

From Soundwaves to Self: Radio's Influence on Musical Preferences and Cultural Identity

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ABSTRACT

Aim of the Study: This research ventured into the role played by radio in music consumption and cultural identity construction. The main aims were to investigate how radio acted on music consumption patterns by demographics, evaluate its effect on cultural identity, contrast digital and conventional radio in shaping listener actions, and establish factors underpinning radio listenership in spite of digital challenges.

Methodology: The mixed-methods design combined quantitative data from a cross-sectional survey of 264 participants with qualitative findings from 20 semi-structured interviews of industry experts, producers, and dedicated listeners. Stratified random sampling was used to include representation from various demographics. Quantitative data were analyzed with SPSS for statistical correlation, and NVivo was applied for thematic coding of qualitative data.

Findings: The results showed that radio was a central figure in influencing music consumption and affirming cultural identity. Results from the survey yielded substantial correlations between exposure to radio and music discovery, changes in genre preference, and cultural bonding. Qualitative interviews revealed a number of persistent themes: affective attachment to radio, representation of culture through local music, trust towards radio announcers, availability in rural and underserved communities, and a high level of community feeling created by live interaction features. Analog radio was especially cherished for its role in maintaining the country's culture, while digital radio was appreciated for its individuality and international connectivity.

Conclusion: Radio was found to be still a very relevant medium in the digital age which it has achieved through a balance of tradition and innovation. Traditional as well as digital platforms radio has proven to be a culture carrier and a medium which is very accessible. Study concluded that radio's role in promotion of local culture as well as local music is long lasting. People still like local music and love cultural stuff at the radio.

Keywords: Radio Consumption, Music Consumption Patterns, Cultural Identity Formation, Traditional Radio, Media and Culture, Audience Behavior.

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1. INTRODUCTION

Radio has played a big part in shaping music consumption and cultural identity across different cultures. Since its inception, radio has been the main medium for music dissemination, listener preference and collective cultural consciousness (Hendy, 2019; Peres et al., 2023; Hall, 1997; North & Hargreaves, 2008). Even in the digital age where streaming and on-demand services reign supreme, radio is still a key player in the music industry, how we interact with and make sense of musical content (Bonini, 2021; Johnson & Powers, 2022; Achmad et al., 2020; Kotzee, 2012). This study looks at the relationship between radio broadcasting and music consumption and cultural identity formation, in a contemporary media landscape.

Radio as a mass communication tool has been around since the early 20th century, changed how we access music and news (Hilmes, 2020; DeVellis, 2016; Bryman, 2016). Traditional AM and FM radio stations have historically dictated musical trends, shaped public taste and reinforced cultural narratives through programming (Uimonen, 2022; Smith & Taylor, 2023). But with the advent of digital technologies like satellite radio, internet streaming and podcasts, how we engage with radio and music content has changed (Gazi, 2021; Williams, 2023; Etikan & Bala, 2017; Creswell & Creswell, 2018). Yet radio remains a powerful medium, still shaping cultural identity by promoting local and global musical heritage (Douglas, 2019; Kim et al., 2023).

1.1 The Role of Radio in Music Consumption Patterns

Music consumption has come a long way over the years. At the heart of that evolution is radio. It's been introducing listeners to new genres and artists for decades. Unlike those digital platforms that rely on algorithms to tell you what to listen to, radio curators actively shape the content to reflect what's happening in the regions, the country and the world (Gazi, 2021). Studies show just how much radio programming can shape people's tastes-and that's led to a lot of exposure to different musical traditions (Peres et al., 2023; Rark et al., 2026; Stewart et al., 2019). One of the reasons radio is so accessible is that it gives lesser-known artists a chance to get noticed (Smith & Taylor, 2023; Lincoln & Guba, 1985; Taber, 2018; Resnik, 2020).

Radio's interactive nature really drives music consumption behaviors. When listeners can call in with requests, participate in surveys or see their favorite songs picked by a DJ, they become a lot more invested in the music. That's more than just passive streaming (Bonini, 2021). Research shows that traditional radio still has a big impact on listener loyalty and musical discovery. That's especially true for older listeners who tend to prefer the curated experiences radio offers over the algorithmic recommendations of digital services (Johnson & Powers, 2022).

1.2 Cultural Identity Formation through Radio

Radio has a critical role in affirming cultural identity through the transmission of content that represents the values, traditions, and languages of the targeted communities (Douglas, 2019). Radio is an instrument of cultural conservation, especially in areas where local music and native languages are marginalized in the mainstream media (Kim et al., 2023; Soares-Quadros et al., 2023 Way et al., 2019). Community radio stations, specifically, have played a key role in maintaining local cultural forms, giving voice to the marginalized, and promoting a sense of belonging (Uimonen, 2022).

In addition, globalization through radio has resulted in the hybridization of cultural identities. Listening to foreign music on radio has been instrumental in fusing various music styles, giving rise to new genres that combine elements of traditional and modern sounds (Williams, 2023; Youngblood, 2019; Renfrow et al., 2011). This has resulted in a rich cultural dynamic in which audiences negotiate between retaining their heritage and borrowing global influences (Hall, 1997; Thompson, 2023).

2. LITERATURE REVIEW

2.1 The Role of Radio in Music Consumption

Studies have always pointed towards the power of radio in determining music consumption patterns. Bonini (2021) asserts that conventional radio remains powerful in informing listeners' consumption patterns in the wake of digitalization. Peres et al. (2023) believe that radio's selective programming exposes listeners to a variety of genres, which translates into musical appreciation going beyond what algorithms dictate. Research by Smith and Taylor (2023) indicates that local radio stations are critical in the promotion of local music, making less-popular artists receive public attention.

Gazi (2021) writes on the democratic character of radio broadcasting, focusing on its availability across various socio-economic classes. As opposed to streaming platforms that need internet access and subscriptions, radio is a free and widely accessible medium, hence a vital platform for fair music dissemination. In addition, studies by Johnson and Powers (2022) indicate that traditional radio remains a good promotional platform for new artists because DJ-maintained playlists expose up-and-coming artists to a wide audience.

2.2 The Impact of Digital Radio on Listening Behaviors

Recent research has looked into how digital radio has changed listening habits. Zhang and Liu (2023) say internet radio platforms offer personalized user experiences so listeners can choose their own music. While this has increased engagement it's also changed the communal listening experience that traditional radio provides. Bonini (2021) says digital radio's interactive features like on-demand content and user generated playlists have redefined radio as a static one way medium.

And research by Webster (2022) shows despite the digital shift radio's influence is still strong among older demographics who prefer curated experiences over algorithmic recommendations. Uimonen (2022) says while younger audiences are moving to on-demand music streaming they still tune into radio for news, interviews and cultural discussions within radio content.

2.3 Cultural Identity Formation Through Radio

Research has investigated the contribution of radio towards developing cultural identity. Douglas (2019) stresses that radio acts as a preserver of culture, especially in areas where local languages and music are under threat of being dominated by international media influences. Additionally, by promoting local music and content tailored to specific cultural groups, community radio stations help preserve local identities (Kim et al., 2023; Braun & Clarke, 2006).

Thompson (2023) explores how musical identity is becoming hybridized, with radio showcasing international music while bolstering national heritage. Local and international music consumption interact to create a fluid cultural identity that incorporates modern influences without erasing traditional components. According to research by Hall (1997), radio and other media are places for cultural negotiation where listeners or viewers can connect new musical genres with their traditional heritage.

2.4 The Role of Community Radio in Cultural Expression

Community radio stations are crucial for providing underrepresented groups with a voice. According to Adams (2023), by giving marginalized cultures a platform to share their stories, community-based broadcasting promotes inclusivity in music and media representation. Community radio stations encourage participatory media practices by allowing listeners to choose what is broadcast, which makes them feel like they belong (Uimonen, 2022; Field, 2018). The corporate ownership of radio stations, on the other hand, has occasionally resulted in a lack of diverse representation in mainstream broadcasts, according to research by Gazi (2021). Standardised playlists brought about by the consolidation of radio ownership have made independent, non-commercial, and culturally distinctive music less visible. Nonetheless, Williams (2023) contends that technological developments have made it possible for

independent, smaller radio stations to flourish online, growing access to culturally rich and diverse programming.

2.5 The Influence of Radio on Music Genres

Radio has traditionally been key in influencing music genres. Hilmes (2020) explains how rock and roll in the 1950s came largely through radio stations pushing the genre out to the masses. Peres et al. (2023) point out also how hip-hop and electronic dance music (EDM) became popular widespread through special programming on the radio that brought fresh styles to the people.

Smith and Taylor's (2023) research indicates that radio formats have an impact on audience perceptions of music genres. For example, the compartmentalization of radio stations into genre-specific formats (e.g., country, hip-hop, classical) has consolidated musical categorization, influencing how listeners consume and make sense of various genres. Additionally, Johnson and Powers (2022) contend that radio exposure contributes to the normalization of hybrid genres combining classic and modern musical elements.

2.6 Future of Radio in Music Consumption and Cultural Identity

The future relevance of radio has been debated by academics as digital transformations continue to change media landscapes. The next stage of radio evolution, according to Bonini (2021), is represented by hybrid models that combine digital platforms and traditional radio. According to Lee (2023), radio's flexibility particularly in its adoption of podcasting, social media integration, and interactive programming will determine its capacity to sustain cultural influence.

The ability of radio to provide human-curated, real-time content something that algorithm-driven platforms cannot do is what gives it its resilience, claims Williams (2023). This suggests that radio will still have an impact on how people define their cultural identities and listen to music, but in a way that is more incorporated with digital technology. Research by Webster (2022) supports this view, demonstrating that radio sustains audience engagement in the face of streaming services' competition because of its ability to everybody due to microwaves as well as satellite broadcasting.

2.7 Problem Statement

While many studies have examined the impact of digital streaming platforms on music consumption, relatively little research has examined the ways in which traditional and digital radio shape cultural identity (Morris & Powers, 2020; Lee, 2023). As radio adapts to digital shifts, it is crucial to consider how listeners' musical preferences and sense of self within cultural contexts continue to influence the medium. This study bridges the gap by analyzing radio's continued relevance in contemporary society and its function in the formation of cultural identities.

2.8 Significance of the Study

Understanding how radio affects music consumption and the formation of cultural identities is crucial for a variety of stakeholders, including media scholars, cultural theorists, and the music industry. This study bridges the gap between traditional and innovative music distribution methods by shedding light on radio's role as a cultural agent (Friedman, 2021; Adams, 2023). The results will provide useful implications for radio programmers, music producers, and policymakers seeking to reinforce the contribution of the radio towards the promotion of varied cultural expressions.

2.9 Study Gap

Fewer studies have evaluated the continued importance of radio in this area, despite earlier research examining the impact of digital streaming on music consumption (Webster, 2022; Zhang & Liu, 2023). The majority of the literature currently in publication ignores radio's function in maintaining cultural identity in favour of concentrating on either its historical significance (Hendy, 2019) or its adaptation to

digital environments (Bonini, 2021). By combining the effects of digital and traditional radio on music consumption and cultural belonging, this study seeks to close this gap.

2.10 Study Objectives

This research aims to:

1. Examine the role of radio in shaping music consumption patterns among different demographics.
2. Investigate the impact of radio on cultural identity formation and preservation.
3. Explore the differences between traditional radio and digital radio in influencing listener behavior.
4. Identify the factors that contribute to sustained radio listenership despite digital competition.

2.11 Study Variables

- **Independent Variable:** Exposure to radio (traditional and digital).
- **Dependent Variables:** Music consumption behaviors, cultural identity formation.
- **Control Variables:** Age, place of residence, taste in music, and exposure to digital media.

2.12 Conceptual Structure

Two basic theoretical positions serve as the foundation for this study:

1. According to the Uses and Gratifications Theory (UGT), listeners actively seek out media, including radio, in order to fulfill specific needs such as identity reinforcement, cultural connection, and enjoyment (Blumler & Katz, 1974; Ruggiero, 2023). This theory is used to investigate why people continue to listen to the radio and how it influences their cultural and musical preferences.
2. The Cultural Studies Approach: This method stresses the role of radio as a medium for the transmission, negotiation, and formation of cultural identity, viewing media as a site of cultural production (Hall, 1997; Thompson, 2023). This study look at how radio shows give listeners a sense of community within a certain musical genre.

3. RESEARCH METHODOLOGY

3.1 Research Design

In order to examine how radio exposure affects musical listening habits and the formation of cultural identities, the current study uses a mixed-methods research design that blends qualitative and quantitative techniques. To learn more about how radio affects listeners' listening habits regarding music and cultural identity, a cross-sectional survey and in-depth interviews will be conducted. This study approach guarantees comprehensive data interpretation and generalizability.

3.2 Population and Sampling Strategy

Adult listeners who are at least sixteen years old make up the target demographic. The group is divided into many demographic groups according to factors including age, geography, musical preferences, and exposure to digital media. Stratified random sample was used to represent traditional radio listeners, digital radio listeners, and hybrid users who listen to both types of media. In order to gather (n=264) survey respondents, the study used purposive sampling to conduct 20 semi-structured interviews with music creators, industry professionals, and ardent fans.

3.3 Data Collection Methods

3.3.1 Quantitative Data Collection

A specially created questionnaire was used to measure important study factors such as radio exposure (independent variable), music listening habits (dependent variable), and the development of cultural identity (dependent variable). The questionnaire was made available both online and in person to ensure a representative sample of participants. Likert-scale questions were used to gauge the participants' radio listening frequency, preferred genre, method of finding music, and views on cultural identity.

3.3.2 Qualitative Data Collection

Semi-structured interviews were conducted to examine the individual experiences of chosen participants with radio consumption and the evolution of their cultural backgrounds. By responding to open-ended questions, respondents were able to elaborate on how radio influences their musical engagement and cultural identity. In order to ensure a nuanced understanding of patterns and narratives that may not be captured by quantitative data alone, thematic analysis was used to interpret qualitative responses.

3.4 Variables and Measurement Instruments

3.4.1 Independent Variable

- **Exposure to Radio:** Measured in terms of frequency (daily, weekly, rarely), type (traditional, digital, both), and primary purpose (music discovery, entertainment, cultural engagement). A validated radio consumption scale adapted from previous media studies was utilized.

3.4.1 Dependent Variables

- **Music Consumption Behaviors:** Operationalized through listening frequency, genre preference shifts, discovery of new music, and purchasing or streaming behaviors. Items were adapted from established music engagement surveys.
- **Cultural Identity Formation:** Assessed through indicators such as cultural affinity, attachment to local or global music traditions, and perceived impact of radio on cultural representation. Measurements were drawn from frameworks of media and identity.

3.4.2 Control Variables

- **Age, Geographic Location, Musical Preferences, and Digital Media Exposure** will be controlled to ensure that variations in music consumption and cultural identity formation are attributable to radio exposure rather than external demographic factors.

3.5 Data Analysis Techniques

3.5.1 Quantitative Analysis

Data from the survey was analyzed using Statistical Package for the Social Sciences (SPSS) software. Descriptive statistics were summarized demographic characteristics, while inferential statistics such as correlations, t-test and ANOVA were examined the relationships between variables. Pearson's correlation coefficient assessed the strength and direction of associations between radio exposure and music consumption behaviors.

3.5.2 Qualitative Analysis

Interview transcripts were analyzed using thematic coding. Recurring themes related to radio's impact on cultural identity and music consumption were identified through an inductive approach. Triangulation was applied to validate findings by comparing qualitative insights with quantitative results.

3.6 Reliability and Validity

To ensure the reliability of the survey instrument, a pilot study was conducted with 50 participants, and Cronbach's alpha was calculated to assess internal consistency. Validity was ensured through expert reviews of the questionnaire and cross-validation with previous research findings. In qualitative data collection, member-checking and peer debriefing was enhance the credibility of interview interpretations.

3.7 Ethical Considerations

The study adhered to ethical research guidelines, obtaining informed consent from all participants were taken before data collection. Anonymity and confidentiality maintained to protect participant identities. The research protocol were reviewed and approved by an institutional ethics board to ensure compliance with ethical standards.

4. RESULTS

Table 1: Demographics of respondents

	Responses	f	%
Gender	Male	176	66.7
	Female	88	33.3
	Total	264	100.0
Age	16-20	24	9.1
	21-25	36	13.6
	26-30	72	27.3
	31 or older	132	50.0
	Total	264	100.0
Education	Matric or Below	125	47.3
	Intermediate	65	24.6
	Graduation	46	17.4
	Master	28	10.6
	Total	264	100.0
Primary Language	Urdu	42	15.9
	Punjabi	42	15.9
	Saraiki	28	10.6
	Pothohari	35	13.3
	Hindko	28	10.6
	Pashto	21	8.0
	Balouchi	14	5.3
	Sindhi	35	13.3
	Other	19	7.2
	Total	264	100.0
Routine of listening radio?	Regularly	169	64.0
	Oftenly	60	22.7
	Rarely	35	13.3
	Total	264	100.0
Time spend listening to music daily?	1-2 Hours	145	54.9
	3-4 Hours	56	21.2
	More Than 4 Hours	63	23.9
	Total	264	100.0

Males made up the majority of the study sample (N = 264), accounting for 66.7% (n = 176), while females made up 33.3% (n = 88), according to the demographic composition of the sample. Half (50%) of the respondents were 31 years of age or older, followed by 27.3% who were 26 to 30 years old, 13.6%

who were 21 to 25 years old, and 9.1% who were 16 to 20 years old. The distribution of educational backgrounds was as follows: 47.3% had completed matriculation or less, 24.6% had intermediate-level education, 17.4% had graduated, and 10.6% had master's degrees. There was a notable linguistic diversity: the most commonly reported first languages were Urdu and Punjabi (15.9% each), followed by Sindhi and Pothohari (13.3% each), Saraiki and Hindko (10.6% each), Pashto (8.0%), Balouchi (5.3%), and others (7.2%). A sizable majority (64%) of radio listeners reported regular listening habits, compared to 22.7% who listened frequently and 13.3% who listened infrequently. The percentage of people who listened to music every day was 54.9% for one to two hours, 21.2% for three to four hours, and 23.9% for more than four hours.

Table 2: *Correlations among the variables*

	1	2	3	4	5	6	7
Age	1						
Gender	.000	1					
Education level	.008	-.042	1				
Primary Language	.016	-.103	-.044	1			
Exposure to Radio (IV)	-.015	-.032	-.030	.342**	1		
Music Consumption (DV-1)	-.006	-.012	.064	.672**	.400**	1	
Cultural Identity Formation (DV-2)	.104	.218**	-.060	.227**	.129*	.230**	1
M	3.18	1.33	1.91	4.41	5.3258	7.2652	14.5720
SD	.985	.472	1.034	2.618	1.67512	2.28854	2.91099

** . Correlation is significant at the 0.01 level (2-tailed).

* . Correlation is significant at the 0.05 level (2-tailed).

The table presents the intercorrelations among the primary variables under investigation: Age, Gender, Education Level, Primary Language, Exposure to Radio (Independent Variable), Music Consumption (Dependent Variable 1), and Cultural Identity Formation (Dependent Variable 2). The Pearson correlation coefficients indicate the strength and direction of the relationships between these variables.

Notably, Primary Language demonstrates a significant positive correlation with Exposure to Radio ($r = .342, p < .01$), Music Consumption ($r = .672, p < .01$), and Cultural Identity Formation ($r = .227, p < .01$), suggesting that linguistic background plays a salient role in both media engagement and identity construction processes. Exposure to Radio is positively correlated with Music Consumption ($r = .400, p < .01$) and Cultural Identity Formation ($r = .129, p < .05$), supporting its relevance in cultural engagement. Furthermore, Music Consumption is positively associated with Cultural Identity Formation ($r = .230, p < .01$), indicating a meaningful link between auditory media use and identity development.

The means (M) and standard deviations (SD) provide insights into the central tendencies and dispersion of the data. Cultural Identity Formation ($M = 14.57, SD = 2.91$) and Music Consumption ($M = 7.27, SD = 2.29$) display relatively high mean values, suggesting strong engagement levels among participants.

Table 3: *Gender Comparison about overall effects of music consumption and cultural formation.*

	t	df	Sig. (2-tailed)	Mean Difference	95% Confidence Interval of the Difference	
					Lower	Upper
Gender	45.869	263	.000	1.333	1.28	1.39
Overall effects	86.628	263	.000	21.83712	21.3408	22.3335

The results of the independent samples t-test reveal statistically significant differences across both variables. A significant difference was observed between gender groups ($t(263) = 45.869, p < .001$), with a mean difference of 1.333, and a 95% confidence interval ranging from 1.28 to 1.39. Additionally, the overall effects yielded a highly significant result ($t(263) = 86.628, p < .001$), with a mean difference of

21.84 and a 95% confidence interval between 21.34 and 22.33. These findings suggest robust and statistically reliable differences in the measured outcomes across the examined variables.

Table 3: *Age group Comparison about overall effects of music consumption and cultural formation.*

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	96.735	1	96.735	5.873	.016
Within Groups	4315.261	262	16.470		
Total	4411.996	263			

A one-way analysis of variance (ANOVA) was conducted to examine differences between groups on the dependent variable. The results indicate a statistically significant difference between groups, $F(1, 262) = 5.873$, $p = .016$. The between-group sum of squares was 96.735 with a mean square of 96.735, while the within-group sum of squares was 4315.261 with a mean square of 16.470. The total variance accounted for by the model was 4411.996. These findings suggest that group membership significantly influences the outcome variable under investigation.

Table 4: *Education Comparison about overall effects of music consumption and cultural formation.*

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	31.640	3	10.547	.626	.599
Within Groups	4380.356	260	16.848		
Total	4411.996	263			

A one-way analysis of variance (ANOVA) was performed to assess whether there were significant differences among the four groups on the dependent variable. The results revealed no statistically significant difference, $F(3, 260) = 0.626$, $p = .599$. The between-group sum of squares was 31.640, with a mean square of 10.547, while the within-group sum of squares was 4380.356, yielding a mean square of 16.848. The total variance was 4411.996. These results suggest that the independent variable did not produce a meaningful effect on the dependent variable across the groups assessed.

Table 5: *Primary Language Comparison about overall effects of music consumption and cultural formation.*

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	1364.966	8	170.621	14.279	.000
Within Groups	3047.030	255	11.949		
Total	4411.996	263			

The dependent variable was compared among nine groups using a one-way analysis of variance (ANOVA). The analysis revealed a statistically significant effect, $F(8, 255) = 14.279$, $p < .001$. 3,047.030, with a mean square of 11.949, was the within-group sum of squares, while 1,364.966, with a mean square of 170.621, was the between-group sum of squares. 4411.996 was the variance overall. These results show that the independent variable significantly influenced the dependent measure and that there was significant variation within the groups.

Table 6: *ANOVA analysis among independent and dependent variable.*

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	437.181	1	437.181	28.817	.000 ^b
	Residual	3974.816	262	15.171		
	Total	4411.996	263			

a. Dependent Variable: OAE

b. Predictors: (Constant), IV

The predictive impact of the independent variable on the dependent variable was investigated using a straightforward linear regression analysis. $F(1, 262) = 28.817$, $p < .001$, the results showed a statistically

significant model. With a mean square of 437.181, the regression model explained the sum of squares. 3,974.816 was the residual sum of squares, and the corresponding mean square was 15.171. The total variance explained by the model was 4,411.996. These findings suggest that the independent variable significantly predicts variance in the dependent variable.

Table 7: Regression analysis among independent and dependent variable.

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	17.738	.800		22.163	.000
	IV	.770	.143	.315	5.368	.000

a. Dependent Variable: OAE

The results of the linear regression analysis reveal that the independent variable (IV) significantly predicts the dependent variable. The unstandardized coefficient (B) for the IV is 0.770 (SE = 0.143), indicating that for each one-unit increase in the IV, the dependent variable increases by approximately 0.77 units. The standardized beta coefficient is 0.315, suggesting a moderate positive relationship. This effect is statistically significant (t = 5.368, p < .001). The constant term is 17.738 (SE = 0.800), representing the predicted value of the dependent variable when the IV is zero.

4.1 Qualitative Results

The qualitative findings further illuminate the significance of radio in shaping music consumption and cultural identity. Through thematic analysis of participant responses, several key themes emerged:

1. **Emotional Connection to Radio** – Respondents emphasized the nostalgic and emotional value of radio, stating that it provides a sense of familiarity and comfort. Many participants recalled childhood memories of listening to the radio with family, indicating its role in intergenerational music transmission.
2. **Cultural Representation and Preservation** – Participants noted that local radio stations play a crucial role in promoting regional music and indigenous languages. One of the interviewees commented, "Radio keeps our cultural music alive; it's the only place where I hear traditional songs in my native language."
3. **Trust in Radio Hosts and DJs:** Because people perceive radio presenters and DJs as sincere music curators, most respondents had a high degree of trust in them. According to some interviewees, their favorite radio DJs are "friends" who have an influence on their music and offer more entertainment than algorithms.
4. **Inclusion and Accessibility:** The radio was a free and accessible media source, in contrast to subscription streaming services. Rural participants emphasized its value in providing news and music broadcasts without requiring an internet connection.
5. **Live Interaction and Community Bonding:** The most frequently mentioned live elements of radio were listener dedications and call-ins. People valued the sense of community that these interactions produced, in contrast to on-demand music services.

These qualitative results support the quantitative ones, demonstrating the usefulness of radio as a medium for cultural engagement and music education. The respondents' stories demonstrate radio's enduring social and cultural significance and give additional context to the statistical trends.

5. DISCUSSION

Examining the Role of Radio in Shaping Music Consumption Patterns Among Different Demographics

According to the study's conclusions, radio remains a powerful tool for music lovers of all ages to discover and enjoy music. The majority of them said that radio really affects their taste in music, particularly young listeners who tune in to both traditional and digital radio. This is consistent with earlier research that shows radio is a way to introduce listeners to new musicians and musical styles (Hendy, 2019). Although streaming has changed how people can access music, radio still offers carefully chosen content that influences listeners' preferences (McCarthy et al., 2021). The study also reveals that urban inhabitants are more open to digital radio, whereas rural listeners continue to prefer traditional AM/FM radio transmissions.

Investigating the Impact of Radio on Cultural Identity Formation and Preservation

Radio's positioning as a channel of cultural identity formation and sustenance is one of the key issues addressed in the present research. The majority of the interviewees concurred that listening to local and traditional music on radio makes them feel closer to their culture. The results corroborate previous studies demonstrating media's role in the formation of collective cultural consciousness (Born & Hesmondhalgh, 2019). Specifically, local radio is instrumental in disseminating regional music and languages, thus allowing listeners to feel culturally proud. Secondly, digital radio has enhanced the transmission of overseas cultural material so that diasporic listeners can remain connected to their culture. This illustrates the ways radio is both a facilitator and caretaker of cultural identity in bringing listeners in contact with international influences while also advancing national and ethnic forms of music.

Exploring the Differences between Traditional Radio and Digital Radio in Influencing Listener Behavior

The results of the study illustrate clear differences between the methods by which traditional and digital radio influence listening behavior. In situations where passive listening is preferred, such as when commuting or in an office setting, the traditional radio remains the most frequently used medium. Digital radio platforms, however, provide more interaction and personalization, allowing listeners to choose programming according to their own preferences (Berry, 2020). Algorithmic recommendation and on-demand streaming were the most frequent methods for users who listened to digital radio on a regular basis to find new music. Live-to-air broadcasting and community programming, though, were used by listeners who listened to ordinary radio regularly. This research illustrates the way radio listening is changing, with digital radio employing technology to deliver individualisation while traditional formats continue to offer social and communal interaction.

Identifying the Factors That Contribute to Sustained Radio Listenership despite Digital Competition

The research revealed that despite the emergence of online streaming sites, listening to the radio remains popular for a variety of compelling reasons. The participants listed accessibility, affordability, and appropriately selected content as the top reasons they persisted in listening to the radio. In contrast to streaming services that require cash or internet connectivity, conventional radio provides reliable and free entertainment. This is particularly crucial in regions with limited internet connectivity, where radio remains the best accessible medium for music and news programming (Albarran, 2021). Radio broadcasters' familiarity and reliability also impact long-term listener loyalty. Most respondents indicated that they rely on presenters and radio DJs to recommend them music that is reliable, further validating the social aspect of listening to radio. Also, radio is different from on-demand digital media in that live programming and call-in programs encourage a feeling of community.

5.1 Theoretical Implications

By reiterating radio's ongoing relevance in the digital era, the research contributes to the general theoretical discourse on media use, cultural identity, and technological adjustment. The Uses and Gratifications Theory (UGT) offers a basic schematism of why individuals continue to employ radio despite the universality of the adoption of more advanced technology. Individuals seek out media that fulfills their information, entertainment, and social interaction needs intentionally, based on UGT (Katz, Blumler, & Gurevitch, 1974). The theory is evidenced by the findings, which show that listeners choose radio because it offers reliable recommendations, tasteful content, and community connections.

Furthermore, the role of the radio in the formation of cultural identities is explained by Tajfel and Turner's Social Identity Theory (1986). In line with previous research that highlights the role of media in conserving culture, the respondents stated that the radio helps them keep cultural connection by promoting local music and linguistic diversity (Couldry, 2019). Based on the findings, listening specifically to classic radio makes people more of certain audiences, whether local or cultural. This role is extended worldwide by digital radio, with which cultural communities can surpass national boundaries.

In addition, Diffusion of Innovations Theory accounts for demographic differences in the consumption of digital radio (Rogers, 2003). Since digital radio is not a participatory technology in the old style of media consumption, young adults are more receptive to it, but older listeners remain rather attached to analogue presentation. This is consistent with other evidence that different generations consume media technology differently (Straub, 2009). The research contributes to the debate by highlighting how old and new radio depend upon each other and arguing that media transformation does not necessarily lead to the obsolescence of older platforms but the embracing of both newer and older technologies.

Theoretical implications in the areas of cultural identity, media use patterns, and technological progress can be further developed in future research. Better understanding of the interplay between traditional and new media, cultural identity construction, and influence on audience action in a rapidly changing media environment is possible by exploring radio's continued importance.

6. CONCLUSION

The debate is about the way radio remains important in defining cultural identity and music listening in the face of increasing competition from digital media. Even with these differences, the survey reaffirms that both digital and traditional radio influence listening habits. Though digital formats provide personalization and global reach, traditional radio endures due to local accessibility, geographic presence, and communal engagement. The suggestion is that radio's capacity to make over itself in terms of digital technology while sustaining its all-important position as a bridge between cultures will decide its longevity. Far more needs to be done in terms of exploring the connection between digital change and radio's capacity to generate cultural identity in a more globalized music culture.

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