapping Globalisation. The issue of cultural imperialism emerges in the conventional media system. It is very different today with the presence of new media. New media makes it very possible for anyone to access and consume various content from various parts of the world. Therefore, according to the author, media literacy, information literacy, and digital literacy are needed.

With the increasing use of social media, especially social videos by radio stations, radio stations need to take preventive measures so as not to violate or damage other systems. This is considering that according to a study conducted by We Are Social and Hootsuite 2022 there is an increase in the desire of people aged 18-34 years, 30% of them have a desire to consume media that can evoke an emotional response to regulate mood and feelings, especially in the postnatal period of pandemic (Kemp, 2022). Of course, radio can take this opportunity as a medium that is considered to have personal characteristics and become "friends" for listeners.

CONCLUSION

'Mediamorphosis' is a phenomenon currently experienced by conventional radio media in the digital era. This change occurred due to the digital revolution and the COVID-19 pandemic that hit Indonesia and other parts of the world in March 2020. Based on a study conducted on one of the private local radio broadcasters in Salatiga City, Elisa FM Radio, it is evident that the management of Elisa Radio views that adaptation to the presence of new media needs to be done. Likewise with the adoption of new media that needs to be done. Radio Elisa has adopted a visual radio broadcast since December 2020 and so far, it has been proven that this adoption model has succeeded in maintaining radio existence, can be an extension of terrestrial radio broadcasts, and reach new audiences through visual radio broadcasts through Facebook. It can be concluded that the presence of new media technology does not turn off conventional media, but conventional media can take advantage of new media to extend the reach of listeners and radio advertisers. The key is to be adaptive and innovative so that it remains useful for the listener. From here we can see the mediamorphosis experienced by conventional radio media which has a new face as radio visuals. Suggestions for further research are to explore other convergence models from the perspective of program content and the increasingly disrupted radio business model.

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