



Media Convergence of News Radio in Indonesia

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ABSTRACT

Strategies for radio media convergence at Indonesia's Elshinta Radio are covered in this study. Media convergence strategies are desperately needed by the radio industry in light of new media developments. Regarding the use of convergence strategies, there is still a knowledge gap on news radio like Elshinta FM. The objective of the research is to analyze the media convergence of Elshinta radio to increase audience reach. Using case studies on Radio Elshinda, the study applies a qualitative technique to examine the strategies used for media convergence and identify obstacles and challenges faced in implementation. The results show that Elshinta FM has successfully used multimedia, multiplatform, and multichannel components of a convergence strategy, as well as social media and the internet to increase the reach of its audience. The research finding is confirmation that media convergence can be an effective solution for radio industry to remain relevant and competitive the the digital age.

KEYWORDS: Media convergence, Convergence of the press, Journalistic convergence, New Media, Convergence strategy

INTRODUCTION

Newspapers, television, and radio are only a few of the traditional mass media outlets facing new dangers and problems as a result of the internet-based media's rapid rise (Fadilla and Sukmono 2021; McEwan 2017). These days, radio needs to contend with new media as a source of music, entertainment, and information (Sari et al. 2021). What radio media delivers can be swiftly presented by new media via the internet network. New media, complete with visual, text, and audio components, have been able to equal radio in terms of information transfer speed. As an illustration, consider social networking sites like Facebook, Twitter, Instagram, and others. Radio needs to be able to properly elaborate with new media in order to thrive.

Worldwide patterns of information consumption are also impacted by the fast evolving field of mass communication technology. Radio listeners started to dwindle in Indonesia. Radio penetration remained at 38% in the third quarter of 2016, according to Nielsen Radio Audience Measurement, which was higher than internet penetration at 40%. About 20 million Indonesians still listen to radio, according to this penetration statistic. The listeners put in 139 minutes a day on average.

Until the end of 2016, radio penetration in Indonesia was 37.6 percent. The penetration rate was obtained by Nielsen from surveys in 11 cities, namely Bandung, Banjarmasin, Denpasar, Jakarta, Makassar, Medan, Palembang, Semarang, Surabaya, Surakarta, and Yogyakarta. Nielsen's research in Indonesia in the third quarter of 2017,

radio penetration was at 38%. It was below the Internet (40%), Outdoor Media (52%), and Television (96%). From 2016 to 2018, radio penetration fell slowly from 37.6 percent to 34.3 percent in 2018. However, data from a Nielsen survey in 2019 showed an increase to 36.3%.

Referring to Nielsen's research in 2017 in the US, media observer Larry Miller from New York University (USA) stated that traditional radio has failed to embrace conventional radio listeners from generation Z (people born after 19

95). Generation Z, who grew up in a digital environment to account for 40% of all U.S. consumers by 2020, has shown little interest in conventional radio. The potential of conventional radio listeners is projected to decline in the next few years, if conventional radio is not able to immediately respond to the challenges of the times.

Radio business is beginning to be cautious from the growth of the internet in Indonesia, even if there is still a significant potential audience for radio in Indonesia (Jędrzejewski 2015). According to Hellen Katherina, Executive Director of Media Nielsen Indonesia, 62.3 million individuals in Indonesia were radio listeners in the third quarter of 2017. There are 41.9 million radio listeners in Indonesia overall, with the majority of them in Java. With a total of 9 million listeners, DKI Jakarta has the greatest zone of radio listeners on Java Island. Some people listen to the radio while driving, particularly during rush hour in the morning and in the evening.

Nielsen, according to RAM's data from the third quarter of 2016, said that Gen Z and millennials accounted for 57% of all radio listeners. Millennials account for 38% of radio listener contributions, followed by Gen X (28%), and Generation Z (19%). On the other hand, the Baby Boomer and Silent Generation radio listeners make up comparatively smaller segments of the population—only 2 and 13 percent, respectively. According to the growing popularity of smartphones, 4 out of 10 radio listeners currently get their radio fix via a more private device—a mobile phone.

Presently, radio mass media sector is facing with a lot of complicated and ongoing development (Mudhai 2010; Girard 2003). Personnel that are highly trained, clever, and committed are needed to capture that shift. As Mohammad Nuh's (2007) assertion, media convergence has become an unavoidable consequence of the advancements in information technology (Annisa 2021). Eventually, data, visuals, and music must merge into one. Information will now lead to multiple media instead of just one. One of the biggest challenges facing radio today is the exponential growth of the internet, video streaming, and television. Nowadays, people listen to radio on more than just radio tapes; instead, they use technology and greater flexibility in their radio listening.

Radio has a 30% penetration rate as a promotional or advertising medium, compared to television, newspapers, and other media. The Indonesian National Private Broadcast Radio Association reports that radio advertising expenditure (radex), or advertising spend for radio media, hit Rp 1.2 trillion as of November 30, 2017, the end of the third quarter of 2017. The amount of money spent on radio advertising is still very small in comparison to other forms of advertising. Radio studio managers have to bite the bullet and accept that advertisers are no longer as interested in promoting on radio. Naturally, there was less advertising, which caused turnover to decline. Miftah Sunandar, the president and director of PT Miftah Putra Mandiri, the company that owns MPM Cemerlang Radio, admits that during a period of economic recession, there was a notable drop in turnover. "The decline in turnover not only in radio broadcasting but all media businesses such as newspapers, magazines, and television, experienced the same thing."

As information technology advances and consumers' consumption habits change, so do broadcast radio trends. The radio industry must be flexible enough to meet the demands of listeners in the present digital era. David Herbert, a business analyst at Wells Fargo Securities, claims that the conventional wisdom regarding the radio industry has become obsolete. Today's radio industry must be incredibly flexible and mobile-friendly. Radio must therefore work with digital platforms like smartphones and smart speakers. A response to and an attitude of expectation towards the predictions expressed by multiple experts regarding the future of broadcast radio may also be seen in the convergence of radio media.

The sustainability of traditional radio is gravely questioned in light of how much the digital domain has

changed people's lives (Sinabariba 2023). These days, individuals are more interested in using internet-based media and are less interested in using traditional radio as their main information source. In 2015, a research by Gallup and the Broadcasting Board of Governors found that only 11 percent of Indonesians listened to traditional radio for news. Traditional radio, which only employs Amplitude Modulation (AM) or Frequency Modulation (FM) waves, has suffered from the public's embrace of streaming radio.

The emergence of the internet has brought about a considerable shift in communication technology and patterns, leading to the emergence of the trend of media convergence (Aisah, Verawati, and Waskito 2023). "Interactivity" has become a new media concept, according to Andrew Dewdney and Peter Ride's book "The New Media Handbook" (Andrew, Dewdney & Peter 2006). Dewdney and Ride claim that because new media is changing the relationship between communicators and communicants, people are gaining new freedoms of speech. As customers transition from being audience members to users in the internet era, conventional media faces new challenges. Audiences can now contribute to the transmission of information, receive information, and make comments in a variety of ways.

In line with the context of the research, the research question is how Elshintaradio applies media convergence as a strategy to broaden its audience reach and what obstacles and challenges the station has when implementing it. The purpose of this study is to identify the media convergence strategy employed by Elshintaradio in order to broaden their audience reach.

LITERATURE REVIEW

1. Previous Research

A few techniques from past research can help the author make this research review better. The 2017 research paper "Broadcast Radio Convergence Strategy as an Effort to Expand Market and Audience" by Anindita Trinoviana states that media convergence can be utilised to broaden market and audience reach. This is demonstrated by the increasing number of listeners via internet network streaming. Further research into Danang Trijayanto's "Implications of Media Convergence on the Media Industry" (Trijayanto 2015) showed that media convergence—a media strategy for tackling modern issues—has a significant effect on the future of the sector. Even if it is still evident early on, the study indicates that media convergence is a response to the current issues, notably in the media sector.

Consequently, The Ecology of Broadcast Radio Media in Yogyakarta, a 2007 research by Anita H. and Setio Budi, asserted that private radio in Yogyakarta is often moderate and specialised due to the intense competition among radio media in the city (Herawati and HH 2007). This illustrates why an audience battle media sector management plan is necessary. The audience's embedded perception of stimulus, registration, and interpretation influences their satisfaction when listening to streaming radio, according to

research done in 2013 by Rocky P. Mira H. under the title "The Relationship Between Radio Streaming and Audience Perception and Satisfaction at PT. MNC Skyvision Jakarta" (Jati and Herlina 2013). This study shows that the growth of the radio media sector, which used the internet network to carry out media convergence, was well received by the public. The use of media convergence in newsrooms with Newsroom 3.0 model in Tempo Newsroom did not go smoothly, according to research on "Convergence in Newsroom in Tempo Media Group" (Pratopo and Kusajibrata 2018). This suggests that a well-developed plan is necessary for the transformation process to proceed smoothly; the convergence process does not always succeed on its own.

Print media is still thriving in Finland despite the growth of online media, according to a study titled "Media Convergence and Business Models: Responses of Finnish Daily Newspapers" by K. Lehtisaari-K. Karpinnen (2012). However, print media innovates to keep up with technological advancements. Subsequently, the study "Media Convergence: A Case Study of a Cable News Station" by Sonia Huang & Don Heider (Huang and Heider 2007) claimed that the ability of media crews to integrate available resources to create distinctive values for the audience determines an online site's success in addition to its customer base and advertising revenue. Additionally, a study by Saltzis & Dickinson (2003) titled *Inside The Changing Newsroom: Journalist responses to Media Convergence* discovered that traditional media culture gave way to modern media culture, which prompted the development of multiplatform modern journalism in response to shifting information industry patterns (Saltzis and Dickinson 2008). The transition from traditional to digital media has also resulted in a shift in the way newsroom actors produce and disseminate information. The research that will be conducted by the author differs in that it focuses on how the editorial staff responds to shifts in media culture, whereas the author examines the strategy and consequences of convergence more closely.

Furthermore, there is also a research from Dennis Kalamar on *Convergence of Media and Transformation of Audience* (RTV Slovenia), in 2016 concluded that media convergence in Slovenia brought changes in audience attitudes and behavior in accessing information (Kalamar 2016). This is interesting because the audience is no longer passive in receiving information, but the audience is active in choosing which information they need. Then research on "Renegotiating radio work in the era of media convergence: Uncertainty, individualisation and the centrality of brands" written by Rufus McEwan in 2016 states that radio in New Zealand is converging to adapt advanced technology to still reach listeners (McEwan 2017). The process of commoditizing content and strengthening the character of broadcasters is very important in determining the position of the radio brand.

2. Media Convergence

The media convergence described is the convergence of continuum and convergence of journalism

(Grant, A.E & Wilkinson 2009; McPhillips and Merlo 2008; Dwyer 2010) states that innovation in the field of technology is not the motivation behind the creation of convergence, but technological innovation allows the formation of various media convergences. There are five dimensions of convergence according to Grant: technology, multimedia content, ownership, collaboration, and coordination. These five dimensions are inseparable from each other, although each new application appears it provides the possibility to create another dimension.

First, the convergence of technologies. When it comes to media analysis, organizational, social, and user aspects are sometimes given more weight than technological factors in convergence (Grant, A.E & Wilkinson 2009). Digital technology and computer networks are the two technological advancements at the center of media convergence. The internet and computer networks, such as LANs (Local Area Networks), WiFi, and home networks, have grown in popularity along with the advancement of computer technology (Machmud 2011). Phenomena that are not related to technological convergence can be applied broadly to convergence. The transition from analog to digital transmission, which uses computers as the primary medium for message storage, manipulation, and conveyance, is what unites them.

Second, multimedia content. This multimedia content is reflected in the management of newsrooms and websites (Padmanabhan et al. 2002; Papacharissi 2013). Here there has been a fundamental revolution, where traditional media outlets have turned into digital outlets in the form of the web. Another condition is traditional newsrooms filled with various machines and journalists become more efficient newsrooms with more optimal news results and equipped with more sophisticated digital technology.

Diverse media material has made traditional journalism obsolete and replaced with convergent journalism, which disseminates information across multiple media. Repetitive content from traditional media is one type of media convergence that occurs in new media (websites). Because it doesn't require a lot of time or money, it is simple and profitable. However, it can also strengthen the media's brand as a means of growth and development for the media company (Grant, A.E & Wilkinson 2009).

Third, ownership. Media convergence based on ownership that leads to entity commonality (Soderlund et al. 2012). With one ownership, the media under its auspices can carry out content sharing more effectively and this is also related to political-economic motives where each media owner has the desire to become an 'influence' in society.

Fourth, collaboration. Not all media do co-ownership to support their performance. Some media choose to collaborate with other media, such as the collaboration of publishers, editors and news directors with the aim of winning market competition (Leon 2017). The collaboration relationship that occurs is a cooperative relationship where

the media collaborate with each other and establish mutually beneficial relationships within a certain time.

Fifth, coordination. Media that do not carry out co-ownership and collaboration frequently take coordination activities based on commercial objectives, merely to boost the position of the media against its competitors. Coordination is normally done just at specified moments. For example, a radio journalist coordinates with web and television journalists who are still in the same firm, discussing particular concern in society. In its application, this dimension is often referred to as cross media.

3. Convergence Continuum

The concept of convergence continuum was introduced by Dailey, Demo, and Spillman (Grant, A.E & Wilkinson 2009; Dailey, Demo, and Spillman 2005) defines five stages of media convergence, namely cross-promotion, cloning, co-competition, content sharing, full convergence. In these five stages, news content in a media will be duplicated and repackaged so that it can be included in other media. This is considered beneficial for media companies, because of the efficiency of labor and cost, time, and media integration. In the context of ownership, convergence activities of several types of media can take place in two ways, namely one owner (co-owner) and partnership (cooperation between one owner of one type of media with other media).

There are two definitions and concepts of convergence according to Grant is very prominent and deserves to be revealed because it is often quoted (Grant, A.E & Wilkinson 2009; Flew et al. 2016). First is the definition and concept of convergence put forward by Dailey, Demo, and Spillman (Dailey, Demo, and Spillman 2005). Dailey proposed a convergence continuum of news organizations that began with cross-promotion, and then progressed to cloning, co-competition, content sharing, and finally convergence.

Related to the convergence process of news carried out, Dailey, Demo, and Spillman defines five stages of activity in news convergence based on their level of participation (Dailey, Demo, and Spillman 2005; Klinenberg 2015). First, cross-promotion means providing space to introduce each other to other media content. Second, cloning, which is when media content is reproduced to be published in other media. Most national news radio such as Elshinta obtain international news through cloning from international news agencies such as the BBC, Reuters, AP, or Bloomberg. Third, 'co-competition' is the stage when converged media entities cooperate and compete at the same time (Rusko 2015). Fourth, the content sharing stage that allows the two different media to share content with each other in the form of repackaging or even budgeting sharing. Media convergence in this stage is mostly done by media that are under one ownership. Fifth, the full convergence stage, which is when different media cooperate fully, both in terms of content collection, production, and distribution, and aims to maximize the unique characteristics of each media to deliver

content. Full convergence is implemented with the establishment of a single newsroom.

4. Journalistic Convergence

The transformation of media towards convergence can adopt the type of convergence proposed by Grant (Grant, A.E & Wilkinson 2009). Journalistic convergence requires a change in the way the media thinks about news and its coverage (Yoedjadi, Ronda, and Wahid 2021). However, the current practice of convergence is still limited to how to deliver news through different platforms, namely print, broadcasting, and online media. There are three known models, namely newsroom convergence, newsgathering convergence, and content convergence. In newsroom convergence, journalists of different platforms, for example from print, online, and television unite themselves in one news production space (Jensen and Hurley 2012). They do the tasks according to their media platform.

An example is the Tampa News Center in Florida. In 2000, the entire staff of the Tampa Tribune, WFLA-TV, and TBO.com, all owned by General Media Inc., moved into a new \$40 billion facility equipped with a TV studio on the first floor and shared newsroom on the top floor. They work together between journalists from different media in the form of crossmedia, which is joint reporting with publications through their respective platforms. Editors from various media platforms sat together in a coverage planning meeting. Furthermore, they cover and write news according to their respective media segments (Carr et al. 2013). In Indonesia, an example that is often mentioned is Tempo Newsroom (TNR) which is the center of news production both for print and online. So a journalist does coverage and writes it for print and online media.

The second model is newsgathering convergence (Kolodzy 2006). In running this model, a journalist is required to be able to achieve the level of multitasking. By going through special training or training, a journalist is required to be able to do the work done by the media with other platforms in one group. For example, a print journalist must be able to create news for print, radio, online, and at the same time for television. In addition, it is also required to take photos or videos.

The third model is content convergence (Quandt and Singer 2009; Alexander 2008; Doudaki and Spyridou 2015). News is finally presented in multimedia form, which is a combination of text, images, audio, video, blogs, podcasts, or slideshows. The options are constantly expanding. Today, content convergence is still very young or just beginning. However, we can peek into the future through innovative websites. Imagine a few years from now a new hybrid medium combining audio and video TV, the responsive nature and sourcing of websites, the portability and print quality of newspapers. Editors and reporters will become content producers who are trained to choose which stories are the most effective, the most entertaining techniques from ordinary menus to multimedia choices.

RESEARCH METHODS

Elshinta Radio is the research object that is being used. Radio is a media platform that works in tandem with Elshinta TV, Elshinta magazine, Elshinta social media, and Elshinta.com online media. There are various reasons why Elshinta Radio is an observation unit. First, Elshinta Media's Elshinta Radio serves as an illustration of how to apply a media convergence strategy. Second, Elshinta Radio has been a news broadcaster for 50 years, during which time it has managed to hold onto its idealism. Third, Elshinta TV, Elshinta online, and Elshinta social media are brands that are comparable to Elshinta Radio. Fourth, Elshinta Radio is a news station dedicated to merging in order to fulfil the informational demands of its audience.

This study employs a constructivist framework. According to Carr et al the constructivist paradigm is nearly the opposite of the idea that relies on observation and objectivity to uncover truth or science (Carr et al. 2013). According to this paradigm, social science is the methodical study of socially significant action by means of close, in-depth observation of the social behaviour involved in establishing, preserving, and overseeing one's social environment (Deddy 2002). The social reality of Elshinta radio, which uses media customised to the audience's demands, is characterised by the constructivist paradigm.

This study combines a case study methodology with a qualitative approach. Purposive tactics are utilised to identify informants. Those with at least five years of experience in the media sector and roles as policy makers and implementers are the required qualifications for informants. Executive producers and editors-in-chief are grouped into policy-making levels. Senior producers are those who move up to the policy implementation level in the interim. Qualitative data is what this kind of research data is. Documents, archive recordings, interviews, direct observations, actor observations, and physical devices are the six sources of qualitative data. All of the data that has been gathered from different sources is examined as part of the data analysis process. Although source triangulation was employed in this study to ensure the validity of the data (Moleong 2002).

RESEARCH RESULTS AND DISCUSSION

1. Radio News as Elshinta's character

There are over 1,300 radio stations in Indonesia, of which about 800 are official. These stations transmit and naturally compete for the allegiance of their listeners. The approaches range from using top 40, indie music broadcasts, memorable songs, dangdut, and shadow puppets to producing shows featuring Indonesian singers. While nearly all radio stations provide a range of entertainment in specific genres, Elshinta doesn't even play music over its whole 24-hour broadcast. There is just one radio station that focuses on news and information, and that is FM 90.0 Mhz. Elshinta even had listeners linked up with live broadcasts of complaints and information about everything from road damage to

criminality. The community responded to this participatory debate with great enthusiasm, as was to be expected.

A key tactic for Elshinta's current success is the radio news and information formats that the company brings, as stated in the 2009 article "Elshinta Radio: Striking in the Middle of Competitor Siege" by M. Hosni Mubarak & Henni T. Soelaeman. Since this radio format changed, listener engagement has been conducted, according to Iwan Haryono, COO & Chief Editor of Elshinta. Jazz music was previously broadcast on the 1968-founded radio station. The May 1998 riots served as the catalyst for this radio station's transition to a news format, which it maintained until it formally established itself as the only station dedicated to providing news and information around-the-clock. The phrase employed at the time was "citizen journalism," which utilized community involvement to disseminate information to other communities, rather than "horizontal business strategy." Radio is only the medium since, depending on the advantages and disadvantages of each form of media, this idea can be implemented through any kind of media.

2. Elshinta's Five Pillars of Power as News Radio

Elshinta's radio work as a news radio host is possibly already well-known in Indonesia. Elshinta itself spans from Sabang to Merauke and has an extensive network and broadcast reach. As a result, Elshinta now provides news from around Indonesia while delivering on-air reporting, rather than only the Jakarta region.

Shulhan Rumaruru discovered the secret to Elshinta Radio's success in 2009 while researching the station's audience capture strategy. This success is typically backed by five indicators: the station's brand, its extensive broadcast coverage, the accuracy and veracity of the information it broadcasts, the caliber of its programming, and the professionalism of its announcers.

a. Brand

During the New Order era, Elshinta station was first recognized more as a music station or as a radio that featured a variety of entertainment shows. But with the 1998 reform, Elshinta station has taken on a new identity as a news station or as a radio focused on information presentation. Since then, many people have come to know Elshinta as a news and information radio brand. Elshinta is undoubtedly more of a reference for people's priorities in their search for correct information in the information age we live in.

Elshinta continues to dominate the way that news and information are presented when contrasted with other radio stations, such as Radio Republik Indonesia (RRI). Because of this, radio that operates under the tagline "News and Talk" is able to capture the majority of public attention in the market for information services. Elshinta is essentially associated with the brand of informational or news radio. "Listener" is Elshinta's standard welcome to her audience, but she wishes to embrace all circles, not just some, like young professionals who are restricted to some circles.

b. Wide Broadcast Coverage

When opposed to other radios that can only reach listeners with limited frequencies, one of the key draws of Elshinta radio broadcasts is their enormous range. Elshinta's extensive reach extends throughout all of Indonesia, from Papua to Aceh. The audience includes people in far-flung rural areas as well as cities. Because of its large broadcast reach and ability to distribute information fairly throughout different regions, Elshinta is also better known to its audience for this reason.

Elshinta also works with regional local radios, making use of its extensive broadcast reach. News relays are typically how cooperation is actually implemented. Local radio stations that carry news from Elshinta often do so for a set amount of time (one to two hours each day) or all day. In summary, Elshinta radio is becoming more and more well-known in the community thanks to its extensive broadcast schedule, which ultimately led to its expansion into a larger radio.

c. Actual and Factual Information

Elshinta is doing a great job at maintaining this, which is in line with the nature of radio, which presents information more quickly. We can sense Elshinta's spirit in the news that we broadcast as a news radio. Reporters are not the only people who contribute to Elshinta's news broadcast; listeners are also involved in providing information.

As a result, the audience is subtly made to feel engaged in Elshinta's performance. It's probable that Elshinta is using this as her primary draw to grab attention. The great degree of public participation is demonstrated by the thousands of SMS, faxes, and phone calls that arrive at the Elshinta newsroom each day.

Elshinta believes that true alone is insufficient. It stands to reason that people will be pleased to receive the news if it is consistently accurate and free of engineering. This is comparable to human nature, which demands that one be treated fairly.

The characteristics of Elshinta's information treatments are brief, clear, instructive, and concise, according to Achmad Zaini, Executive Producer of Elshinta Radio. Elshinta will broadcast news at any time; it is not segmented and information can be aired at any moment. Since news and information must be accurate, Elshinta finds this to be a unique attraction.

d. Broadcast Program

The presentation of programming is Elshinta's key tactic for winning over the audience. Drawing in listeners is a simple yet successful method that involves presenting an engaging program and keeping them engaged throughout the broadcast. In this instance, Elshinta contributed to the intrigue of her broadcast shows and helped viewers understand the program's strength. When providing knowledge, Elshinta aims to engage her audience in an active rather than passive manner.

Broadcast programs in Elshinta can be broadly classified into two categories: regular programming and

special programs. Elshinta's regular program, which includes the YOUR COMMISSION program (your views, thoughts, and solutions), is a broadcast program that is regularly offered every day and has come to be typical of Elshinta. Elshinta provides a number of trending topics in your Commission show, which airs at 01.00-05:00 WIB in the morning. The audience then has a chance to thoroughly consider these points. It is not just necessary for listeners to express their thoughts; they are also encouraged to consider solutions to problems.

Elshinta also offers a program of participatory debate called "Your Commission." The event is packaged essentially the same as your Commission, but elshinta presents speakers as authorities on the topics discussed throughout the event in an interactive discussion. Additionally, Elshinta's traffic reports set it apart from other radio stations. Achmad Zaini acknowledged that through shows such as these, thousands of listeners' comments also inundated the editor via phone, SMS, fax, or forums on elshinta.com.

Elshinta, which goes by the motto "serve to help," aims to mediate disputes between the people and the government so that the community's concerns can be resolved. In this manner, people are more likely to remember Elshinta. Elshinta convenes farmers and local governments by air (broadcast), similar to how farmers in places where seeds are scarce are brought together. Once a resolution is reached, Elshinta maintains control over the advancement of seed distribution.

While Elshinta created more segmented special programs in relation to the 2009 elections, the Special Program started in 2009. Most people refer to the show as "Election 2009." This special program is packaged similarly to regular programs, i.e., it involves community involvement by email, fax, phone, or SMS.

Elshinta also contributed to the success of the 2009 election activities by presenting real and accurate news and by socializing election programs including how to register to vote, introduce parties, and follow trends. Coverage of additional special programs prior to Eid al-Fitr, etc.

Apart from the forementioned program, presenting a fortunate draw quiz in association with certain goods or services is crucial to winning over Elshinta's audience. However, Elshinta encourages intelligent thinking in addition to awarding rewards to its listeners. Instead of guesses, as on other radios, listeners provide thoughtful replies to the questions posed. After being randomly selected, listeners who completed Baygon's Prize Quiz were asked to share their experiences.

e. The Power of Broadcasters

It's not easy to become an announcer for Elshinta radio; to start, the hiring committee considers applicants based on their educational background and prior experience. However, in certain cases, experience is disregarded if an applicant passes the ability and insight test and has a voice that suits Elshinta.

On Elshinta radio, the announcer's vocal character needs to be mature and intelligent. Broadcasters for Elshinta must be knowledgeable about all facets, including sociocultural, political, and economic ones. When conducting interviews, intelligence and reasoning are crucial. This includes having the ability to articulate one's thoughts clearly, ask insightful questions, and analyze and evaluate information. The secret to all of this is that one needs to have broad insight and read, listen, and watch a lot.

3. Elshinta Media Transformation

Elshinta radio expanded itself following the measures taken to broaden the Elshinta Group's media company, which was modified to the features and technology advancements. The rise of social media and internet media did not cause Elshinta radio to decline. Elshinta was inspired to perform in the area because of the existence of internet-based media specifically. Elshinta established popular social media accounts on LinkedIn, Facebook, Instagram, Twitter, and Line by depending on listener devotion and a two-way exchange of information between radio and listeners.

By leveraging the shift in modern communication habits toward the frequent use of mobile devices, Elshinta started to facilitate her audience's access to information via internet-based applications. Elshinta created a Twitter social media account in 2010 under the handle @RadioElshinta, realizing the initial concept from the 2000s about anticipation in the internet age. Elshinta, who consistently posts news and information, attracted 3.61 million accounts to follow her, despite the fact that it was a little late. When compared to other radio stations that broadcast on Twitter, this one has the largest number.

Elshinta Radio's twitter social media feed, which goes by the slogan "Actual News and Latest Information 24 hours Non-Stop," provides news and information about events, traffic, disasters, and other social realities around-the-clock. In addition to Elshinta radio reporters, the public who witnessed the events firsthand, governmental organizations, and other significant institutions that were retweeted or linked to also contributed to the information gathered.

Since the start of Elshinta radio's founding year, the social media platform on Twitter has expanded quickly. With 3.6 million followers, Elshinta's radio account is boosting the spread of information on Twitter, a social media platform. Currently, one million tweets are posted with information. In a similar vein, the data supplied by his supporters, who also follow Elshinta Radio, is primarily composed of items related to traffic and congestion.

Elshinta Radio makes use of social media platforms like Instagram in addition to the internet. As of June 18, 2019, Elshinta radio's official Instagram account, @elshintanewsandtalk, had 9,835 followers. This number is projected to rise as long as Elshinta radio keeps up its daily information sharing on the platform. There have been 6,645 posts shared so far, consisting of photographs, videos, and animations in addition to photos. Additionally, Instagram users can now send video uploads that are not time-limited

thanks to a new feature called IGTV from the Instagram application. Elshinta radio uses this to deliver information in an audio-visual style.

As applied in the Elshinta Expedition's special coverage during the 2019 Eid homecoming flow. Elshinta radio also shares information on Facebook, the most widely used social media platform, using an account named Elshinta Radio. On Facebook, Elshinta radio has 3,058 followers. Through Facebook, Elshinta radio is also frequently utilized to share and obtain information from the community, despite the information traffic is not as high as it is on Twitter.

Elshinta radio disseminates information via Facebook in the form of text, graphics, pictures, and videos. Additionally, phone numbers, SMS codes, and brief messages via Whatsapp are shown on the front page for anybody wishing to contribute the most recent information or news. Elshinta radio utilizes the advancement of mobile communication devices and internet networks to create ELMO applications (Elshinta Mobile is known as the ELMO application), in addition to internet-based social media. In addition to live radio streaming, ELMO offers television streaming, text-based information, and community services that function as a form of citizen journalism. The ELMO app was first released in 2017 and is available for download and installation on Android and iOS-powered mobile devices.

4. Convergence at Elshinta Radio

Elshinta, one of the conventional media, is very aware of the conditions of rapid development of information technology. Like other radio media, it does not have the ability to fight or compete with new media that has reliability in terms of speed and network. Elshinta, therefore, confidently had to make changes and adjustments. Because the media that does not change and adapt will be crushed by technological developments.

Changes made by Elshinta in an effort to be able to stay afloat as long as possible. The adjustment that occurs is a form of adaptation to technological advances. The implementation of the convergence strategy is believed to be able to make Elshinta survive and be able to become a source of public information. This convergence of Elshinta will actually strengthen Elshinta radio. As Fidler (Fidler 2003) points out, convergence does not replace previous forms. Elshinta in the convergence is mutually reinforcing among various forms of media so that no one will die.

As early as 1983 Ithiel de Sola Pool in his book 'Technology of Freedom', Carl Jenkins (2006) had used the term convergence to describe the forces of change in the media industry. A process called convergence blurs the boundaries between media.

The characteristics of Elshinta radio as an information and news radio have an important role in the midst of the rise of a media industry that is diverse in form and format. The power as a news radio is consistently maintained by Elshinta in the face of changing times. One of these capitals is important in attracting a specific audience so that audience loyalty appears.

As a radio with a strong identity, Elshinta does not necessarily see this as a strength to face the times. The news and information content presented by Elshinta may begin to be abandoned by its audience considering that in the internet era, people are presented with many choices in accessing information. For this reason, it is important for Elshinta to implement a convergence strategy so that the sustainability of Elshinta radio continues to exist.

a. Convergence Strategy

The grand plan introduced by Elshinta Media Group is elaborated in the convergence approach used in Elshinta radio. This became evident in the early 2000s with the explosive growth of new internet-based media. Together with Elshinta.com and Elshinta TV, Elshinta Radio is one of the synergy groups that will carry out a media convergence plan. The Elshinta Media Group has proposed the convergence plan.

Elshinta Radio feels obligated to implement as a member of the Elshinta Media Group. However, Elshinta radio uses social media in particular to carry out its media convergence, even if it operates under the same umbrella. Elshinta TV and Elshinta.com are not connected editorially to Elshinta Radio. Direct integration with Elshinta.com and Elshinta TV is still possible, though.

In particular, Elshinta Radio has discovered information that supports the necessity of a media convergence plan, which should give rise to confidence in the strategy's future execution. First, radio media is frequently seen as being threatened by the emergence of new technologies, particularly new media. However, radio media actually have a struggle in creating new chances because of this danger. If radio media does indeed disappear, at least the new chances that are developed in the future will be able to take its place. Second, people's behavior and lifestyles are indirectly impacted by technical advancements that contribute to the formation of new media. The prevalence of new media that prioritize music and visuals is a challenge to the radio listening culture. Furthermore, radio media are in a challenging situation due to the accessibility and speed with which consumers can obtain information sources. On the other side, the emergence of fresh online media creates new chances for audience acquisition or audience capture.

Elshinta Radio captures the rapid changes caused by these advances in information technology. The change was responded positively by Elshinta. As the internet era developed in the early 2000s, Elshinta radio began to pay special attention to internet-based media. The new internet-based media is expected to be able to become a 'friend' for Elshinta radio media.

The development of the digital world and the emergence of new media demand a change for the radio media industry. New media don't just provide information. New media have strong characteristics and rely on audience interaction and participation. The owner or shareholder no longer has complete power over the flow of information. The audience is as the controller. Change is imperative, then, if

the radio media is to keep trying to survive as long as possible. In terms of radio media, things have to change; work culture, mindset, infrastructure, and human resources.

It is necessary to comprehend how a strategy is seen in order to put it into practice. Lack of shared perspectives among implementers frequently results in a lack of smooth execution. Similar opinions and impressions differ among leaders and staff on Elshinta radio. In order to foresee these issues, a personalized strategy is implemented. This technique will, at the very least, lessen the opposition that results from the convergence strategy's application.

b. Model of Journalistic Convergence in Elshinta Radio

A shift in the media's perspective toward news and its reporting is known as journalistic convergence. The methods by which the media creates and disseminates news to its viewers. Elshinta radio now employs a content convergence model out of multiple journalistic convergence methods. Elshinta news is delivered through a multimedia format that combines voice, video, text, and graphics. This is evident in the seriousness with which Elshinta Radio handles its Instagram and Twitter accounts.

Elshinta has multimedia content available on her social media accounts. Because the results of the coverage are posted on social media in addition to being broadcast on radio, Elshinta's content convergence model inadvertently necessitates that its coverage team be capable of producing news not only through text and audio but also with images or videos.

c. Implementation of Convergence in Elshinta Radio

Elshinta is committed to continuing to implement media convergence strategies so that they can turn threats coming from technical and sociocultural into opportunities. Furthermore, strive to remain a means of democratization in all fields, including basic basic needs with existing capabilities and opportunities.

There are at least four important elements that help the implementation of the strategy. First, simple, consistent, and long-term goals. Second, a good understanding of the competitive environment. Third, an objective assessment of the resources owned by understanding their strengths and weaknesses. And finally, effective implementation with determination, consistency, and with earnest commitment.

d. Convergence Implementation Process at Elshinta Radio

Elshinta radio is being encouraged to carry out an internal "revolution" by the dynamic behavior in collecting information in the current internet era. As a result, Elshinta started implementing a media convergence agenda in early 2010. The news and information on Elshinta must be available on all platforms (computer, television, radio, mobile phone, etc.). Not only text and images, but also graphics, videos, and a combination of all three, will be used as the content format for distribution across different media

platforms (Sularto, 2011). Elshinta considers her multiplatform presence to be absolute.

By creating Elshinta radio's multiplatform and Elshinta social media, including Facebook, Instagram, and Twitter, Elshinta radio's policy steps towards media convergence started to be achieved. The idea of creating multimedia content as a new pillar to support media convergence is also embodied by Elshinta Radio. Initiatives to build social media with multimedia content, produce products based on audience demands, and develop everyday design and product quality have evolved in the editorial division.

A strategy is a means of achieving long-term objectives. Business strategies can take the shape of product development, market penetration, diversification, geographical expansion, acquisitions, employee reduction, liquidations, joint ventures, and divestitures. According to this study, strategy is better understood as a cohesive, all-encompassing, and integrated plan that connects the business's strategic advantages with external obstacles to guarantee that the organization can successfully carry out its primary goals.

e. Implication of Convergence Strategy on Audience

The development of the digital world and the emergence of new media demands a change for the media industry including radio media. New media don't just provide information. New media have strong characteristics and rely on audience interaction and participation. The owner or shareholder no longer has complete power over the flow of information. The audience is as the controller.

Elshinta's audience has a different profile at each broadcast hour. In its broadcast for 24 hours, the broadcast zone is divided into 4 zones, namely morning at 5 to 10 o'clock at 10 am to 4 pm, 5 pm to 9 pm and 9 pm to 3 am. The average Elshinta audience is at the age of 30 years and over and what Elshinta is concerned about is how to attract millennial audiences at the age of 30 years and under as a loyal audience for Elshinta in the future.

Elshinta Radio having the characteristics and segmentation of active listeners, is well aware of the importance of audience influence and contribution. Elshinta is known as a radio medium that becomes a two-way information line. Not only from the editor of Elshinta radio, audiences can also share information with each other through Elshinta radio and social media. With the existence of new media, it provides a wider door for people to share information.

The media landscape, particularly radio, must adapt to the growing digital world and the rise of new media. Not all new media content is informational. Strong features of new media are their dependence on audience participation and interaction. The owner or shareholder is no longer in total control of how information is shared. The controller is the audience.

Every broadcast hour, Elshinta's audience profile changes. The broadcast zone is split into 4 zones during its 24-hour transmission: morning from 5 to 10 a.m., afternoon from 5 to 9 p.m., and evening from 9 p.m. to 3 a.m. The typical Elshinta audience is over thirty, thus the company is worried about how to draw in millennial audiences, who are under thirty, so they will remain a devoted following in the future.

Elshinta Radio is fully aware of the significance of audience contribution and influence because it is a radio station with the traits and segmentation of active listeners. Elshinta is a radio channel that can transition into a two-way communication channel. Through Elshinta radio and social media, listeners can exchange information with one another in addition to the editor. The emergence of new media has expanded the avenues for information sharing.

One of the key pillars in Elshinta's broadcast journey is its radio audience, and as such, comfort in terms of information access must be given priority. Elshinta radio keeps coming up with new ideas in order to stay relevant in the eyes of its listeners, even as communication technology advances. Thus far, the unification of Elshinta radio media has proven beneficial in sustaining its listenership.

Elshinta radio is still able to adapt to the challenges of change in the internet age. Even more of its listeners reacted well to Elshinta radio's convergence. Elshinta is ranked highest among radio listeners in Jakarta, as evidenced by the radio rankings. Elshinta was successful in growing her online following thanks to her social media presence. Elshinta has a devoted following despite being a radio with a distinctive feature—namely, a news format. Despite the wide variety of entertainment forms available in the broadcast radio market, Elshinta appears to have maintained the support of her listeners. The secret to Elshinta radio's existence is providing a seamless interactive experience for its devoted listeners. because the media industry places a high value on audience loyalty.

In this context, serving the audience implies making things simple to access and engage with. Elshinta Radio is able to make the most of the internet's influence in the communication industry. Twitter, Instagram, Whatsapp, and other social media platforms allow Elshinta radio to effectively reach its audience. The extremely active information flow on Elshinta's social media, particularly Twitter, is indicative of this.

Social media, particularly Twitter, is a valuable resource for the public to obtain information, particularly regarding traffic, according to Elshinta radio. Given that Jakarta is a large city that experiences constant traffic, those who drive or wish to travel should always be aware of the conditions there. Elshinta Radio does a good job of capturing this so that its social media can develop into a forum for knowledge sharing. Elshinta's Twitter social media platform displays information in more ways than just text, taking into account both community needs and technological advancements. However, it is currently expanding with more

images and videos. The community really needs this, as it avoids information confusion and serves as a reminder to many of the emergence of erroneous information that is confusing the public and going about.

Furthermore, Elshinta's public area is full of solid, quick, and trustworthy information. Not only can information provided by the community at the location be verified as accurate by related parties by directly responding to the pertinent news link; this allows related parties to promptly address issues that arise in the community by directly verifying the information. These factors contribute to the public's growing awareness of and trust in Elshinta's social media accounts in the midst of the deluge of information that the internet has created.

DISCUSSION

This section is a narrative discussion of the core of the research in the form of discussion and conclusion. There are two major sections in this subchapter, namely the media convergence strategy in Elshinta and its implementation.

1. Media Convergence Strategy at Elshinta Radio

Strategy is understood a way to achieve long-term goals that can be in the form of geographic expansion, diversification, acquisitions, product development, market penetration, employee rationalization, divestitures, liquidation, and joint ventures (David, 2004). Strategy can also be interpreted as the process of determining the plans of top leaders that focus on the long-term goals of the organization, accompanied by the preparation of a way or effort on how these goals can be achieved.

Elshinta has consciously taken a decision to make changes or adjustments by transforming herself towards media convergence. Elshinta's belief to change is based on the opinion of Fidler (Fidler 2003) who said when newer forms of communication media emerge, previous forms usually do not die, continue to evolve and adapt. Elshinta persisted and developed Elshinta radio as a form of media. To adapt to technological developments and changing patterns of people's communication culture, Elshinta radio spread its wings by playing on the internet media while still carrying the Elshinta radio flag.

Elshinta's vision and mission, which emphasise business and resource synergy, customer-focused innovation, product and service innovation, and business expansion, are further driving forces behind the company's reforms. Leaders and staff members who comprehend the organization's vision and objective offer support and motivation for change. Elshinta maintains that each station has a distinct spirit that influences listeners to select the appropriate medium, even in the face of changes. Elshinta will leverage the spirit of radio, social media, dot com, periodicals, and television, together with speed, credibility, and public trust, as the spirit of all Elshinta brands.

Elshinta made these adjustments to better serve the community and ensure the company's existence. In order to keep up with technological advancements, inventive and

creative work must be modified and given priority. Essentially, a convergence does not make the preceding product invalid. Put another way, both new and old products are always evolving. In other words, outdated items are not replaced by new media ones. Elshinta's ability to adjust and evolve with the times is based on this idea. The idea that new media utilised for this transformation must really be able to strengthen old media or products is the foundation of Elshinta's efforts to carry out this convergence. Elshinta achieved a breakthrough without abandoning the traditional media due to shifts in people's behaviour when consuming the media. Elshinta aims to disseminate radio material via additional platforms that are beginning to see widespread public use. In other words, Elshinta aims to provide its listeners with the continued ability to receive Elshinta radio material via different media that keep up with technical advancements.

Elshinta ultimately decided to adopt a convergence approach in the form of multimedia, multichannel, and multiplatform because of this spirit. Social media is integrated into Elshinta's radio goods, which are a multimedia form that includes text, images, videos, and photos. Elshinta's radio broadcast information offering, Multichannel, is available via internet-based media and applications, in addition to radio. Access to multiplatform content is possible via a variety of platforms, including computers, smartphones, televisions, radios, and the internet. Following the convergence strategy's implementation, several chances to progress and grow present themselves. Elshinta also possesses qualities and strengths in the form of news material, and it has digital and electronic media that can be used to share content with a larger audience. The spirit of interplatform cooperation is the foundation of Elshinta's convergence. Every step towards excellence contains and always has synergy, synchronisation, and cooperation.

Elshinta came to the realisation that convergence is possible in any situation and doesn't necessitate drastic adjustments like a single newsroom. Put differently, Elshinta radio has adopted convergence and tailored it to align with the organization's goals and objectives. Elshinta does not limit media convergence to technical problems; rather, it implements and modifies it according on investment capabilities and demands. Contextual convergence, or media customised for the situation, can thereby achieve convergence overall.

The confluence of media in five dimensions Grant (Grant, A.E & Wilkinson 2009) found in radio broadcasts from Elshinta. First and foremost, Elshinta radio is concerned with technology since it is essential to the station's ability to survive and thrive in the media landscape. Multimedia material, including newsroom and online media management, comes in second. Elshinta changed its editorial guidelines in response to the division's establishment on social media. Multimedia content is added to the news by Elshinta radio social media as a means of organisation growth and development. Third, ownership: One ownership under the

Elshinta Media Group made it simpler to share content across Elshinta TV, Elshinta radio, Elshinta.com, and Elshinta Magazine. Fourth, cooperation in news and production can support Elshinta Group's political economy objectives by drawing viewers. Fifth, in comparison to its rivals, Elshinta's media presence is strengthened by collaboration amongst its editors inside the Elshinta Group. Working together and complementing one another gives you more power to take on the media industry's competition.

By employing multimedia, multiplatform, and multichannel forms—such as content sharing, cloning, cross-promotion, and repackaging convergence—Elshinta has succeeded in achieving convergence. First, cross-promotion entails giving each other a platform to introduce one another to material from different media. Elshinta radio, Instagram TV, and Elshinta.com all provide comparable schedules and coverage, which can be seen on Elshinta's Twitter during the 2019 Elshinta Homecoming Expedition special event. The second method is called "cloning," which involves producing several versions of media content for publication in other media by collaborating with its audience through citizen journalism. The content is then read on Elshinta's radio programme or retweeted via Elshinta's twitter account. Third, 'cooperation' through simultaneous competition and teamwork. Elshinta radio and Elshinta.com are used to display Koopetition in Elshinta. Fourth, there is the content sharing stage, which permits content exchange between the two mediums in the form of budgets sharing or even repackaging. The fifth step is full convergence, in which various media completely collaborate to produce, distribute, and gather material while maximising the distinctive qualities of each media to do so. Elshinta radio fully collaborates in the creation and dissemination of content with Elshinta.com and Elshinta TV for the special coverage of Elshinta Homecoming Expedition. Every newsroom dispatches a reporting crew to different parts of the country in order to gather information and disseminate the coverage's findings. Elshinta radio implements a content convergence paradigm for their news production. This content convergence model will progressively continue to be created even though the journalistic convergence model has not yet been fully utilised. The editors of each platform continue to work together better, particularly when it comes to significant events.

2. Implementasi Of Media Convergence Strategy at Elshinta Radio

The main thing that must be prepared for the implementation of the strategy is the mentality to be ready to change. Change will occur if leaders and employees understand the company's vision and mission. The similarity of perceptions will facilitate the implementation of change strategies. And most importantly, every leader and employee must have a commitment to synergy, coordination, and synchronization. Successful implementation requires support, discipline, motivation, and hard work on all fronts.

Readiness in the implementation of convergence strategies on Elshinta radio is the willingness to open up to

change. Openness and culture are prerequisites for achieving perfect implementation results. The spirit of leaders and employees must also be the same, in the sense of being open to change due to technological developments and understanding technological developments themselves. The impetus to achieve success in the implementation of this strategy can also come from leaders who provide the widest possible opportunity for implementers to explore and innovate.

The implementation of the convergence strategy on Elshinta Radio has not yielded perfect results. The challenge ahead for Elshinta is how to find and formulate business opportunities and revenues from products derived from the implementation of convergence strategies. In addition to business issues, journalists' ability to report also continues to be developed. For example, special education in photography, video, and online media writing for employees and journalists. So the multitasking demands for journalists and employees will soon be achieved.

Elshinta's achievements in implementing the convergence strategy formed a special social media division to realize convergence and encourage synergy with social media Twitter, Instagram, Elshinta.com and Elshinta TV. Elshinta made a breakthrough by releasing diversified products. For example, Elshinta radio information can be enjoyed through ELMO platforms, live streaming, web, Android, IOS and desktop.

The Elshinta Mudik expedition is one example as a convergence pilot project. Furthermore, the implementation of convergence can produce products similar to Elshinta Mudik Expedition. Indeed, the convergence that occurs is convergence by project. The future development pattern is one source, many products.

Continuum convergence or repackaging convergence has been carried out by Elshinta. Although still at the project-based level, this is a fact, Elshinta has implemented a convergence strategy. Thus, the pattern carried out by Elshinta today can continue to be developed with a number of improvements. Among other intensive communications that must continue to be carried out to improve and develop this convergence model. This is considered beneficial for media companies, because of the efficiency of labor and cost, time, and media integration.

The impact of implementing this strategy is paying off. In terms of audience and advertising revenue, the radio world's concerns about the threat of decline can be anticipated by converging. Elshinta with its multichannel, multiplatform, and multimedia has succeeded in conducting audience acquisition or new audience acquisition, especially from internet-based social media. The presence of new media in the internet age was successfully embraced by Elshinta radio to be a friend, not an opponent. Elshinta's Twitter account has 3.6 million followers. With an average traffic of information tweets almost touching 530 posts per 24 hours, which is dominated by followers of Elshinta's twitter account who share information with each other. In addition, Instagram

social media is also on the rise with photo, image, video, and live broadcast content through Elshinta's radio TV Instagram account.

Media convergence on Elshinta radio is not a dream anymore, but it has become a reality. In the concept of transformation or mediamorphosis, for example, Elshinta has implemented convergence and coevolution. Convergence in media transformation is defined as multimedia communication by integrating two or more forms of communication. While coevolution is understood if a new product affects other products or forms. Through publications on radio, online, and social media platforms, Elshinta Mudik Expedition has inspired new products through creativity and other innovations.

From the convergence concept, Elshinta has implemented a number of models including storytelling convergence, cross promotion, content sharing, cooperation, and cross media. The various convergence models that Elshinta undergoes are wrapped in one form of multimedia, multiplatform, and multichannel. By implementing a convergence strategy, slowly the models in convergence will become a reality. In other words, Elshinta found the right concept to transform herself towards media convergence.

The implementation of the convergence strategy encourages Elshinta to diversify and improve product quality tailored to the needs of the audience. This pattern is very likely to develop, because Elshinta has assets in the form of news and information content that can be utilized at any time with Elshinta's social media, Elshinta.com, Elshinta magazine, and Elshinta TV.

Learning from what Elshinta did, media convergence becomes a reality when the media industry synergizes, coordinates, and synchronizes between different platforms in one ownership. So that what results from the pattern of cooperation is a complete convergence, because the convergence carried out is not partial. Even if you want to be called in other words, it is convergence on a large, medium, or small scale.

CONCLUSION

The swift advancement of information technology and the use of internet-based new media have a significant influence on altering the public's access to information culture. The exclusive platform of radio media is no longer sufficient. Convergence is required to bring about a change in the media sector and predict trends. The new media complements radio media instead of acting as a rival. It is inevitable that we will transition to new media, and we must do so. The radio media expansion should include new media. Radio medium must be reinforced by new media.

Not only do technology and management undergo changes in the radio industry, but the economic strategy of the radio itself is also subject to change, namely in an attempt to broaden its audience reach. This is a result of the early small audience for radio news. With the audience for new media becoming increasingly engaged, radio needs to be able

to connect with and welcome this audience. For radio media that wishes to stay in business and work toward providing better services to the community, implementing a convergence plan is a positive step. Multimedia, multichannel, and multiplatform convergence strategies are examples of different strategies that evolve toward convergence. Elshinta's convergence has satisfied the convergence dimension, which covers technology, multimedia content, ownership, cooperation, and coordination. On Elshinta radio, a variety of convergence models can be realized by applying the convergence approach. It is possible to simultaneously accomplish continuum convergence in the forms of cloning, content sharing, cooperation, cross-media content, and cross-promotion.

In the news production process, proximity to the audience might yield greater benefits. More engaged audiences in new media can be used not just as information consumers but also as information providers, or better yet, as citizen journalists. Through this two-way process, radio content that is broadcast on social media platforms gains more information; conversely, listeners can receive quick, accurate, and factual information.

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