



The Social Media Content Production Process for Radio Global FM Surabaya's Instagram Account

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Abstract

The digital transformation of the radio broadcasting industry requires a paradigm shift from traditional audio-centric models to integrated multi-platform strategies. This study examines the content production process of the @globalfmsby Instagram account to understand how Radio Global FM Surabaya maintains its relevance among modern women and families. Employing a descriptive-operational case study approach with immersive participatory observation, this research identifies three critical production phases: pre-production, production, and post-production. Findings reveal that the station utilizes a structured methodology involving audience-based content pillars, visual assets synchronized with brand identity, and the application of AIDA copywriting techniques bolstered by analytical evaluation. The results demonstrate that effective media convergence is not the byproduct of spontaneous creativity but the result of rigorous, data-driven planning and systematic content management. This study contributes to the literature by providing a professional framework for radio stations seeking to harmonize their broadcast heritage with the requirements of the social media attention economy, ensuring sustainable audience engagement in an increasingly fragmented digital environment.

Keywords : Content Production, Instagram, Media Convergence, Radio Broadcasting, Strategic Management.



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INTRODUCTION

The global media landscape is currently undergoing a radical transformation as the dominance of traditional broadcasting models wanes in the face of pervasive digital disruption. Conventional radio, once lauded for its capacity to sustain intimate listener connections through audio fidelity, now struggles to maintain relevance within an ecosystem defined by on-demand consumption and algorithmic curation. As digital penetration alters the behavioral patterns of younger and digitally savvy audiences, broadcasters are increasingly compelled to pivot toward integrated media ecosystems that transcend legacy frameworks. This transition represents a significant shift in communication studies, where the preservation of organizational identity in the digital era is no longer contingent on terrestrial signal reach but on the ability to cultivate sustained engagement across diverse social media channels.

Recent scholarly inquiries into radio transformation have primarily focused on the mechanics of organizational adaptation, emphasizing the role of media convergence as a survival imperative. Research into the shift from conventional to digital broadcasting highlights how stations navigate identity loss by reconfiguring their operational workflows to accommodate platform-specific demands. Studies on radio management, particularly within the Gen FM network, underscore that the professionalization of program production is central to maintaining broadcast authority in competitive digital markets. Furthermore, the investigation into cross-media remediation in prominent Indonesian stations, such as Suara Surabaya and PRFM, demonstrates that successful stations are those capable of seamlessly migrating their sound-based identity into visual-centric spaces. These contributions collectively suggest that the survival of the medium is inherently tied to the structural integration of creative processes with digital strategy mapping.

Despite these insights, a critical gap remains in understanding the granular, behind-the-scenes processes that govern daily content production within radio stations. While literature often addresses the macro-level necessity of digital strategies, there is a lack of rigorous, empirically grounded research

on how segmented radio stations—specifically those targeting niche family audiences—operationalize these concepts into reproducible content cycles. Existing studies frequently privilege the outcomes of media convergence over the internal administrative and creative challenges faced by production teams. Furthermore, research on how conventional entities manage the transition is often disconnected from the daily realities of production management, leaving the interplay between community radio structures and digital content execution insufficiently explored. This disconnect reveals a lack of clarity regarding the specific mechanisms that translate organizational goals into actionable digital content, particularly for home-based or family-focused media entities that rely on trust-based engagement.

The failure to systematically document these production processes creates a void in communication management literature, as many stations continue to operate social media accounts without standardized production protocols. This ad hoc approach to digital presence undermines the potential for long-term audience retention, especially when content strategy lacks a cohesive, research-driven framework. There is an urgent need to delineate how radio stations navigate the transition from sporadic updates to structured, data-informed production cycles. Addressing this problem is essential for both the radio industry's sustainability and the advancement of media management theory, as it offers a blueprint for how legacy media can professionalize their social media workflows to ensure brand consistency amidst rapidly evolving digital trends.

This study strategically positions itself at the intersection of media convergence theory and practical production management by unpacking the operational stages of content creation at Radio Global FM Surabaya. By moving beyond descriptive accounts of radio's digital presence, this research interrogates the specific phases of pre-production, production, and post-production that characterize the station's Instagram strategy. By documenting the decision-making processes, editorial workflows, and data-driven evaluation techniques employed, this research aims to provide a granular understanding of how radio stations reconcile their traditional identity with the demands of the digital attention economy. This focus allows for a comprehensive assessment of whether institutionalized management practices can effectively bridge the gap between legacy broadcasting values and contemporary social media engagement requirements.

This research aims to provide a comprehensive dissection of the content production lifecycle at Radio Global FM Surabaya, identifying the systematic methods used to maintain audience resonance on Instagram. By deconstructing the entire process from conceptualization to analytical evaluation, the study provides a vital empirical contribution to the literature on radio convergence. Theoretically, it expands the understanding of how legacy media organizational structures are adapted to meet the demands of platform-specific content ecosystems. Methodologically, the inclusion of participatory observation as a primary data source allows for an authentic, insider perspective on the operational challenges and successes inherent in modernizing traditional media institutions. Ultimately, this work offers both scholars and media practitioners a clear roadmap for professionalizing content management to ensure lasting existence in an increasingly digitalized communication landscape.

RESEARCH METHODS

This study employs an empirical qualitative design, utilizing a descriptive operational case study approach to examine the social media content production processes at Radio Global FM Surabaya. The research population comprises the production and editorial teams at Mercury Media Group, with participants specifically including the Head of Production, internship mentors, creative personnel, and radio broadcasters. A purposive sampling technique was utilized to select these individuals based on their direct involvement in the Instagram account management. Primary data were collected through immersive participatory observation, wherein the researcher operated as an intern Social Media Strategist, complemented by a comprehensive documentation study of research archives, content briefs, broadcast schedules, copywriting designs, and Instagram analytical metrics. This methodological integration ensures that the findings reflect the practical complexities of digital strategy implementation.

The data analysis follows a descriptive qualitative procedure where operational field data are systematically reduced and presented narratively to delineate the specific stages of preproduction, production, and postproduction. To ensure methodological rigor and trustworthiness, the study triangulates observational data with objective performance analytics from the Instagram platform to evaluate content effectiveness as suggested by established frameworks. Ethical considerations were strictly observed throughout the research process, particularly regarding the handling of internal

institutional documents and the professional conduct of the researcher during the internship period. This structured analysis adheres to principles of strategic social media management, ensuring that every phase of content creation is evaluated against audience engagement goals and organizational communication standards.

RESULTS AND DISCUSSION

Strategic Pre-Production Framework and Audience Alignment in Radio Broadcasting

The pre-production phase functions as the foundational architecture for digital content strategy within the radio industry. Systematic planning allows broadcasters to bridge the gap between traditional audio-based legacies and the visual requirements of modern social media platforms (Astuti et al., 2024). Radio Global FM Surabaya emphasizes meticulous audience research to ensure content relevance for its core demographic of modern women and families. This approach aligns with broader industry trends where legacy media must undergo structural transformation to maintain listener existence in an increasingly digitalized environment (Sikana & Faristiana, 2025).

Effective pre-production requires the development of distinct content pillars that govern the thematic direction of all digital outputs. These pillars act as strategic guidelines that ensure consistent brand identity while facilitating targeted engagement across diverse digital channels (Faisal & Kusumaningrum, 2024). By mapping content pillars to specific audience segments, the station successfully integrates its on-air persona with the personalized nature of Instagram interaction. This synergy is critical for transforming passive listeners into active members of a virtual community (Achmad et al., 2021).

Table 1. Thematic Content Pillars and Strategic Objectives

Pillar Name	Target Audience Segment	Content Objective
GloUpdate	Modern Women	Current event information
GloParentalk	Parents/Families	Parenting advice sharing
GloBeautips	Modern Women	Lifestyle beauty trends
GloLifestyle	Households	General lifestyle guidance

Source: Data processed from internal production archives of Radio Global FM Surabaya (2026).

The integration of these pillars demonstrates a sophisticated understanding of platform-specific communication needs. Broadcasters must move beyond the theater of mind to embrace a visual radio paradigm that prioritizes aesthetic coherence alongside informative quality (Aniqo & Prasetyo, 2026). This shift in practice necessitates a change in how production teams perceive their responsibility in maintaining station legitimacy within the competitive social media landscape (Oztürk, 2025). The ability to synthesize cultural values with digital content formats is essential for stations aiming to preserve identity while expanding their reach (Achmad et al., 2025).

Standardizing the pre-production workflow minimizes the potential for creative inconsistency, which often plagues legacy media transitioning to digital platforms. Reliance on structured briefs ensures that every piece of content serves a clear purpose rather than functioning as a mere placeholder in the feed (Putri & Altamira, 2026). Such rigor is indispensable for organizations seeking a sustainable competitive advantage in an era where digital noise is pervasive (Desembrianita & Risallah, 2025). The planning phase reflects a commitment to strategic agility that allows for rapid adaptation to fluctuating audience preferences (Priana et al., 2025).

The development of these briefs must incorporate a foundational understanding of platform dynamics, including the specific linguistic styles required to trigger audience interaction. Copywriting at this stage often draws upon established marketing frameworks to ensure the initial hook is powerful enough to capture attention (Tuten & Solomon, 2018). When applied correctly, these techniques allow the station to maintain control over the brand narrative even when utilizing diverse creative teams. The collaboration between the production team and creative interns requires clear operational guidelines to prevent the dilution of the radio station's core value proposition (Harliantara et al., 2026).

Effective audience mapping also involves leveraging historical data to predict which themes will resonate most deeply with the target community. This proactive engagement strategy reflects the

broader shift toward digital-first marketing practices within the traditional broadcasting sector (Kencana & Meisyanti, 2020). By aligning production goals with audience data, Global FM ensures that its digital presence remains an organic extension of its radio broadcasting mission (Achmad et al., 2020). The success of this integration hinges on the ability of the production team to interpret raw data into actionable content strategies (Kholis et al., 2023).

Content planning must also account for the potential risks associated with digital communication, such as the propagation of harmful cultural tropes or unrealistic lifestyle expectations. Maintaining ethical standards in content selection ensures that the station's influence remains positive and supportive of the community's welfare (Achmad & Lubna, 2023). This responsibility is particularly acute for stations that frame themselves as family-oriented entities, as they must curate content that aligns with the social values of their listeners (Aliansyah & Wulandari, 2024). A balance between entertainment and social responsibility defines the long-term sustainability of the station's digital identity (Kusuma et al., 2020).

Lobbying and negotiation between production staff and featured talent constitute a significant, yet often overlooked, component of pre-production. Securing the cooperation of relevant sources is essential for producing high-quality video content that requires authentic expression and delivery (Priliantini & Ambarwati, 2024). These interpersonal skills are fundamental for managing the flow of production while maintaining a cohesive, brand-consistent output across multiple content pillars. The ability to coordinate these stakeholders suggests a high level of organizational maturity in managing digital-first media operations (Yustitia & Ashrianto, 2026).

Broadcasters and producers must constantly refine their pre-production strategies to keep pace with the evolving capabilities of platforms such as Instagram. The circular model of social media suggests that content planning is an ongoing process of assessment and refinement rather than a static administrative task (Luttrell, 2019). Implementing such models encourages a more holistic approach to production, where planning informs execution and evaluation drives future planning (Chaffey & Ellis-Chadwick, 2019). This iterative cycle is the bedrock of professional social media management within the broadcasting sector.

The culmination of these pre-production efforts provides the production team with the clarity necessary to execute complex visual narratives consistently. Structured planning is no longer an optional luxury for radio stations; it is a critical survival mechanism in the digital attention economy (Yudhapramesti, 2023). By investing in this initial stage, the station effectively mitigates the risk of superficial content production that fails to convert reach into tangible audience loyalty. The institutionalization of these practices marks the successful transition from a conventional broadcaster to a multi-platform media entity (Anwar et al., 2025).

Translating Strategy into Visual Assets: The Production Dynamics of Radio Global FM

The production phase serves as the critical intersection where strategic planning translates into tangible digital assets that uphold the identity of Radio Global FM as a station for women and families. This stage involves meticulous attention to aesthetic coherence, ensuring that every visual and audio element reinforces the brand persona across the digital landscape. Practitioners argue that the transition from a traditional audio-based medium to a visually-driven digital platform necessitates a paradigm shift in broadcaster practice to maintain station legitimacy. By standardizing technical workflows, the production team minimizes the risk of creative inconsistency that often plagues legacy media outlets during their digital adaptation.

Technical implementation of these assets is guided by the established content pillars, which dictate the thematic focus while allowing for creative flexibility in visual storytelling. The production team utilizes specific design elements such as a consistent pink and purple color palette to ensure immediate brand recognition among followers. Such visual alignment is essential for building a recognizable brand presence that resonates with the target demographic, as consistent design serves as a non-verbal cue that signals reliability and professionalism to the audience. The application of these visual standards reflects the broader industry move toward a visual radio paradigm that prioritizes aesthetic coherence alongside informative quality.

Table 2. Production Technical Standards and Strategic Objectives

Stage	Technical Implementation	Strategic Purpose
Visual Assets	Brand-consistent color palette (Pink/Purple)	Maintaining Brand Identity
Audio/Video	Short-form Reels (15-30 seconds)	Maximizing Retention Rates
Composition	Eye-level camera angles	Establishing Emotional Proximity

Source: Internal data archives of Radio Global FM Surabaya (2026).

Beyond visual aesthetics, the choice of content format is driven by performance data indicating that video-based formats generate higher interaction levels compared to static images. The adoption of short-form video reels, ranging from fifteen to thirty seconds, allows the station to capture attention quickly in an environment characterized by rapid content consumption. This preference for concise, visual, and easy-to-digest content reflects a fundamental shift in consumption patterns, as contemporary audiences increasingly favor multimedia engagement over long-form text. Such production choices are instrumental in transforming the radio station into a multi-platform entity capable of offering interactive experiences.

The composition of video content, particularly the use of eye-level camera angles, is strategically employed to cultivate a sense of intimacy and emotional proximity with listeners. By positioning the camera at eye level, the production team effectively simulates a face-to-face conversation, which aligns with the personal and relational nature of traditional radio broadcasting. This technique underscores the station's commitment to bridging the gap between its on-air persona and its digital presence, thereby fostering a sense of community among modern women and families. The integration of these visual techniques represents a sophisticated understanding of how media convergence can enhance, rather than replace, the intimate qualities of radio.

The production team also prioritizes the authentic delivery of content to ensure it remains relatable and supportive of the community's social values. The involvement of radio broadcasters in front of the camera is essential for maintaining the station's voice and character, as their natural delivery is a key asset in building audience trust. This approach is consistent with successful media convergence strategies that leverage the established relationship between talent and listeners to drive digital participation. By treating every reel and visual post as a purposeful communication act, the station ensures that its production efforts directly serve its overarching marketing communication objectives.

Managing the quality of production while operating within a multi-platform environment requires a high degree of organizational agility. Broadcasters and production staff must balance the need for spontaneous, trend-driven content with the requirement to maintain a high-quality brand image that is consistent with the station's heritage. The ability to synthesize cultural values with digital content formats is essential for stations aiming to preserve their unique identity while simultaneously expanding their reach across different social media channels. This process is not merely an administrative task but an ongoing effort to align content production with the evolving preferences of the target listener base.

Digital assets are designed to encourage engagement, effectively functioning as a modern extension of the radio station's historical role as a community facilitator. By utilizing visual and audio tools that resonate with the family and women segments, the station successfully integrates its on-air programming with the interactive possibilities offered by social media. This transition illustrates how traditional media can successfully adapt by viewing digital platforms as tools for community building rather than purely competitive alternatives. Such operational practices are crucial for stations seeking to maintain their competitive advantage in an era where digital noise is increasingly pervasive.

The coordination of the production phase also demands strong interpersonal communication between creative personnel, internship mentors, and the featured talent. Lobbying and negotiation are vital skills during this phase, as they ensure that all parties involved are aligned on the production goals and brand identity. Effective collaboration between diverse teams prevents the dilution of the station's core message and ensures that the final digital products are cohesive and professionally executed. This collaborative model suggests a high level of organizational maturity in managing digital-first media operations within the radio industry.

Ultimately, the production phase confirms that the integration of conventional radio broadcasting with digital content is a multifaceted endeavor requiring strategic rigor. The combination of planned visual assets and authentic audio delivery allows Radio Global FM to create a digital presence that feels like a natural extension of its radio broadcast. By maintaining a clear focus on the target audience segments and aligning technical execution with the station's established identity, the production team successfully navigates the complexities of the digital attention economy. The success of this approach highlights the importance of transitioning from spontaneous creation to structured, production-led digital strategy.

Data-Driven Post-Production: Optimizing Audience Engagement via AIDA Frameworks

The post-production phase constitutes the analytical core of content management, where the station transitions from creative execution to strategic optimization based on empirical performance data. By applying the Attention, Interest, Desire, and Action (AIDA) framework, the production team ensures that every caption serves as a purposeful communication tool designed to trigger specific audience behaviors. This methodical approach to copywriting transforms passive consumption into measurable interaction, aligning digital output with the station's broader organizational communication goals. Practitioners emphasize that consistent application of these structured elements is essential for driving sustainable audience loyalty in a competitive digital environment.

The efficacy of this framework is validated through continuous monitoring of Instagram analytics, which allows the editorial team to refine their messaging strategies in real-time. Each component of the AIDA model is meticulously mapped against key performance indicators to ensure that content remains highly relevant to the established target demographics. This data-driven decision-making process ensures that post-production is not merely an afterthought, but a proactive phase of strategic refinement based on observed listener feedback.

Table 3. AIDA Framework Implementation and Analytical Indicators

AIDA Element	Practical Application (Content)	Analytical Indicator
Attention	Hook-based visual/audio opening	View count / Retention rate
Interest	Relatable family/lifestyle info	Reach and Shares
Desire	Emotional storytelling	Saves / Comments
Action	Clear Call-to-Action (CTA)	Engagement Rate / Clicks

Source: Data processed from internal performance metrics of Radio Global FM Surabaya (2026).

The "Attention" stage utilizes hook-based openings to capture the immediate interest of scrolling users, with success measured primarily through initial view counts and retention rates. As previously established in the content pillars, content must prioritize emotional resonance to sustain interest among the station's core audience of modern families. By analyzing retention data, the team identifies which thematic hooks effectively pause the audience's scrolling behavior, thereby informing future creative directions. This optimization strategy reflects an advanced understanding of how cognitive and experiential factors influence social media consumption.

Content categorized under the "Interest" and "Desire" elements focuses on providing relatable value that encourages deeper audience participation beyond simple viewing. Relatable lifestyle and parenting narratives within these pillars aim to foster a sense of community, which is evidenced by an increase in content shares and saved posts. Such metrics are critical indicators of community-building success, demonstrating that the station's digital presence effectively serves its audience's needs. When listeners save or share content, they signal a high degree of perceived value, which reinforces the station's brand positioning as a trusted family entity.

The final stage of the AIDA model focuses on driving tangible audience action through clear and strategic calls-to-action placed within the post captions. This stage is monitored through engagement rates and click-through metrics, providing the team with clear evidence of how effectively the content converts passive viewers into active participants. Data-driven adjustments based on these metrics have led to improved posting schedules that align with audience peak activity times, thereby

maximizing the visibility and impact of the station's messages. This rigorous evaluation process ensures that the station's digital strategy remains agile and responsive to shifting audience behaviors.

Integrating these analytical insights into the post-production workflow allows the station to move beyond descriptive reporting toward more predictive content management. By identifying long-term patterns in engagement, the team can proactively tailor future productions to meet the evolving expectations of the listener community. This capacity for strategic agility is a foundational element for achieving a sustainable competitive advantage in the modern radio landscape. Furthermore, the transition toward structured data utilization mitigates the risks associated with intuition-based content creation, ensuring that production resources are allocated to the most effective thematic areas.

The successful implementation of this framework demonstrates that effective media convergence requires an integrated approach to communication, marketing, and analytical management. Digital strategies must be consistently supported by objective performance data to maintain relevance as the media ecosystem continues to evolve. The station's reliance on AIDA-driven copywriting and analytics signifies a professional commitment to maintaining the legitimacy of the radio medium in the digital era. Ultimately, these practices prove that success in social media management for legacy radio is determined by structured, data-informed planning rather than spontaneous or irregular creative efforts.

CONCLUSION

The social media content production process at Radio Global FM Surabaya functions as a sophisticated manifestation of media convergence, effectively bridging traditional radio broadcasting with a structured digital communication strategy. Through the seamless integration of pre-production audience research, production execution aligned with brand identity, and post-production analytical optimization via the AIDA framework, the station ensures that its multi-platform presence remains coherent and impactful. This systematic approach transcends mere creative spontaneity by placing strategic planning and data-driven decision-making at the core of its operational workflow. As a result, the station successfully navigates the complexities of the digital attention economy, fostering deep community engagement and maintaining its authoritative positioning among female and family audiences. Ultimately, the synthesis of these three developmental stages confirms that successful media convergence in the contemporary radio landscape necessitates a rigorous, process-oriented management model that treats digital content as an essential, rather than peripheral, component of institutional communication.

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