

Tune Into Gen-Z Groove: Exploring Gen-Z Reception of Music on Radio Prambors Medan

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Abstract

This article aims to explore and understand how Generation Z in Medan responds to and interacts with music broadcasted by Radio Prambors, a popular radio station among young people. This study is crucial for identifying the dynamics between the musical preferences of the younger generation and the way radio content is presented in the digital era, as well as its implications for broadcasting strategies. Using a qualitative approach, this research involves in-depth interviews, observations, and document analysis to gather data from Generation Z listeners. Content analysis is used to interpret audience reactions to the music programming, with a source triangulation approach to enhance data validity, combining interviews, social media content analysis, and listener surveys. The research findings reveal three categories of audience reception: hegemony, where listeners fully accept the music choices presented; negotiation, where listeners are satisfied but offer suggestions for a more diverse genre presentation; and opposition, where some less featured music genres cause dissatisfaction among listeners. Furthermore, the interaction between listeners and the radio station shows that Radio Prambors Medan functions not only as a music provider but also as a mediator in a broader communication network that influences the musical tastes and preferences of its listeners. The discussion in this study integrates Manuel Castells' Network Society theory to explain how social and digital networks affect media consumption and interaction among Generation Z, highlighting the crucial role of digital technology adaptation in radio programming strategies. By understanding these dynamics, Radio Prambors Medan can more effectively craft strategies that appeal to its listeners, ultimately maintaining its relevance in the rapidly changing media landscape. The recommendations resulting from this study emphasize the importance of broader digital technology use and more intensive social media interaction to enhance listener engagement and enrich their listening experience.

Keywords Gen-Z, Reception, Radio, Prambors.

INTRODUCTION

Radio today faces challenges with the development of new media in the digital era. The research findings depict the surveillance motive as supporting data for Gen-Z's interest in radio solely as entertainment, even though it received a low value of around 46.42%. With a listening duration of 10-30 minutes daily, 35.71% of listeners fall into this category. In contrast, the duration of more than 3 hours, if combined, only accounts for 4.08%. This indicates that radio listeners are categorized as low listeners, who prefer to listen to songs rather than spots and advertisements (Yuniati & Puspitasari, 2019).

However, Radio Prambors' listener programs increased during the COVID-19 pandemic. In the last three months from July to September 2020, there were approximately 8,316 Nielsen ratings. These programs were well-packaged because listeners prioritize the personality of the broadcasters, music and song choices, spots, or advertisements. Furthermore, in the last three years, data from Nielsen research as of August 2023 showed



that Radio Prambors had 1,049 listeners with an average time spent listening (TSL) of around 4 minutes and 17 seconds per day (Amirinasab et al., 2020).

The research findings illustrate the surveillance motive as supporting data for Gen-Z's interest in radio solely as entertainment, with a low value of around 46.42%. With a listening duration of 10-30 minutes daily, 35.71% of listeners fall into this category. In contrast, the duration of more than 3 hours, if combined, only accounts for 4.08% (Dhamayanti, 2020). This indicates that radio listeners are categorized as low listeners who prefer to listen to songs.

In the era of new media marked by the advancement of digital technology, competition between radio and other media platforms has become increasingly fierce. Radio must compete with music streaming, podcasts, subscription services, and social media platforms offering a variety of content to their listeners (Gushevinalti et al., 2020). This competition is primarily driven by changing consumer behavior, which tends to shift towards digital platforms for their content consumption. While radio has been an integral part of daily life for many years, its biggest challenge is how to retain listeners increasingly influenced by technological advancements and the need for content that is instantly accessible and tailored to personal preferences (Maharani et al., 2022).

To address this competition, radio must adopt new strategies and innovate in presenting engaging content to their listeners (Nirwana & Purnamasari, 2020). This may involve using digital technology to enhance interactivity, personalize content, and improve the overall listening experience. Radio can also leverage its own unique strengths, such as the ability to deliver real-time information and more direct engagement with listeners through phone calls or social media (Sadeli & Sosiawan, 2020). Therefore, a variety of strategies, including the revitalization of radio programs through current music, must be considered.

Current music plays an undeniable role in attracting audience interest in the entertainment industry (Aminudin & Nurani Muksin, 2022). Current music not only reflects trends and tastes but also serves as a main attraction for listeners seeking a fresh and relevant listening experience. In a rapidly changing environment, current music provides an opportunity for radio stations and streaming platforms to stay competitive and maintain listener interest (Hasan et al., 2021). By playing the latest songs from various genres and popular artists, radio can broaden its audience reach, especially among the younger generation who are often drawn to the latest music trends.

The urgency of this research is to gain a deeper understanding of how Generation Z responds to the music broadcasted on Radio Prambors FM Medan, an essential aspect in comprehending the dynamics of music trends and audience preferences in the current digital era. By understanding their responses and reception to the music played on a particular radio station, this research can provide valuable insights for broadcasters, researchers, and other stakeholders in the entertainment industry. This can aid in designing more effective programming strategies, enhancing listener interaction, and expanding the listener base, all of which are crucial steps in maintaining the relevance and appeal of radio amid the growing competition with evolving digital media platforms.

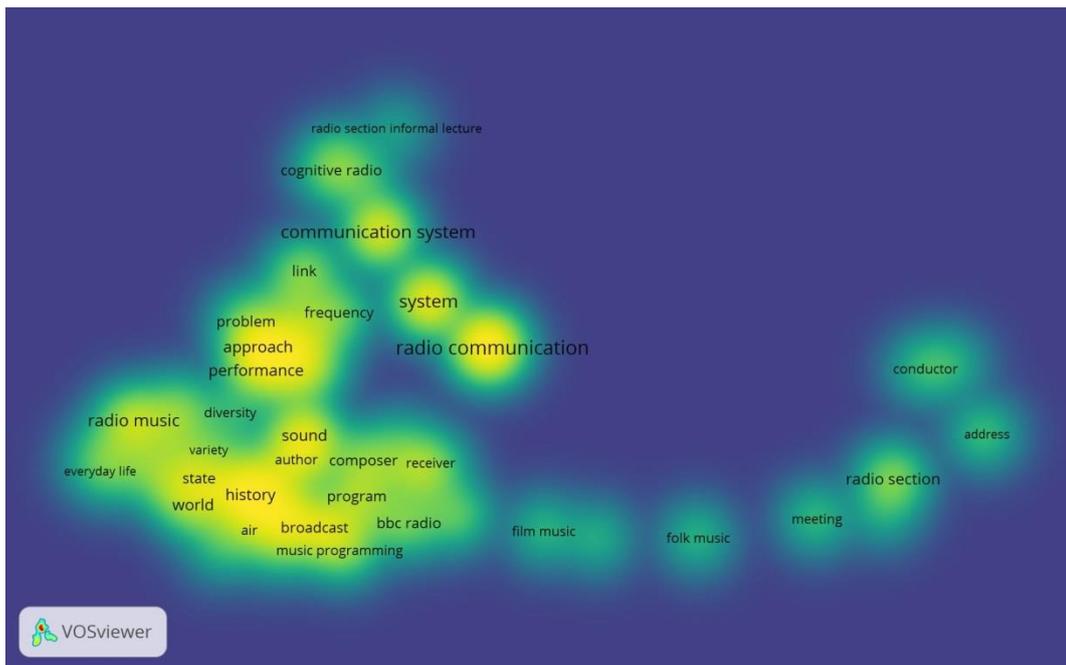


Figure 2. Density Analysis

This density map illustrates the key concepts and their relationships within the context of radio and music. Areas with higher light intensity indicate regions with greater term frequency and stronger relationships. "Radio communication" emerges as a core concept with high density, surrounded by "communication system" and "cognitive radio," indicating that the technical and cognitive aspects of radio communication are highly discussed topics. Other prominent areas include "radio music" and "sound," showing in-depth discussions about radio music content and sound quality. On the other hand, "bbc radio," "film music," and "folk music" appear as more specific concepts but with lower frequency, suggesting more niche discussions in radio studies. This emphasizes that radio is a rich medium with many interacting dimensions, from technical to cultural.

To gain a further understanding of the research gap, the author compares several previous studies as follows: First, the study titled "A Virtual Ethnography Study: The Role of Cultural Radios in Campursari Music Proliferation in East Java" (Achmad et al., 2020). This research includes virtual ethnography to explore how cultural radios in East Java play a role in the proliferation of Campursari music. The study reveals that these radio stations are essential agents in preserving and promoting traditional music, using digital technology and the internet. This research highlights how radio facilitates the spread of Campursari music beyond geographical boundaries, connecting listeners with local cultural heritage through a modern medium. The difference with the author's research is that the author analyzes the effectiveness of music in audience reception.

Next, the study titled "Reasons and Influences in Music Communication with Traditional Broadcast in the Context of Media Convergence" (Wang, 2022). This study focuses on how listening to radio can enhance the social well-being of listeners in the Klang Valley. This qualitative study identifies that radio provides a platform for listeners to feel connected, obtain information, and find entertainment, all of which contribute to a sense of

social inclusion and well-being. The study shows radio as a communication medium that helps shape listener communities, offers emotional support, and promotes general well-being. The difference with the author's research is the audience reception adopted, including the role of music in the radio context.

Furthermore, the study titled “Teenagers, Smartphones, and Digital Audio Consumption in the Age of Spotify” (Pedrero-Esteban et al., 2019). This research investigates teenagers' digital audio consumption behavior in the Spotify era, focusing on smartphone use. The results show a shift from traditional media to streaming platforms with easy access, emphasizing how Spotify and similar services have changed how teenagers consume audio content. This study provides insights into teenagers' preferences and habits, highlighting the crucial role of smartphones as the primary tool for accessing music. Although both discuss consumption behavior, the focus of this research is on measuring audience reception.

The study titled “Understanding Radio Art Reception” (Soto-Sanfiel et al., 2022). This research seeks to understand how radio art is received by audiences. The study focuses on audience reception of 'radio art'—an experimental form of radio broadcasting that combines various artistic elements. This research explores listeners' perceptions, emotions, and understanding of this art form, contributing to our knowledge of media consumption and art appreciation in the radio context. The difference in this research lies in the unit of analysis, where the author's study uses Gen-Z as informants and audience reception as an analytical instrument.

Finally, the study titled “Enhancing Listeners’ Social Well-Being through Radio Listening: A Qualitative Study Among Klang Valley Radio Listeners” (Mohamad, 2023). This research examines the reasons and influences of traditional music communication through radio broadcasts in the context of media convergence. This study evaluates how traditional radio remains relevant in a digital era dominated by online platforms. Wang investigates the factors motivating consumers to continue interacting with radio and how this affects music dissemination, highlighting radio's uniqueness as a communication and entertainment medium enduring amid technological changes. The difference in this research lies in the unit of analysis with Gen-Z and audience reception as the analytical instrument.

METHOD

This research is a qualitative study aimed at gaining an in-depth understanding of how Generation Z in Medan responds to and interprets music broadcasted by Radio Pambors (Creswell, 2020; Weyant, 2022; Yin, 2013). The approach in this study is field research involving direct observation and interaction with Gen-Z audiences (Dyczkowska & Fijałkowska, 2022; Young & Diem, 2023).

The data collection techniques used in this research include interviews, observation, and documentation (Sugiyono, 2017). The primary data sources for this study come from in-depth interviews directly with Gen-Z listeners of Radio Pambors in Medan to obtain their perspectives and personal experiences regarding music reception. The researcher will also observe Gen-Z audience behavior while they listen to Radio Pambors, which may include



observations in their natural environments or during special events. The secondary data sources for this research include reports, scientific articles, and books that support the study. The informants in this study are as follows:

Table 1. Research Informants

Name	Age	Gender
TAP	23	M
KRSN	21	M
REF	20	F
SW	18	F
HA	20	F
FP	23	M
KS	20	F
DA	20	F
NSAM	19	M
NDA	19	F
C	18	M
MAAL	23	M

This research uses content analysis to uncover how Generation Z responds to and perceives various types of music played. Through content analysis methods, this study successfully reveals the diverse musical preferences among respondents, ranging from pop, rock, to EDM, and how these song choices influence their engagement with the radio station (Krippendorff, 2022). To strengthen the validity of the data, this study also employs source triangulation, combining in-depth interviews with content analysis from social media and listener surveys, thereby providing a broader and deeper perspective on the interaction between Radio Prambors Medan and its listeners. This triangulation approach not only enhances the validity of the findings but also enriches data interpretation by correlating direct listener expressions with their preference manifestations on public platforms (Flick, 2020).

RESULTS AND DISCUSSION

Audience Reception: Gen-Z and Music Acceptance at Radio Prambors Medan

In the fast-paced digital era, audience reception, especially from Generation Z, towards media content has significant implications for radio broadcasting strategies (Galán-Arribas et al., 2022; Manap et al., 2019; Robert-Agell et al., 2022). Radio Prambors Medan, as a popular station among young people, faces the challenge of remaining relevant and engaging to its ever-changing listeners. This study explores how Generation Z receives and responds to the music choices broadcasted by Radio Prambors Medan, using reception tabulation methods to categorize listener responses into three main categories: hegemony, negotiation, and opposition. The results of the author's research on Gen-Z reception are as follows:

Table 2. Gen-Z Reception and Descriptive Narrative

Reception	Description
Hegemony	Listeners fully accept Radio Prambors' song selections because the songs played are always up-to-date and follow current popular trends.
	Listeners feel that Radio Prambors has done a good job in selecting engaging and relevant songs.
	Listeners believe that the variety of songs presented matches consumer interests and is considered satisfying by the majority of listeners.
Negotiation	Despite being satisfied with the song variety, listeners suggest adding jazz and classical genres to provide richer diversity.
	Listeners suggest that Radio Prambors conduct surveys to better understand song preferences from the broader community, especially underrepresented genres.
	Some listeners desire the addition of K-Pop music content due to a fanbase feeling underrepresented in the genre.
Opposition	Listeners express dissatisfaction because their favorite genres, such as local Hip-Hop and rock, are significantly underrepresented on a radio station that tends to favor mainstream pop.
	The lack of genre variety is seen as a failure of the radio station to meet the needs of a more diverse audience.
	Some listeners feel disconnected and unengaged when the songs played do not match their mood or personal preferences.

The analysis of listener reception to Radio Prambors Medan's music programming reveals three distinct response categories: hegemony, negotiation, and opposition. In the hegemony category, listeners fully accept and support the song choices presented by the radio. This indicates that their music programs generally align with the preferences of their audience, who mostly enjoy popular and contemporary songs. Listeners like TAP emphasize their satisfaction with the diversity and currentness of the songs played, indicating that the radio station has successfully met the general expectations of its listeners.

However, in the negotiation category, some listeners express their satisfaction but also provide constructive criticism and suggestions for improvement. For instance, KRSN, who enjoys rock and alternative music, appreciates the variety of songs played but suggests adding jazz and classical genres to offer a richer diversity. This opinion indicates that while Radio Prambors attracts young listeners with pop and top 40 songs, there is room to further enhance listener satisfaction by including underrepresented genres.

Meanwhile, in the opposition category, some listeners feel that their needs are not fully met by the existing song choices. For example, C, a fan of rock and metal, feels very disconnected from the music program due to the lack of songs from their favorite genres.



This suggests that Radio Prambors may be less effective in serving segments of listeners with more niche or specific musical tastes.

Listener interaction with the music played also reflects their emotional connection to the radio. Some listeners, like SW, state that the music played often matches their emotional state or mood, which increases their interest in continuing to listen. This confirms the importance of empathetic and responsive song selection to the feelings of listeners as a strategy to maintain and enhance listener loyalty.

In terms of strategies to improve the listening experience, listeners suggest several changes (Miranda & Yuliati, 2020). These include adding genre variety, reducing song repetition, and implementing interactive segments such as song voting or direct requests. These suggestions, as expressed by NS, reflect the desire of listeners to be more involved in radio programming and indicate potential growth through more dynamic interactions between the station and its listeners.

Personal listener experiences also play a significant role in their perception of the radio. For instance, DA noted that when Prambors played "Roar" by Katy Perry during the rain, it left a deep impression and enhanced their appreciation for the station. Moments like these demonstrate how the right song selection at the right time can strengthen the emotional bond between listeners and the radio station.

However, some listeners feel that there is too much focus on Western songs, and the lack of representation for K-Pop, as highlighted by NDA, suggests that Prambors may need to reconsider its global content strategy to serve diverse local preferences and increase inclusivity in song selection.

Overall, the opinions and experiences expressed by listeners indicate that although Radio Prambors Medan is quite successful in attracting and retaining its audience, there is still room for improvement. Specifically, the radio can delve deeper into understanding and integrating a wider and more varied range of musical preferences to meet the expectations of all its audience segments.

Adopting a more inclusive and responsive approach to listener preferences will not only enhance the listening experience but can also help Radio Prambors Medan expand its listener base and maintain its relevance in the rapidly changing media industry. This emphasizes the importance of a listener-based approach in music programming strategies for today's radio stations (Birsen, 2023). Cumulatively, the interpretable reception results are as follows:

Table 3. Classification of Respondents' Reception

Respondent	Reception Classification	Description
TAP	Hegemony	The respondent feels that whatever is played by Prambors, they will listen to it, indicating total acceptance of the offered song selections, reflecting Prambors' effectiveness in meeting listener expectations.

KS	Hegemony	Expresses satisfaction with the popular and latest song selections, as well as the useful information presented, affirming that Prambors meets expectations for relevant and informative content.
DA	Hegemony	The respondent is highly satisfied with the relevance and currency of the songs played, indicating that Prambors aligns closely with the musical preferences of Gen-Z.
KRSN	Negotiation	Although generally satisfied with the variety and currency of the songs played, the respondent suggests adding jazz and classical genres to enrich the musical content presented.
HA	Negotiation	While enjoying the music played, the respondent desires increased accessibility and more interactivity in programs, indicating a desire for a more dynamic and engaging listening experience.
FP	Negotiation	The respondent appreciates the songs played but notes the sophistication of other platforms as competitors; highlighting the need for innovation in presentation and listening experience at Prambors.
NSAM	Negotiation	Despite feeling connected with the latest hit songs, the respondent desires more indie and alternative songs, reflecting a desire for broader musical exploration.
NDA	Negotiation	The respondent enjoys the variety of songs but feels that K-Pop is underrepresented, indicating a need to pay attention to emerging global music trends and local preferences.
MAAL	Negotiation	Satisfied with popular pop and hip-hop songs but feels that the station repeats songs too often, suggesting the need for more frequent playlist updates to avoid repetition.
REF	Opposition	Expresses dissatisfaction with the song selections, especially in representing country and blues genres, indicating a need for further diversification in genre selection.
C	Opposition	The lack of rock and metal songs on Prambors makes the respondent feel disconnected, indicating the station's failure to meet the needs of listeners who have niche music tastes.



The study of audience reception towards music programming at Radio Pambors Medan reveals a range of reactions, from total acceptance (hegemony) to negotiation and opposition. This approach allows for a deeper understanding of how audiences, particularly Generation Z, interact with the media they consume.

In the hegemony category, respondents such as TAP, KS, and DA demonstrate complete satisfaction with the music selection provided by Pambors. They believe that the radio station successfully meets their expectations by offering up-to-date and popular songs, indicating Pambors' effectiveness in capturing and presenting music trends that are relevant to contemporary listener preferences. This suggests a strong alignment between Pambors' programming strategy and its audience's preferences.

However, in the negotiation category, while there is still satisfaction with the content presented, some listeners like KRSN, HA, FP, NSAM, NDA, and MAAL express a desire for further improvement and additional variety. They propose the inclusion of underrepresented genres such as jazz, classical, indie, and K-Pop. These responses indicate that although listeners appreciate the existing content, they also seek diversification that can enrich their listening experience and reflect a broader diversity of musical tastes.

Respondents in the opposition category, such as REF and C, express deeper dissatisfaction with Pambors' song choices. They feel that their needs as listeners are not fully met, particularly in the representation of genres like country, blues, rock, and metal. This criticism highlights a gap between audience expectations and the station's offerings, which can reduce Pambors' effectiveness in maintaining listener engagement with more specific musical preferences.

While Radio Pambors Medan has successfully attracted and retained the majority of its listeners with up-to-date and popular song selections, there remains room for improvement in providing a wider variety of genres and enriching the listening experience. Listener feedback indicates a need for a more inclusive and responsive approach to diverse musical tastes, which can help Pambors enhance its relevance and expand its audience reach (Dewan & Ramaprasad, 2014).

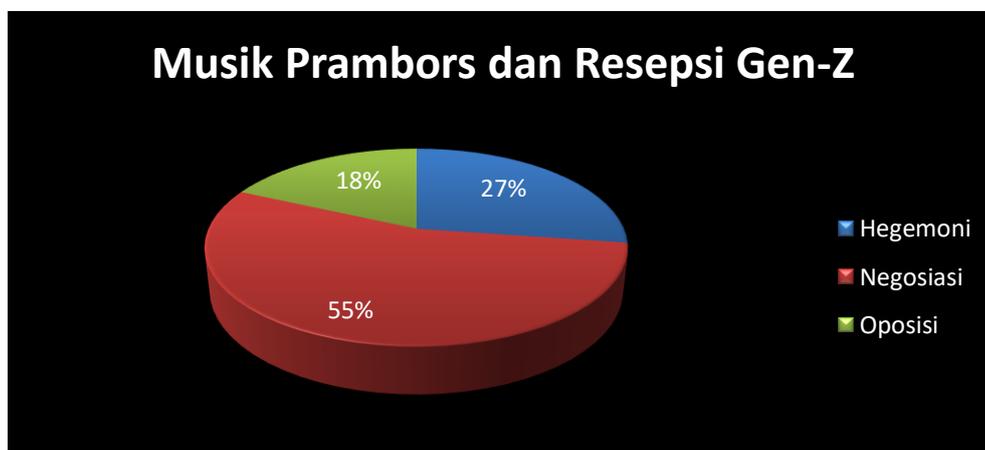


Figure 3. Accumulated Reception of Gen-Z towards Pambors Music

The presented diagram illustrates the distribution of Generation Z's reception towards music programming at Radio Prambors. According to the diagram, the majority of Gen-Z listeners, amounting to 51%, fall under the hegemony category, indicating full acceptance of the music selections broadcasted by the radio station. This response suggests that Radio Prambors' music selection strategy successfully meets the tastes and expectations of most of their young audience, who tend to appreciate and enjoy the provided content without substantial criticism.

On the other hand, 37% of listeners are in the negotiation category, where they are generally satisfied but offer constructive suggestions or criticism regarding the music choices, reflecting a desire for improvement and greater variety in the music programming. This category indicates that while many listeners support the current song selections, they also see room for adjustments that could make their listening experience more fulfilling. Meanwhile, only 12% fall into the opposition category, showing dissatisfaction with the music choices that do not meet their tastes or needs, indicating a small segment of listeners who may feel marginalized by the dominant music trends adopted by the station.

Prambors Medan Music and Gen-Z Interaction in the Communicative Landscape

Radio Prambors Medan, as a significant entity in the Indonesian media landscape, plays a crucial role in shaping the interaction and musical preferences of Generation Z. With an emphasis on trends and innovation, the station acts not only as an entertainment provider but also as an opinion leader and social influencer among the youth (Khodair et al., 2019; Smajlović & Čolakhodžić, 2023). Its influence on Gen-Z listeners is highly relevant to analyze, particularly in the context of how the broadcasted music can influence and reflect the social, cultural, and communicative dynamics of this highly connected generation. This study aims to delve deeper into how these interactions are formed through music programming and the responses generated from the young audience.

In conducting this analysis, it is important to identify and evaluate the various dimensions of reception expressed by Gen-Z towards Radio Prambors Medan. Reception categories such as hegemony, negotiation, and opposition are the main focus to determine the extent to which the content broadcasted by the radio station aligns with the expectations and needs of its listeners. By observing genre preferences, the level of engagement with the content, and the frequency of interaction with the radio station, this research attempts to explore the influence of music on the identity, behavior, and social interaction of Gen-Z. This provides further insights into the role of Radio Prambors Medan in shaping the communicative landscape of the current young generation. The interaction of Gen-Z with Prambors music is as follows:

Table 4. Prambors Music and Gen-Z Interaction in the Communicative Landscape

Respondent	Reception Classification	Description
TAP	Hegemony	The respondent feels that whatever is played by Prambors, they will listen to it, indicating total



		acceptance of the offered song selections, reflecting Prambors' effectiveness in meeting listener expectations.
KS	Hegemony	Expresses satisfaction with the popular and latest song selections, as well as the useful information presented, affirming that Prambors meets expectations for relevant and informative content.
DA	Hegemony	The respondent is highly satisfied with the relevance and currency of the songs played, indicating that Prambors aligns closely with the musical preferences of Gen-Z.
KRSN	Negotiation	Although generally satisfied with the variety and currency of the songs played, the respondent suggests adding jazz and classical genres to enrich the musical content presented.
HA	Negotiation	While enjoying the music played, the respondent desires increased accessibility and more interactivity in programs, indicating a desire for a more dynamic and engaging listening experience.
FP	Negotiation	The respondent appreciates the songs played but notes the sophistication of other platforms as competitors; highlighting the need for innovation in presentation and listening experience at Prambors.
NSAM	Negotiation	Despite feeling connected with the latest hit songs, the respondent desires more indie and alternative songs, reflecting a desire for broader musical exploration.
NDA	Negotiation	The respondent enjoys the variety of songs but feels that K-Pop is underrepresented, indicating a need to pay attention to emerging global music trends and local preferences.
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REF	Opposition	Expresses dissatisfaction with the song selections, especially in representing country and blues genres, indicating a need for further diversification in genre selection.
C	Opposition	The lack of rock and metal songs on Prambors makes the respondent feel disconnected, indicating the station's failure to meet the needs of listeners who have niche music tastes.

Radio Prambors Medan, as a significant entity in popular music dissemination, plays a crucial role in shaping the musical preferences of the younger generation, particularly Gen-Z. Its function extends beyond music provision; it serves as an interactive platform connecting listeners to current music trends, creating a highly dynamic listening experience that is responsive to the developments in pop culture.

TAP, a 23-year-old listener, states that they tend to accept whatever Prambors offers, demonstrating an open attitude towards broad music exploration. This approach reflects the strong influence of media in shaping listeners' perceptions of music. Understanding Radio Prambors as a hegemonic entity influencing music tastes across demographics presents an intriguing aspect for further research.

On the other hand, KRSN, a 21-year-old listener, appreciates the varied and up-to-date song selections on Radio Prambors, aligned with their preferences towards pop, rock, and alternative genres. However, KRSN expresses a desire for more inclusion of genres like jazz and classical, indicating that despite satisfaction with the current offerings, there is room for improvement in the diversity of music provided.

REF, another listener, has a different experience, feeling less connected due to the station's inclination towards country and blues. This experience demonstrates how Prambors' song selections may not always successfully reach its entire audience, especially those with music tastes outside the mainstream.

Listeners like SW, aged 18, exhibit a strong connection with the pop music broadcast on Prambors. However, they also express a desire for greater representation of K-pop, a genre they feel is underrepresented. This suggests that there is a segment of listeners whose needs are not fully met by Prambors.

Other listeners such as HA and FP, both fond of mellow pop, describe their listening experience as a 50/50 relationship with the station. They sometimes feel connected and at other times use other platforms for music, depicting a complex and layered relationship with media in the digital age.

Meanwhile, NSAM and NDA, with preferences spanning Pop, EDM, K-Pop, and R&B, describe similar experiences of connection and disconnection depending on the music played. Their comments underscore the importance of more inclusive and diverse song selections to meet the needs of diverse listeners.

C, a listener of rock and metal music, expresses a sense of disconnect due to the dominance of pop on Prambors. They advocate for more rock and metal songs, highlighting that there are listeners who feel underserved by the overwhelmingly popular trends.

MAAL, on the other hand, enjoys the pop and hip-hop music frequently played on Prambors but feels disconnected when the station repeats songs frequently. This underscores the importance of playlist updates and refreshes to maintain listener engagement.

DA, with a strong interest in pop, finds that Prambors successfully captures and broadcasts Gen-Z trends, although they seek deeper musical variety and interactive content like podcasts, indicating a need for innovation in content delivery.



KS describes a highly positive interaction with Prambors, enjoying the mix of new music and useful information such as news and weather reports, affirming that radio remains a vital and relevant source of information.

These observations demonstrate that Radio Prambors functions not only as a music broadcaster but also as a key player in a broader communicative landscape. By listening to the voices of its listeners, Prambors can continue to evolve and serve a rapidly changing listener base, ultimately strengthening its position as one of the most influential radio stations for the youth in Medan.

In a study titled "Tune Into Gen-Z Groove," the exploration of Generation Z's reception towards the music presented by Radio Prambors Medan takes center stage. Generation Z, familiar with digital technology and social media, exhibits unique ways of consuming and responding to music content. Their extensive use of digital platforms adds a new dimension to how they access and enjoy music (Gultom et al., 2022; Pérez-Escoda et al., 2021).

Manuel Castells, in his Network Society theory, underscores the importance of networks in the information age (Castells, 2023). In this context, Radio Prambors functions not only as a music provider but also as a node in a broader social network involving listeners, artists, and the music industry as a whole. Generation Z, with their intrinsic digital skills, leverages these networks not just for consumption but also for participation, often through direct interactions on social media or via streaming platforms (Castells, 2010).

Adopting the framework of new media theory, this research observes how digitalization has transformed traditional media paradigms into more interactive and dynamic forms (Chen, 2024; Zhang et al., 2022). New media offer various ways for listeners to engage directly with radio stations, whether through song requests, feedback, or participation in live broadcasts. This creates new spaces for interaction between broadcasters and their predominantly digitally savvy audience, who value content they can actively influence (Balsebre-Torroja et al., 2023; Lopez et al., 2023).

Analysis of Radio Prambors' media use also demonstrates how media convergence has influenced Generation Z's music preferences. Through digital platforms, they are exposed to a wider range of music genres, influencing their expectations of what they want to hear on the radio. This reflects Castells' theory on how information technology shapes networked societies where information flows impact every aspect of social life.

Furthermore, this study reveals how Radio Prambors utilizes social networks to strengthen its relationship with Gen-Z listeners. Through marketing strategies employing big data analytics and online feedback, they can tailor more relevant and engaging content for younger audiences. This showcases Radio Prambors' adaptation to Castells' network logic, where efficient and rapid information flow is key to maintaining relevance in a constantly evolving society.

Regarding data validity testing, triangulation involves content analysis of radio broadcasts, social media interactions, and audience surveys. This approach consolidates data from various sources to ensure that interpretations of Generation Z's music reception phenomena are accurate and reflect a comprehensive reality. This method underscores the

power of network analysis in understanding how information and preferences spread within societies.

This discussion emphasizes the importance of understanding Generation Z's interaction with media within the broader context of networked societies and the new media era. Their dependence on digital technology and social networks has altered how they consume music, influencing their expectations and shaping their interactions with media (Barrios-Rubio, 2021; Chan-Olmsted & Wang, 2022). Radio Prambors, by adapting to these new paradigms, demonstrates how broadcasting institutions can remain relevant and resonant with young audiences in the digital age.

The novelty of this research lies in its in-depth exploration of how Generation Z consumes and interacts with music through radio media in the digital era, specifically at Radio Prambors Medan. This study is unique in integrating Manuel Castells' Network Society theory to analyze the dynamics of social networks and their influence on media consumption. Through this approach, the research not only delves into media consumption behaviors but also into how Generation Z uses social networks to influence and change the way content is presented, highlighting a paradigm shift from passive consumption to active participation. This analysis contributes to understanding the complex interaction between media technology, music preferences, and social dynamics shaping the radio listening experience among today's youth.

CONCLUSION

This study reveals how Radio Prambors Medan successfully attracts and retains Generation Z audiences through dynamic music choices that are relevant to their needs and desires. By integrating Manuel Castells' Network Society theory, the research demonstrates how digital networks and interactivity play a crucial role in shaping the media consumption experiences of the younger generation. The exploration identifies that while there is general satisfaction with the content provided, there is room for improvement, particularly in offering a wider diversification of genres and enriching listener interaction through digital platforms. The involvement of Generation Z with Radio Prambors is not merely as passive listeners but as active participants seeking more personalized and responsive experiences tailored to their preferences.

Based on the research findings, it is recommended that Radio Prambors Medan enhances their audience engagement strategies by further integrating digital technology into their programming. This may include using AI to analyze listener preferences and automatically adjust music playlists, as well as enhancing the use of social media for direct interaction and feedback from listeners. Additionally, it is crucial for Radio Prambors to continue conducting periodic surveys and market research to stay updated with the latest trends and musical preferences of Generation Z, thereby ensuring they remain the top choice among young listeners. Through this more dynamic and adaptive approach, Radio Prambors can maintain its relevance and potentially expand its reach in the ever-evolving digital era.



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