Technology Capitalization for Javanese Cultural Broadcast Serving Surabaya Urban Community

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Abstract
This study explored the use of technology in Radio Media 90.1 FM for broadcasting Javanese cultural programs to increase capital. The biggest audience for this radio is Surabaya's urban community, which loves Javanese culture. This study uses a qualitative method with a virtual ethnographic approach so that researchers can be participatory online and offline with broadcasting activities. Researchers get data about programming policies and activities of the Javanese culture-lover community at the time of the broadcast. Five informants in this study (WID, ANT, SAM, GEN, MUS representing elements of managers, programmers, broadcasters, technicians, and listeners). This study found that the technology adaptation for capitalization used is audio streaming applications and Facebook. Through the Facebook account (https://www.facebook.com/Media90.1FM), listeners build a virtual community of Javanese culture lovers. The study concludes that the interaction of the Javanese culture lover community on Facebook (viewers, likes, and comments) is a form of technology capitalization applied by radio Media 90,1 FM as data advertisers can directly utilize.

Keywords: *cultural radio, radio media fm, the network society, virtual ethnography*

Paper type: *Research paper*

INTRODUCTION

Technological adaptation is one of the success factors of private radio in obtaining advertising revenue (Achmad and Juwito 2020). Radio Media 90.1 FM in Surabaya is unique as a cultural radio that can adapt to broadcast technology well. Radio Media 90.1 FM deserves a cultural radio because it consistently broadcasts Javanese cultural programs to maintain Javanese culture and ethnic identity. In addition, this type of radio can maintain listener loyalty. In other words, it can show its potential to maintain the number of listeners (Durant and Lambrou 2009).

Radio Media 90.1 FM is characteristic of a *Campursari* program, so it has many listeners. According to an internal Suzana Group survey, Radio Media 90.1 FM is the third-ranked radio in East Java, with the highest number of listeners. Most listeners are aged 30 years and over. Many listeners certainly attract the interest of advertisers. To a study by Achmad, Juwito, and Saud (2020), cultural radio still receives many advertisements, while pop and news radios have experienced a significant decrease in the number of advertisements during the COVID-19 pandemic. The study of Achmad, Juwito, and Saud supports the argument of the study of Durant and Lambrou (2009) that radio stations that consistently broadcast cultural programs can maintain a large number of loyal listeners.

In addition to having a solid identity, other factors that support the success of managing private radio are technology adaptation, special broadcast programs, maintaining relationships with loyal listeners, competence, and creativity of media workers (George and Roberts 2002; Hujanen and Jauert 1998; Lister, Mitchell, and O'Shea 2010). Since 1998, Radio Media 90.1 FM always pays attention to technological advances and has adopted the latest broadcast technology. Therefore, not only strengthening program segmentation, but a successful private radio must also continue to improve technology arrangements. As the largest radio network company in East Java, Suzana Radio Network, which oversees Radio Media 90.1 FM, manages the segmentation of all its radios very specifically. Here are some of the segmentation of several radios belonging to Suzana Radio Network. Radio Suara Giri FM is a *Dangdut* radio, Radio Suzana FM is a Humor radio, Radio Media FM is an Indonesian songs radio, Radio Strato FM is a Mandarin radio, Radio Merdeka is an oldies radio, and EBS radio FM is a Pop Hits radio (Suzananet 2022).

1996 Radio Media 90.1 FM officially developed digital technology for its broadcast equipment. That is when the metamorphosis began at Radio Media 90.1 FM. In replacing analog equipment, the technicians do not experience difficulties in operation. They only need adaptation. Likewise, broadcasters who must adapt to broadcasting on computers no longer broadcast analog music through cassettes because they have switched to the MP3 format. In 2004, Radio Media 90.1 FM metamorphosed with broadcast technology using the internet, namely streaming broadcasts through websites and audio streaming applications. Due to the support of audio streaming technology through the official website or the application on the Play Store and AppStore, the broadcast coverage of Radio Media 90.1 FM is getting wider. Therefore, it is unsurprising that this radio has a broader identity as a Javanese cultural radio than other radios with cultural broadcast programs, namely MTB FM radio and RRI Surabaya Pro 4. The impact is the addition of human resources with essential information technology skills. Whose tasks are to repair and maintain software, hardware, and internet networks (Interview with WID, 19 June 2022).

There are theoretical reasons why broadcast radio is the most effective medium for preserving culture and language. First, the advantage of radio is the use of spoken language because it makes it easier for listeners to understand pronunciation and language variations (Mu-azu and Shivram 2017; Rusdi 2012). In addition, radio has an essential role in internalizing the pronunciation of regional languages. For this reason, radio has a role in preserving local traditions and culture (Al-Hassan, Andani, and Abdul-malik 2011; Wahyuningtyas et al. 2021).

This study will chronologically describe the development of technological adaptation on Radio Media 90.1 FM, identify the most helpful broadcast technology for financial capitalization, cultural programs that have the advantage of obtaining broadcast technology support, and how the virtual activities of the Javanese culture lover community from urbanites in Surabaya.

METHODS

This study uses a qualitative method with a virtual ethnographic approach so that researchers can be involved in online and offline participatory activities with broadcasting (Hine 2004; Chelsea et al. 2021). Researchers get data about

programming policies and activities of the Javanese culture-lover community at the time of the broadcast. Five informants in this study (WID, ANT, SAM, GEN, MUS) represented the elements of managers, programmers, broadcasters, technicians, and listeners. Data collection through participant observation is fundamental for researching virtual communities online (Achmad and Ida 2018; Rysan et al. 2021; Turkle 2011).

During participant observation, the researchers used in-depth interviews, suitable for virtual ethnographic research (Achmad, Arviani, and Santoso 2021; Fatimatuzzahro and Achmad 2022; Hine 2005). In addition, informants were interviewed separately during June and July 2022 to explore their role in programming policy, their experiences with broadcast technology adaptation, and their interactive participation during the broadcast of Javanese programs. The unit of analysis in this study is words and sentences from interviews and comments on Facebook and the documentation of the record of accomplishment of Radio Media 90.1 FM activities on Facebook.

RESULTS AND DISCUSSION

This study elaborates on Radio Media 90.1 FM about the history of the development of radio companies, adaptation to the use of broadcast technology, special cultural broadcast programs, and the interactivity of the virtual community of Javanese culture lovers in Javanese cultural programs. Describing the company's history is essential because it can observe the commitment and basic philosophy of segmentation. Adaptation of the use of technology is essential to this study because it contains the identification of broadcast technology (metamorphosis identifier) that generates the most capital. Exposure to special cultural broadcast programs can identify Javanese cultural programs that attract the most listeners, which leads to the number of advertisers on the cultural program. Finally, virtual community interactivity represents listener interaction from an urban community in Surabaya that loves Javanese culture.

Radio Media 90.1 FM first appeared in the 1970s as one of the radios under the Suzana Radio Network media group. At that time, there were only ten private radio stations in Surabaya. The forerunner of Radio Media 90.1 FM was the birth of Susana Jaya radio which broadcasts from Jalan Simolawang Baru V/2 Surabaya. Radio Susana Jaya belongs to a Chinese businessperson named Bambang Samiaji.

Radio Susana Jaya later changed its name to Suzana FM radio and became a radio that was very popular with the people of Surabaya from the 1980s until the year 2000. Derived from this, Suzana FM radio then gave rise to other radios as a subsidiary of Suzana Radio Network, including Radio EBS FM Surabaya, Radio Strato FM Surabaya, Radio Merdeka FM Surabaya, Radio Cakrawala FM Surabaya, Radio Bahtera Yudha FM Surabaya, Radio Suara Giri FM Gresik, Radio Panorama FM Pasuruan, Radio Palace FM Blitar, Radio Angkasa Jaya FM Probolinggo, Radio Puspa Jaya FM Bojonegoro, Radio Ronggo Hadi FM Lamongan, Radio Puspita FM Malang, and Radio Media FM Surabaya (Interview with SAM, 20 June 2022).

The ownership of many radios by the Suzana Radio Network group is related to the Marxist theory of media. An increase in ownership concentration can control the meaning of production in the hands of a few groups of companies, along with the increase in conglomeration efforts. At this stage, media audiences can be manipulated and weakened by the attractiveness of advertising ideology and consumerism (Murdock and Golding 2016). If traditional music and Campursari songs become industrialization materials and are mass-produced, with radio facilitation, Campursari songs move towards mass culture and popular culture (Achmad, Ida, and Mustain 2020; Strinati 2018).

Radio Media 90.1 FM has become a new alternative entertainment for urban communities in Surabaya because most radios in Surabaya have contemporary pop entertainment programs. Meanwhile, Radio Media FM offers a unique mix of broadcast programs, namely a mix of pop songs during the day and Javanese Campursari songs at night. This radio, with the tagline 100% *Tembang* Indonesia has four regular programs: Media Pagi, Media Melody, Media Harmony, and Campursari Media. Overall, the songs broadcast on Media FM radio are mostly Indonesian pop songs from various eras, from the 1970s to the mid-2000s.

Indonesian pop songs have a loyal audience of listeners aged 30 years and over who like nostalgic pop songs because they often listened to them in their youth. Thus, the title of a Nostalgic Pop Specialist radio is the hallmark of Radio Media 90, 1 FM. Besides having a reputation as a nostalgic pop radio, this radio deserves as the only private broadcast radio in Surabaya that represents Javanese culture. The

Campursari Media program, broadcast from 18.00 in the afternoon to 00.00 in the morning, is the most-liked program for the Javanese urban community of Surabaya.

Since introducing this Campursari program, Radio Media 90.1 FM has been consistent with broadcast content and program formats and divided into two segments. The Campursari first segment, broadcast from 18.00 to 22.00, offers contemporary Campursari music, combining modern music elements with songs with Javanese lyrics. Meanwhile, the second segment of Campursari, broadcast from 21.00 to 00.00, offers classical or style Campursari music. The content and format of the broadcast have been going on for years, and Radio Media 90,1 FM consistently accommodates friendship bonds between listeners through interactive telephone channels, song requests, sending messages, and greetings. Another uniqueness that is difficult to find in other cultural radios, the broadcasters in Campursari segments one and two can sing and compose Campursari songs (Interview with GEN, 22 June 2022). The Campursari broadcast program can cure the longing of the Surabaya urban people who are Javanese because it presents Javanese music and songs as a Telangana (Javanese, meaning something that becomes a pleasure, a hobby, a favorite, a remembrance).

Nowadays, radio broadcasts are rarely accessed via transistor radio devices (except when driving by car), and more people use cell phones to access all their music-related needs (Federal Ministry of Transport and Digital Infrastructure 2017; Rosén 2008). Radio Media 90.1 FM, since 6 April 2015, has released a new audio streaming application to meet the demands of technological advances. Users can download it via the AppStore (for mobile devices using the iOS operating system) and play store (for mobile devices using the Android operating system). Based on data from the Play Store, the number of downloaders for streaming applications on Android has more than 10,000 users. While the streaming application for iOS, there is no data on the number of ratings. The inclusion of Radio Media 90,1 FM through this digital application signifies the radio industry's need to apply technology as a form of metamorphosis.

Although the total number of broadcast hours for the Campursari program is only six hours compared to the total broadcast hours of 18 hours, the Campursari program is more dominant than the Indonesian pop songs program, which lasts 10 hours. The dominance of the Campursari broadcast, which lasted six hours, occurred because it took place non-stop and only changed segments every three

hours. A change in broadcasters marked this segment change because the types of Campursari music changed from modern (Javanese Pop, Javanese Dangdut, Javanese *Koplo*) to classical (Javanese *Langgam* and Campursari Klasik). Meanwhile, the 10-hour broadcast of Indonesian Pop songs consists of three programs, each lasting 3-4 hours (*Media Pagi*, *Media Melody*, and *Media Harmony*). This arrangement shows that the flagship program of Radio Media 90,1 FM is Campursari Media.

The reliability of the Javanese cultural broadcast program on Radio Media 90.1 FM indicated the choice of broadcast time. The Campursari Media program arrangement and allocation is to control prime time broadcast from 18.00-00.00 WIB. The choice of time is not without reason. Based on the latest media research results, there are currently around 400,000 listeners to the Campursari Media program, and the highest number of listeners listen to cultural broadcasts on Surabaya radio (Interview with WID, 19 June 2022). Moreover, this number always increases yearly; not all listeners are parents, but young listeners from year to year also increase (Ervan and Setiawan 2019).

Radio Media 90,1 FM's consistency and dedication to cultural broadcasting also accommodate the wishes of its loyal listeners. The management regularly holds gathering activities such as fan meetings (figure 1). The fans come from various Javanese communities. This community gathers based on hobbies and maintaining the continuity of Javanese culture. The love for Campursari unites differences in religion, gender, age, and economic level. It is evident from every gathering activity that the age range of this community ranges from 18 to 82 years (interview with MUS, 25 June 2022). The fact that this age segment is expanding shows that Media 90.1FM radio has exceeded the target age segment, which is between 25 and 60 years old (PRSSNI Jawa Timur 2014).

Figure 1.

Campursari fans meet up event gathering at the office of Radio Media.

90.1 FM on Jalan Jawa, Surabaya

Source:http://www.radiomediafm.com/news/read/57/TEMU_KADANG_CAMPURSARI

The difference in the age segment of Radio Media 90.1 FM listeners can be seen from the Facebook account during the Campursari broadcast. The listeners' age range in the Campursari first segment is 18-74. For the first segment Campursari, listeners like new songs with Javanese lyrics with various types of music, including *Dangdut*, *Koplo*, *Banyuwangian*, Hip-hop, Reggae, Rock, Pop, *Jaranan dangdut*, and Acoustic dangdut. While in the Campursari second segment, the listeners' age range is 40-82. In this segment, the broadcast Campursari song is more nuanced with *gending* (classical Javanese music instruments), and the musicality gives peace of mind. It is no wonder that fans of this segment generally seem older, and the oldest age is 82 years. The researchers experienced this during casual discussions with listeners in Radio Media 90,1 FM office on Jalan Jawa. These listeners are divided into several circles of friends, but they are united in a container of lovers of Javanese culture. Their activities in the studio include talking about social gatherings, wayang performances, heirloom weapons (*keris*, spears, *Kendrick*), precious stones (agate) with mystical content, and the development of the world of puppetry. While listening to the Javanese-style broadcast, the listeners enjoyed the food and drinks they prepared themselves from home.

Radio Media 90,1 FM is the worthiest cultural radio in Surabaya, apart from its strength in the dominance of the Campursari program, strength in listener loyalty, also because it has a mission to raise local content, encourage local cultural potential, as well as traditional values in the local, national scope as well as

internationally. The management put the mission in the tagline "90.1 Media FM, 100% Tembang Indonesia" to promote local culture. The cultural program in Radio Media 90,1 FM differs from other private radios in Surabaya. These differences include: (1) Having the most extended Campursari program duration (6 hours a day, between 18.00 to 00.00). (2) Having a Facebook account as a means of interaction with listeners. (3) Having a loyal listener community. (4) Having the Campursari song lyrics which avoid violence, insults, gender bias, sexual harassment, and pornography.

Radio Media 90,1 FM applies criteria set by the music director for Campursari songs. The music director of Radio Media 90,1 FM rejects Campursari songs whose lyrics contain ethnicity bias, religious bias, race bias, social class bias, gender bias, sexual harassment, polygamy, pornography, physical insults, reproaches, and swearing. Those criteria then become standard in other cultural radios. However, many Campursari songwriters in East Java measure the success of a Campursari song if Radio Media 90,1 FM plays those songs. The role of the music director is crucial in predicting whether a Campursari song will be successful or not. The songwriters were willing to send samples of their songs to be listened to and corrected the lyrics (Interview with ANT, 24 June 2022).

Based on the segmentation of Social Economic Status (SES), Radio Media FM's listeners come from SES A, B, and C. The most widely referenced segmentation is, according to Frontier, a research bureau that conducts annual surveys regularly in various big cities in Indonesia. SES A segmentation is a group of families who spend more than 3 million rupiahs a month. The SES B segmentation has an expenditure of between 1.8 million rupiahs to 3 million rupiahs. Furthermore, the SES C segmentation has an expenditure of between 1 million rupiahs and 1.8 million rupiahs (Mulyadi 2011). When viewed from other demographic segments, Radio Media 90,1 FM listeners are office workers, street vendors, high school students, university students, teachers, lecturers, and civil servants. Meanwhile, most listeners of Radio Media 90,1 FM come from Gresik, Mojokerto, Surabaya, Sidoarjo, Lamongan, Malang, and Blitar (figure 2).

Figure 2.

Listeners' Comments on Facebook during the Broadcast of the Campursari Program, Showing They Were from Malang, Madiun, Yogyakarta, Sidoarjo, Surabaya, and Gresik

Source: https://www.facebook.com/Media90.1FM/

The positioning and segmentation strategy of Radio Media 90,1 FM combines Indonesian pop programs with cultural programs, stated its cultural radio in Surabaya. Having a careful targeting of listeners age 35 years and over with an urban background can unite listeners' preferences. The listeners are a combination of nostalgic song listeners and Campursari song listeners. Although other radios have iconically called themselves cultural radios (Javanese), the strength of Media FM radio is in building its identity as a cultural radio, creating the commodification of Javanese art and culture.

Uniquely, Campursari songs, which have become a traditional cultural industry, although they can create a group of listeners who have the same core interests, are not mutually exclusive between them. Radio listeners do not experience atomization, as stated in the mass culture theory. This theory argues that industrialization and urbanization create a mass society consisting of people who can only relate to each other, like atoms in a physical or chemical compound. A

mass society is built from atomized people, people who have no meaningful or morally coherent relationship with one another. These people are not considered human nature and are only isolated atoms. The relationship between them is said to be limited to contractual, distant, separate, not integrated, and far from the characteristics of communal life (Strinati 2018). The presence of listeners in the network world undermines the assumptions of mass culture theory because the involvement of listeners from media Campursari in various social media has the opposite characteristics of the character of mass society.

Successful Adoption of Cultural Radio in Africa and the US by Radio Media FM

The history of the success of cultural radio comes from African countries. Starting from support from the World Bank and The United Nations Educational, Science and Cultural Organization (UNESCO) on radios in Africa that broadcast in local languages, with broadcast content of local music and local culture. This world institution's support aims to improve the level of education while preserving the local culture in Africa. Then those radios were categorized as cultural radios even though they operated as private radios. The number of radio cultures in Africa is proliferating because the social structure of society has ethnic diversity. The uniqueness of ethnicity in Africa refers to the clan's boundaries (family), where each clan has its dialect. Different dialect means different clan, and different dialect means different ethnicity (Al-Hassan et al. 2011; Mudhai 2011).

Another factor in the success of cultural radios in Africa is adapting broadcasting technology to promote education, social progress, and economic development (Eltzroth and Kenny 2003). In addition, the growth of cultural radio affects improving the country's economy. As in South Africa, cultural radio content is categorized as a creative industry with revenue contribution reaching three percent of gross domestic product (GDP) or generating $40 million US dollars annually (Mudhai 2011). This income comes from broadcasting information on prices of essential commodities, job opportunities, government services, personal messages of figures, announcements of births and deaths, party invitations, ordering food supplies between villages, and medical consultations from local doctors (Eltzroth and Kenny 2003).

Meanwhile, cultural radios operate as community radios, not private ones in the United States. Community culture radio has broadcast area limitations in certain (local) areas. These radios play a role in disseminating information about local events and local people's favorite entertainment (Cumming 2019). Community culture radio in America has also played an essential role in economic growth, creating hundreds of thousands of high-paying jobs. Community culture radio plays a role in developing businesses in small towns, reaching local consumers, and increasing local advertisements. In 2018, community culture radios contributed $21 billion to Gross Domestic Product (GDP). The enormous advertisements obtained by community culture radio came from the telecommunications, public utilities, manufacturing, transportation, and retail trade industries (Cumming 2019). More significant economic potential is the development of internet services and convergence technology if used for radio broadcasting (Woods & Poole Economics 2019).

The success of cultural radio in Africa and the United States inspired Media 90.1 FM radio which transformed itself into adapting to broadcast technology via the internet. Radio Media 90.1 FM management believes that the policy of broadcasting Javanese culture will have a competitive edge in attracting advertisements. The cultivation of severe and creative programs has the potential to increase financially. One of the strategies adopted is the involvement of a loyal Javanese listener community in developing cultural broadcast programs. Loyal listeners have tastes in local context content, understand the latest socio-cultural conditions in society, and have better knowledge of mastering Javanese cultural arts. The management often invites the community of listeners to various events such as audience meetings, reunions, drinking coffee, and performing arts. The aim is to strengthen interaction and provide feedback and corrections to improve program quality. Increasing interaction between listeners and radio management is a radio effort to involve listeners in responding and creating programming content (Sterling, O'Brien, and Bennett 2009).

This management action is in line with the logic of the network society that cultural radio that manages competitiveness by offering potentially good content is an organization that understands the information economy (Castells 2008). When Radio Media 90.1 FM uses the internet for broadcasting, it has implemented the principles of capitalism and information (Castells 2004). Furthermore, cultural

radio programs that have strong local ties have a significant impact on the broader community - starting from the benefits to the listener community in the local community who pay attention to local needs by providing broadcast content that is beneficial to local life (Internews 2011; Mudhai 2011).

Metamorphosis and Technology Adaptation for Cultural Programs Broadcast

Broadcast radio is the most accessible technology; 75 percent of the world's population has easy access to the radio (Eltzroth and Kenny 2003). Moreover, radio access can use the internet, providing a broad impact with cheap technology (World Bank Group 2016). The internet is the reason for Radio Media 90.1 FM gradually followed its development and use. Broadcast content also changed from analog form to digital code. These changes impact the broader market to compete (Gazi, Starkey, and Jedrzejewski 2011; Schmidt 2012).

Since integrating broadcasts with the internet, Facebook has become the leading choice for Radio Media 90.1 FM for interactivity between radio management and listeners. The reason for choosing this is because the operation of Facebook is effortless and familiar to most age groups. In addition, Facebook has various features and complete facilities for news updates, uploading photos and videos, chatting, and broadcasting live streaming. The management of Radio Media 90.1 FM established a Facebook account https://www.Facebook.com/Media90.1FM/ or @Media90.1FM in 2008.

Uploads of broadcast activity on Facebook are getting a good response from listeners and advertisers. Radio Media 90.1 FM has also developed other communication media on the internet. The goal is to strengthen branding and positioning. Even the Radio 90.1 FM official website has a streaming menu and a download link for a mobile radio application for owners of Android and iOS mobile phones (figure 3).

Figure 3.

The Official Webpage for Radio Media 90,1 FM With an Audio

Streaming Feature

Source: http://www.radiomediafm.com/
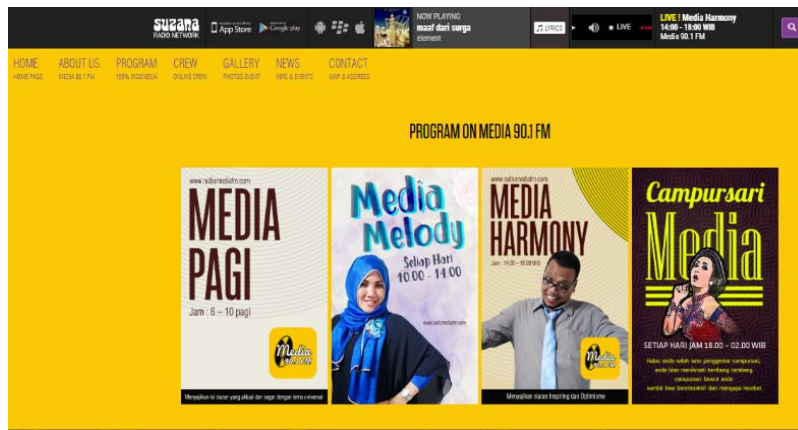
The utilization of broadcast technology with Facebook and streaming applications has an impact on increasing the number of listeners. Based on AC Nielsen's 2016 research, Radio Media 90.1 won the fourth position in East Java as a private radio with ownership of 400 to 500 thousand listeners). The first rank is Suara Giri FM radio, with a listener number of one to 1.1 million listeners. Radio Wijaya FM has 800 to 900 thousand listeners in second place. In comparison, the third place is Suara Surabaya FM Radio, with many listeners from 600 to 700 thousand (Interview with WID, 22 June 2022).

As an interactive and participatory medium, the data on the interactivity of loyal listeners on Facebook is well documented. The digital track record on Facebook is open to anyone. Since 2015, the use of Facebook to accompany the SMS application with a cellular number connected to a computer in the broadcast room has been used for marketing and data collection. In early 2017, SMS service via mobile number officially switched to Facebook. The goal is for advertisers to directly monitor communication traffic, engagement levels, and types of interactivity and assess the potential impact of advertising on Radio Media 90.1 FM. At the same time, management closed chat services via WhatsApp, Line, and Messenger. The reason is that the type of interactivity and the level of engagement cannot be directly accessed by advertisers (Interview with GEN, 19 June 2022).

Radio Media 90.1 FM management also builds social media accounts on Instagram (@mediafmsurabaya, https://www.Instagram.com/mediafmsurabaya/) and Twitter (@mediafmsurabaya, https://twitter.com/mediafmsurabaya). However, both have different functions compared to Facebook. For example, Instagram is

useful for supporting positioning and targeting young listeners. Meanwhile, Twitter, built-in in 2016, is only valid for updating broadcast schedules and promoting off-air programs from sponsored products (Interview with WID, 22 June 2022).

Broadcast technology updates are always a concern for the owners of Suzana Radio Network (figure 4). Five radios become priorities for every purchase of the latest broadcasting equipment, namely Suara Giri FM Radio, Suzana FM Radio, Merdeka FM Radio, EBS FM Radio, and FM Media Radio. Today's broadcast technology equipment has a lower price, and the delivery process is faster because there is no need to buy technology from America, Japan, and Italy. Instead, Suzana Media Network chose to use components of broadcast equipment produced by China and India (Interview with SAM, 22 June 2022).

Figure 4.

The Mediamorphosis Process of Radio Media 90,1 FM
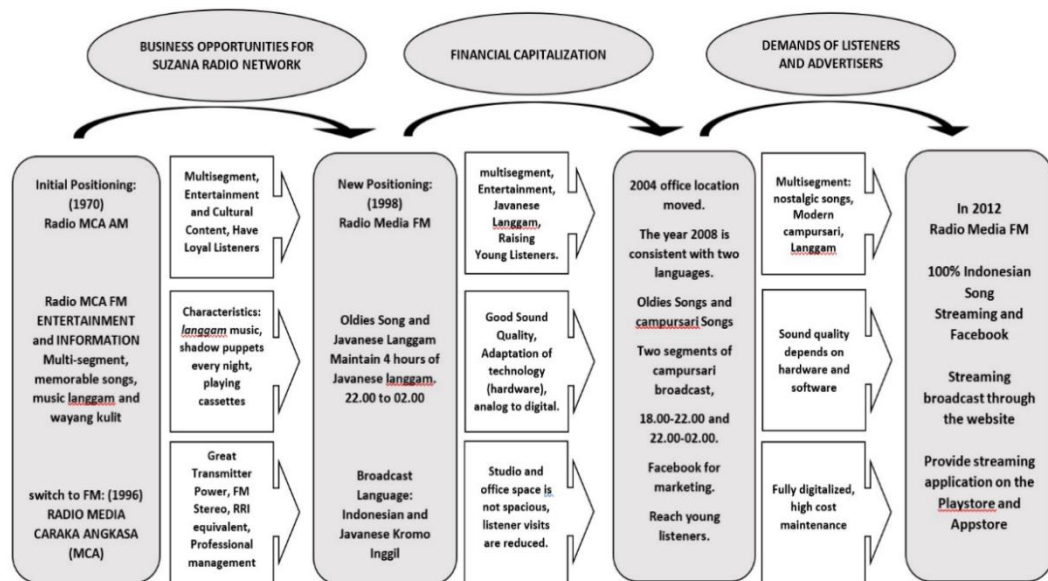
Source: visualization of observations and interviews

Types of Technology Capitalization in Radio Media 90.1 FM

Provision of broadcast technology facilities on Media 90.1 FM radio through analysis from the research and development department. This division synergizes with the marketing and information technology divisions to monitor the development of radio competition. They communicate about financial conditions,

advertiser demands, and development needs. The results of the analysis decided that internet-based technologies to support the broadcast of the Campursari program were audio streaming and Facebook (Interview with WID, 22 June 2022).

Audio streaming proves its success in increasing financial revenue from advertising. The level of audio streaming connectivity while broadcasting the Campursari program is 200. These numbers are evidence that can attract advertisers. In comparison, only the Kelana Kota program belonging to SSFM radio has the number of connections above the Campursari program belonging to Media 90.1 FM radio (Interview with SAM, 19 June 2022). The provision of audio streaming applications is to serve mobile phone users, both for gadgets with the iOS (Apple) operating system and the Android (Google) operating system. PT. Suara Suzana Bhakti registered the app on PlayStore https://play.google.com/store/apps/details?id=com.suzananet.mediafm&hl=en_US for Android and https://apps.apple.com/id/app/media-90-1-fm/id975590351?l=id on AppStore for iOS.

The official audio streaming application for Play Store can be downloaded free of charge, has a size of 6.9 MegaBytes, and the last update (version 2.2) was on 14 December 2020. This application is compatible with all Android operating system devices with more than 10,000 downloaders. For optimal results, this application can operate appropriately on Android operating system version 7 or higher. Copyright belongs to ©SuzanaRadioNetwork. While the official audio streaming application for the AppStore has a size of 8.9 Megabytes, compatible with iPhone, iPad, and iPod touch devices. The application version 2.1 was updated on 1 December 2020 to serve the iOS 10.0, macOS 11.0, Apple M1 chip, or later operating system. Copyright belongs to ©SuzanaRadioNetwork.

The choice of using Facebook is based on the high interactivity of Radio Media 90.1 FM listeners during the Campursari program broadcast. Although the broadcast lasted 6 hours (18.00 to 00.00 WIB) on one day only, at least 336 listener accounts commented on the @Media90.1FM Facebook account. Other advantages of using Facebook include (1) gaining more young listeners, (2) being able to capture varied comments, (3) being useful for listeners to show their existence, and (4) communication between broadcasters and listeners or fellow listeners being more intimate. Furthermore, know each other. However, Facebook has several

weaknesses, including (1) for listeners between 60-70 years who cannot operate Facebook and (2) dependence on data packages.

Facebook is the easiest and cheapest way to share news for loyal followers and listeners who live far away (Andayani and Achmad, 2020). Facebook allows listeners to form a virtual community of Javanese culture lovers. They often design events that allow for gatherings and face-to-face meetings. Several types of gathering activities initiated by lovers of Javanese culture include joint tours, lunch together, watching wayang kulit performances, attending wedding invitations, or organizing art activities like *Cokekan* or *Tayub* (Interview with MUS, 23 June 2022). This community of Javanese culture lovers from Radio Media 90.1 FM listeners has members spread across Manado, Denpasar, Makassar, Pamekasan, Wonogiri, Solo, Demak, Bojonegoro, Sukabumi, Cirebon, Cilacap, Madiun, Pacitan, Tulungagung, Ponorogo, Blitar, Banyuwangi, Gresik, Sidoarjo, Mojokerto, and Surabaya became the center of its activities. Some places in Surabaya that have become gathering places include the Taman Prestasi on Jalan Genteng Kali, the Wiyung Culinary Tourism Center in the Wiyung Village, and the Taman Flora on Jalan Bratang Binangun Surabaya (Interview with GEN, 23 June 2022).

The number of streaming audio connections and the number of accounts that commented on Facebook at the time of the Campursari program broadcast was an attempt to capitalize on Radio Media 90.1 FM technology. Financial support for developing audio streaming technology and improving Facebook's display quality is a means to serve listeners' needs. Instead of serving the Javanese urbanites in Surabaya with the Campursari program with the best technology, another goal is to increase financially from advertising revenue.

CONCLUSION

Adaptation of technology for broadcasting cultural programs on Radio Media 90,1 FM further strengthens multi-way communication, allows Javanese culture to develop, facilitates cross-border listener access, and facilitates the formation of a community of Javanese Culture lovers. Using broadcast technology in audio streaming and Facebook is based on the need to increase ad revenue. Because every listener's feedback in the form of downloads, connections,

comments, status uploads, chat, photo sharing, and video sharing through these two technologies is open data, as open data, the public, including advertisers, can know, record, and record it.

Listener interactivity on Facebook plays a role in shaping the reputation of Radio Media 90.1 FM. As displayed on the Facebook account page, advertisers know the communication actors, the number of accounts involved, the virtual conversation theme, age category, level of Social Economic Status (SES), home location, work, hobbies, ethnicity, and even the favorite food of the listeners. These data are helpful for advertisers, so they decide to advertise.

Management support to finance the adaptation of audio streaming technology and Facebook on Radio Media 90.1 FM serves two purposes. The first objective is to serve the needs of the urban community in Surabaya through cultural programs. The second goal is to increase the company's finances from advertising revenue.

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