

# Creative Strategy of CRAFT FM Radio Podcast Program “Podcast” in Maintaining the Existence of Campus Radio in the Digital Era

Yasmina Quratul’aini\*, Krisna Mulawarman

Department of Communication Studies, Universitas Muhammadiyah Yogyakarta, 55183, Indonesia

\*Corresponding author’s email: yasminaworkspace2@gmail.com

## ABSTRACT

### Keywords

Creative Strategy;  
Podcast; Campus Radio;  
Existence; Digitalization

Community radio faces challenges in maintaining its existence amid shifting digital media consumption patterns. CRAFT FM Radio, as a campus radio, developed the *Podcast* program as a creative strategy to adapt to these changes. Initially distributed via Spotify, Podcast later expanded to YouTube in an audio-visual format to reach a broader audience through media convergence. This research aims to analyze the creative strategies applied in the Podcast program to maintain the existence of campus radio. Using a case study method, data were collected through in-depth interviews, observation, and documentation with informants comprising the Creative Director Coordinator, Deputy Coordinator, and Production Team of Podcast. The findings show that Podcast's creative strategy includes adapting content to current trends, flexible and collaborative production processes, and the use of social media (TikTok, Instagram) for promotion and audience engagement. The program segments, such as *SRASI* and *POCI* demonstrate content innovation tailored to different audience segments. Evaluation is conducted informally through reflective discussion, supporting continuous learning and improvement. In conclusion, Podcast's creative strategy emphasizing media convergence, community building, and content innovation effectively strengthens CRAFT FM's position as a digital campus media and ensures its sustainability amid the evolving digital media landscape.

## 1. Introduction

Digital transformation has brought about major changes in the media landscape, including the radio broadcasting industry. The rapid development of technology has not only changed the way people access information but also affected the overall pattern of media consumption. Digital technology makes it easier for humans to carry out their activities, but it also presents new challenges, especially for conventional media such as radio, which is starting to lose relevance amid the proliferation of Internet-based digital content.

Conventional broadcast radio is beginning to feel an existential threat as audience preferences shift to digital content that can be accessed anytime and anywhere. Nielsen (2016) notes that 57% of total radio listeners come from Generation Z and Millennials, and about 4 out of 10 radio listeners listen to it through personal devices such as mobile phones. This shows that while radio still has an audience, its consumption pattern has undergone a shift from linear broadcasts to more flexible on-demand content.

In this context, campus radio as part of community radio also faces similar challenges. Rachmiatie (2007) in Balos (2015) refers to campus radio as part of campus-based community radio, which has an educative and participatory role. This radio is not only a means of entertainment, but also a vehicle for practical learning for students in the field of communication and broadcasting (Ramadan et al, 2017). Community radio has a role in delivering information needed by its community, especially those in the surrounding environment (Guntoro). To remain relevant, campus radio needs to innovate and adapt to changing audience consumption patterns.

One form of campus radio adaptation to the digital era is by presenting podcasts as a new broadcast format. Podcasts are audio content that is published regularly and can be listened to at any time via the Internet. Bonini (2015) explains that podcasts are a technology used to distribute, receive, and listen to on-demand audio content produced by professional and amateur radio. Podcasts are an alternative to conventional radio, which is linear and real-time. With an on-demand system, podcasts give listeners the freedom to determine the topic and time of content consumption themselves (Rusdi, 2019).

Podcasts have grown rapidly in Indonesia. According to the Global Web Index (2021), Indonesia ranks second as the country with the largest number of podcast listeners in the world, with 35.6% penetration among Internet users aged 16-64. This phenomenon shows that podcasts have become a popular media among the younger generation, including university students.

One campus radio that has taken advantage of this opportunity is CRAFT FM (Communication Radio Station FM), a community radio owned by the Communication Studies Program of UPN "Veteran" Yogyakarta. Established in 2003, CRAFT FM initially broadcasted on 107.8 FM with a conventional format. However, as the times and audience needs evolved, CRAFT FM began to digitize its broadcasts through streaming services and social media, including Spotify and YouTube.

In 2019, CRAFT FM launched a podcast program called Podcrast, which presents themes close to the lives of students, such as quarter-life crisis, romance, horror, music, and social issues. The program is managed by the Creative Director division as a form of experimentation in creative and participatory digital audio content production. Since 2023, Podcrast has also come in an audio-visual format and has started to be distributed through YouTube, adapting to the audience's more visual preferences. This move shows that CRAFT FM is not only trying to maintain its existence through content transformation but also expanding its audience reach in the era of media convergence.

CRAFT FM's transformation through Podcrast is a creative strategy that responds to the challenges of digital media. Peter Pringle in Morissan (2011: 273) states that broadcast program strategy includes planning, production, implementation, supervision, and evaluation of programs that are carried out creatively to suit the needs of the audience (Rahayu & Katili, 2019). This creative strategy includes platform selection, content packaging, interaction with listeners, and utilization of social media as a promotional tool.

However, like any other media, Podcrast also faces challenges in maintaining audience attention amidst the abundance of digital content. According to Berry (2006), podcasts have a life cycle, where an initially enthusiastic audience may decline if there is no content update or variation. Therefore, a sustainable creative strategy is the main key to maintaining existence (Gogali, 2020).

This research was conducted to analyze the creative strategy of Podcrast podcast program in maintaining the existence of CRAFT FM campus radio in the digital era. The main focus of this research is on the forms of adaptation, innovation, and creative approaches taken by the Podcrast production team in the face of changing media consumption patterns of student audiences. This research is expected to contribute to the development of community media strategies and enrich the understanding of the transformation of campus radio in the digital era.

## 2. Method

This research uses a descriptive qualitative approach with a constructivist paradigm. The constructivist paradigm views that social reality is relative and formed through social interactions and individual experiences in a particular context (Qona'ah et al., 2021). This approach was chosen

because researchers wanted to describe and understand in depth the creative strategies applied in the management of the Podcast podcast program by CRAFT FM as an effort to maintain the existence of campus radio in the digital era. The descriptive approach is used because it allows researchers to provide a comprehensive description of the phenomenon under study. In line with Nazir's (1999: 63) opinion in Sinaga A. (2024), the descriptive approach aims to describe systematically, factually, and accurately the facts and characteristics of an object or certain population.

The object of this research is the Podcast podcast program of CRAFT FM, a community radio under the auspices of the Communication Studies Program of the National Development University "Veteran" Yogyakarta. CRAFT FM has transformed from a conventional radio to a digital platform that is active in producing and distributing content. The subjects in this study are individuals who are directly involved in the management and production of Podcast, namely the Creative Director Coordinator (as a key informant), the Deputy Creative Director Coordinator, and the Podcast Production Team. The three of them were chosen purposively because they have an in-depth understanding of the production process and the creative strategies implemented in the Podcast program.

The data collection techniques used in this research include in-depth interviews, participatory observation, documentation, and literature study. In-depth interviews were conducted to explore comprehensive information about the creative strategies applied in the Podcast program. Bogdan and Taylor in Moleong (2006) define qualitative interview as a technique for obtaining descriptive data in the form of spoken and written words from individuals who are observed, with the aim of understanding the meaning contained in their actions (Safarudin, et al., 2023). The participatory observation was conducted by directly witnessing the production and distribution process of Podcast in CRAFT FM's work environment. In addition, researchers also collected documentation in the form of broadcast scripts, program plans, interview transcripts, listener statistical data, social media posts, and photographs during the research process. The literature study was conducted as a support to strengthen the theoretical framework and understanding of the research context through relevant academic literature, journals, and books.

### 3. Result and Discussion

In this section, the author will present the results of the research on creative strategies applied to the CRAFT FM *podcast* program. The data was obtained by researchers from interviews with several informants, observation, and documentation. This research aims to analyze the creative strategy of the podcast program. The data obtained is then analyzed and associated with existing theories in order to find out more deeply whether the facts in the field contradict or are in accordance with existing theories. This research will focus on the discussion of creative strategies, and how creative strategies are applied to the CRAFT FM *podcast* program to maintain the existence of campus radio among listeners in the digital era.

The data obtained were analyzed using the interactive analysis model of Miles and Huberman, which consists of three stages: data reduction, data presentation, and conclusion drawing. Data reduction was done by simplifying and categorizing raw data into more structured information. Data presentation was done in narrative form to display the relationship between data components in a logical and easy to understand manner. Furthermore, a conclusion drawing was carried out gradually through a process of verification and reflection on all the data that had been analyzed so that valid and accountable findings could be obtained.

To maintain the validity of the data, this study used source triangulation techniques. Source triangulation is used to verify the accuracy of data by checking information collected from various sources (Wijaya, 2018). In this study, data was compared between various informants who have different roles in the Podcast program, namely from the strategic, creative, and technical sides. This technique aims to increase the credibility of the research results by testing consistency and generating a complete understanding to avoid interpretative bias from one point of view only.

### 3.1 Presenting the Results

#### 3.1.1 Creative Strategy Planning in Podcast Program Production

Podcrast is a podcast-based digital program developed by the Creative Director Division of CRAFT 107.8 FM Radio as a form of adaptation to changes in media consumption among students. This program was born from an internal need to create a learning tool for members in terms of public speaking and editing, as well as a strategy to maintain the existence of campus radio in the midst of digital media competition.



Figure 1. The initial view of a Podcast episode when first uploaded on Spotify Source: Podcast Spotify Account

The momentum of the COVID-19 pandemic reinforces the urgency of media transformation, as social media usage increases and people more actively seek digital entertainment content. This eventually prompted CRAFT FM to reach out to audiences through digital platforms such as Spotify and YouTube. This is a form of media convergence, which is the integration of conventional radio broadcasting (radio transmitter) with Internet-based digital platforms. The Podcrast program is a response to changes in the way students access information and entertainment, as well as an effort to internalize organizational culture through digital media.

In its planning, Podcrast is designed in three program formats, namely:

- a. Regular Podcast: Free themes that are relaxed and close to student style.
- b. SRASI (Srawung Musisi): A collaborative podcast with local Yogyakarta musicians.
- c. POCI (Podcast Cakrawala Indonesia): An educational discussion segment with lecturers or academics.

Podcrast takes an Observe-Imitate-Modify (ATM) approach in designing concepts and themes. The team does not use specific theoretical guidelines, but instead relies on creative ideas that emerge from ongoing trends and the team's internal desires. This allows the team to adapt the style of the podcast to digital trends without losing its student characteristics.

At first, Podcrast content distribution was only through the Spotify application, Spotify was chosen as the main platform because it was known as a place for audio podcast distribution. However, because Spotify's audience was considered still limited, YouTube was then used as a more open visual platform. YouTube was chosen because its recommendation algorithm allows content to reach new audiences.

In addition, the audio-visual format uploaded to YouTube is considered more attractive and in accordance with the habits of Gen Z, who are accustomed to consuming video-based content.

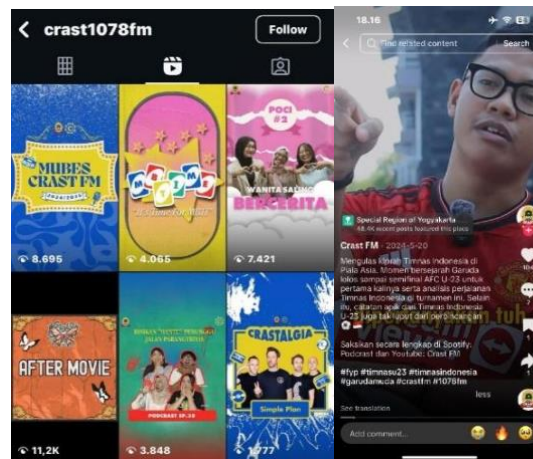


Figure 2. Podcast teaser shared via Instagram Reel and Podcast promotion on Tiktok  
(Source: Instagram CRAST FM and Tiktok CRAST FM)

To expand its reach and increase audience engagement, CRAST FM implemented a promotional strategy that targets digital platforms relevant to Gen Z's consumption habits. CRAST FM also relies on social media such as TikTok and Instagram to spread teasers and content snippets. These platforms are used not only as promotional media but also to build CRAST FM's digital identity.

The promotion format emphasizes a soft selling approach that is tailored to Gen Z's habits. The content was created with an eye towards an engaging and relevant communication style for Gen Z. The approach used was to create relatable snippets, invite comments, and utilize features such as polls or Q&A to increase engagement.

Platforms like TikTok are considered effective due to the nature of the algorithm that can randomly display content to new users, giving Podcast content a great opportunity to go viral. YouTube is also a focus because it can accommodate long-form videos and allows for more scheduled content premieres. Spotify, on the other hand, is still used, mainly because it has been Podcast's initial platform since its release.

### 3.1.2 Implementation of Creative Strategy Planning in Podcast Program Production

Podcast productions are carried out through three main stages: pre- production, production, and post-production.

#### a. Pre-production stage

At this stage, the team determines the program to be produced, the theme, the host selection, as well as the scripts and concepts. The Creative Director Division does not use a fixed content plan. Every month, the production team determines the theme based on the current hype. The creative process is done dynamically every month through internal team discussions.

The selection of hosts is also done dynamically, taking into account the suitability of the host and character to the theme of the program. Each member can express their own characteristics and learn directly from the production process.

#### b. Production Stage

Podcast's production process is not only a technical stage in recording content but also a real point where Podcast's creative strategy is implemented directly. Before the shooting process, a short briefing is conducted to ensure that the entire crew understands the production flow. The production process begins with technical preparations, recording is done with a one-take recording system, which means the entire process is taken once without major cuts. This format allows for a spontaneous and natural broadcast style as if the listener is in the chat room.

What makes this process unique is the freedom of production style given to the team, both in terms of editing, angle selection, visual gimmicks, and spontaneous responses to technical obstacles. In this process, the person in charge (PJ) of the episode serves as the technical coordinator who ensures the process runs smoothly according to the concept



Source: Personal Documentation

In developing its content, Podcast utilizes moments and trends that are currently happening in the community as the main reference. The Creative Director team actively brainstorms to choose themes that are relevant to current issues and close to student life. Several innovative programs have been developed, including SRASI (Srawung bareng Musisi), which presents local musicians as guest stars, and POCI (Podcast Cakrawala Indonesia), which focuses on educational issues and involves speakers from academia.



Figure 3. SRASI episode documentation with local Yogyakarta musicians and Documentation of the POCI episode, which discusses educational themes with academics (Source: YouTube Crast FM)

The selection of themes is not based on a particular theoretical approach, but rather on sensitivity to the trends and tastes of the student audience. The SRASI program is a form of innovation that also serves as Podcast's Unique Selling Proposition (USP) because it presents a collaboration that other campus radios may not be able to do. This format not only brings CRAFT FM closer to the music community in Yogyakarta but also opens up opportunities to reach new audiences from fans of the invited musicians.

In addition to SRASI and POCI, Regular Podcast remains the main program that discusses free themes that are close to student life. The selection of topics is done dynamically and according to trends. There is no strict content plan, but rather a rolling system of ideas per month.

Each Podcast program is tailored to the characteristics of its audience. For regular programs and SRASI, the delivery style used is relaxed and light, like a hangout chat. While the POCI program uses a formal style that adapts to academic speakers.

Podcast's production process goes beyond the technicalities of recording; it is a key space for implementing creative strategies. CRAFT FM takes a collaborative, visual, participatory, and exploratory approach that blends into the production practice.

### c. Post Production Stage

After the production is complete, the process continues to the editing stage by the appointed members. Editing is done using members' personal laptops, with their own style and approach. To date, there is no standardized editing process, as CRAFT FM encourages its members to experiment and learn firsthand.

Podcasts don't just record conversations, but design content with attention to the momentum of the hook, the tone of humor, and the viral potential of the dialogue. The post-production process also includes creating thumbnails, filling in content descriptions, and scheduling uploads to Spotify and YouTube. To maximize engagement, the team also prepares snippets or teasers that will be shared via Instagram and TikTok.

In the process, improvisation becomes an integral part, where spontaneous ideas that arise during production are often immediately executed if deemed relevant and feasible. Meanwhile, the post-production stage is carried out in rotation by Creative Director members as part of learning and empowering new members.

### 3.1.3 Podcast Program Evaluation

Evaluation of the Podcast program is done incidentally, based on experiences or obstacles in production. The main challenges found in post-production, are limited equipment and different editing skills between members, as well as obstacles to maintaining the consistency of the upload schedule.

To measure audience reach and the effectiveness of content distribution, the Creative Director team began to pay attention to the performance of each Podcast episode through statistical data from Spotify and YouTube.

Spotify Followers			
203			
PODCAST REGULER			
Judul	Durasi	Viewers	Plays (Jumlah Pendengar)
PODCAST Eps. 36: Keranda Tak - Kiprah/Toronto di Pula Asia	28:12	49	67
PODCAST Eps. 37: Beruang Etno, Ane Kumpang Bali	35:50	87	176
PODCAST Eps. 38: Niatan: Statistik, Hantu Peninggalan Jawa Perangkrin	38:29	5	8
SRASI (SERAHUNG MUSISI)			
Judul	Durasi	Viewers	Plays (Pendengar)
SRASI 31 (1) Serahung Mendak Balaung Diapain Mendak Diapain, Longit	44:45	41	67
SRASI 32 (1) The Balaung Hutan Dua: Pemandang Sanga Kiri Dua: Cakra Sanga	55:05	32	82
SRASI 33 (1) Taklaka Sunda	39:19	13	21

Tas, Kandi Niatan? Taklaka!			
PODI (PODCAST CAKRAWALA INDONESIA)			
Judul	Durasi	Viewers	Plays (Pendengar)
PODI Eps. 1: Podkast Cakrawala Indonesia Al dan Misa Depan Jakarta Kerati: Kolaborasi atau Korupsi?	32:20	21	34
PODI Eps. 2: Podkast Cakrawala Indonesia ft. Collaboration with Women Nation Wanita: Saling Bertanya	39:05	1	4

Figure 4. Spotify & Youtube Listener Data (Source: CRAFT FM Document Archive)

Based on the data, content with themes that are relevant to Gen Z's lives, such as music, financial management, and urban mysteries, tend to get a higher response than other topics.

Although Podcast's audience is not as large as other mainstream platforms, CRAFT FM remains optimistic about the role of podcasts as one of the foundations of long-term existence. They realize that maintaining existence is not just about chasing listenership but also building a strong and productive internal community.

### 3.2 Create a Discussion

#### 3.2.1 Creative Strategy Planning in Podcast Program Production

1. Podcast's program planning shows that CRAFT FM has implemented creative strategies that are adaptive to the development of digital media and changes in audience consumption behavior. The creative strategy carried out refers to the views of Gilson & Berkman in Ramaputra & Afifi (2021), which states that creative strategy involves the entire process from ideas, and concepts, to implementation that is able to convey messages effectively and attractively.

2. Podcast comes as a strategic response to the declining relevance of conventional radio among the youth. In interviews, the CRAFT FM team admitted that the current generation is more interested in content that can be accessed flexibly and visually, such as podcasts and digital videos. Therefore, the development of Podcast is not only a program innovation, but also a strategy to maintain CRAFT FM's existence amidst digital media competition.

This is in line with Berry's (2006) view in Gogali (2020) that podcasts are a form of media convergence that allows the merging of traditional broadcast practices with modern digital technology. By presenting content in the form of audio visual through YouTube, and audio through Spotify, CRAFT FM shows that they are able to navigate media changes and reach a wider audience. The initial creative strategy for developing Podcast was based on the internal needs of CRAFT 107.8 FM Radio to create a broadcast program that is not only relevant in content, but also serves as a learning tool for its members. This is in accordance with Fachruddin's (2015) view that creative strategy starts from the process of thinking and finding ideas that can solve problems through a creative approach (Ramaputra & Afifi, 2021). In this context, the development of Podcast is a solution to the declining interest of listeners in conventional radio broadcasts, especially among students.

The application of the ATM - Amati, Tiru, Modifikasi (Observe, Imitate, Modify) principle in the creative process shows that CRAFT FM adopts a flexible and adaptive approach to digital media trends. This strategy shows that the creative process does not run rigidly, but instead involves experimentation and improvisation, as Svidruk (2018) argues, that creative strategy aims to develop ideas and organizational behavior to be competitive in the midst of change.

In the context of radio broadcasting, Morissan (2009) stated that programs are products offered to the public (Kustiawan, 2020). Podcast, in this case, is positioned as CRAFT FM's new product aimed at reaching young listeners through digital platforms. The format adjustment to audio-visual form in 2023 is also part of the broadcast program development process as mentioned by Pringle (2011) in Morissan (2011: 273), namely through integrated planning, production, and execution (Rahayu & Katili, 2019).

The selection of themes that follow trends and relaxed language styles is a form of adaptation to Gen Z characters, as shown in the communication styles of Regular Podcast and SRASI. This reinforces Morissan's (2009) theory that emphasizes the importance of broadcast programs as the main radio product that must be able to answer the needs and tastes of the audience (Kustiawan, 2020). The flexible approach in determining topics and hosts also indicates a collaborative and community-based work pattern, typical of campus media.

In addition, Podcast's production approach is designed not only to deliver creative content, but also as a means of training members in public speaking, audio-visual production,

and digital distribution. This is in line with the function of campus radio as a learning laboratory (Setiawan et al., 2020).

Strategies to deal with media convergence are an important part of the planning. CRAFT FM broadcasts Podcast not only through Spotify (audio) but also through YouTube (visual), and it promotes on social media such as TikTok and Instagram. This is in line with the concept of convergence proposed by Markman (2012), which is the merging of old and new media to expand reach and enrich audience experience.

In content promotion and distribution, the utilization of various platforms such as Spotify, YouTube, TikTok, and Instagram represents a form of adaptation to Gen Z's digital habits that tend to consume content quickly, visually, and algorithmically.

Content distribution through YouTube was chosen because it is more open to reaching new random audiences through the recommendation feature, while Spotify is still used to maintain the identity of an audio-based podcast. This is in line with the opinion of Hürst and Waizenegger (2006), who state that podcasts allow flexible distribution of audio and video files and can be accessed through various digital devices. Thus, this distribution strategy reflects the application of the principle of media convergence that brings old and new media closer together (Markman, 2012).

Promotional activities through social media such as TikTok and Instagram become a form of two-way interaction between campus media and listeners. The use of teasers, Q&A, polls, and other interactive features show that CRAFT FM not only conveys information, but also encourages audience participation. This approach reflects the shift from passive audience to active participants (Vučenović, 2019).

In terms of creative strategy, the use of social media as a promotional tool reflects an understanding of the importance of branding and positioning in a competitive digital media landscape. According to Svidruk (2018), creative strategy is not just about content, but also about how that content is packaged and delivered in order to effectively achieve organizational goals.

Despite obstacles such as device limitations and inconsistencies in upload schedules, the team still strives to maintain the quality and sustainability of production through a division of labor and an internal reminder system. This shows that Podcast's promotion and distribution strategy is not only technical but also involves creative management and structured teamwork.

Thus, the strategies carried out in the distribution and promotion of Podcast reflect the adaptive efforts of campus radio in building its existence in the midst of digital media competition, through the use of technology, attractive content packaging, and active involvement from its community.

### 3.2.2 Implementation of Creative Strategy Planning in Podcast Program Production

The implementation of Podcast production shows that the planned creative strategy was successfully implemented with a collaborative and structured work pattern. The Podcast production process, which includes pre-production, production, and post-production stages, shows a fairly systematic work structure, although it is flexible. The division of roles in the team, briefing before production, and the use of tools that are adjusted to the capacity of the organization reflect the managerial approach in broadcasting radio programs, as explained by Peter Pringle in Morissan (2011), that broadcast program strategy involves a process of planning, production, implementation, and evaluation.

Podcast is managed by the Creative Director team along with other supporting divisions, such as General Affairs, with a collaborative work system that allows all members to contribute, both as hosts, editors, and content managers. This strategy is in line with the concept of campus radio as a community media that is independent, participatory, and educative (Ramadan et al., 2017; Sabran et al., 2020).

Production activities such as the use of three cameras, one-take recording, and rotating editing show that CRAFT FM adopts a learning-by-doing model in developing its members. This also reinforces the role of campus radio as a practical laboratory for students that fosters

real technical and creative skills.

Podcast's content innovation is seen through the development of programs such as Podcast Regular, SRASI, and POCI, each of which has different characteristics and content approaches. This strategy shows that CRAFT FM understands the importance of broadcast program segmentation, as explained by Kustiawan (2020), that the theme of a broadcast program determines its airtime and intended audience.

Podcast's creative approach that relies on trends and ideas from internal brainstorming reflects the organic and dynamic nature of the creative process. This supports Gilson & Berkman's idea (in Ramaputra & Afifi, 2021) which states that creative strategy is the heart of promotional activities that include the design to production process.

The SRASI program, which invites local musicians, not only enriches the entertainment content, but also expands the community network. Meanwhile, POCI is a concrete form of incorporating educational elements in radio broadcasts, in line with the role of campus radio mentioned by Setiawan et al. (2020) as a platform for education, training, and dissemination of information relevant to the academic community.

By giving the production team the freedom to experiment in terms of editing and delivery, CRAFT FM has successfully implemented a creative strategy that not only produces a variety of content, but also directly supports the development of members' skills. This makes Podcast not only a broadcast product, but also a creative laboratory for students in the world of digital media.

Podcast's episodic, segmented, and streaming-based content characteristics are also in line with the opinion of Toyib et al. (2013) regarding the main nature of podcasts as digital media that is on-demand. The audio-visual format used further strengthens the interactive value and emotional closeness between the podcaster and the listener.

In terms of distribution, CRAFT FM implemented a multi-platform strategy: audio through Spotify, visual through YouTube, and teasers on TikTok and Instagram. The data findings show that this approach was effective: the episode "Elite Goods, Difficult Finances" reached 129 listeners on Spotify, and SRASI with The Backdoor Hours reached 243 viewers on YouTube.

This proves that the media convergence strategy is not only technical, but also part of a creative strategy to increase engagement and reach a wider audience. The community-based approach, collaboration with local musicians and academics, and relatable communication style also strengthen Podcast's existence as a digital campus media.

### 3.2.3 Podcast Program Evaluation

Evaluation is an important aspect in maintaining the quality of production and sustainability of a program. Based on the results of the research, the evaluation of Podcast to date is still carried out informally and incidentally, without having a standardized evaluation system that is carried out regularly. However, this does not mean that evaluation is ignored. Instead, in the context of community media such as CRAFT FM, evaluation is conducted through a reflective and participatory approach.

This is in line with the concept of community radio as a space for learning and collaboration, where the evaluation process is often adaptive and experience-based (Rachmatie, 2007, in Balos, 2015, cited by Ramadan et al., 2017). Evaluation on Podcast is done through light discussions in the division forum, or through individual initiatives such as the Person in Charge (PJ) of each episode, who is tasked with recording and reminding obstacles that need to be improved.

Overall, Podcast's internal management illustrates the typical dynamics of campus media where creativity, learning, and limited resources go hand in hand. The system reflects the values of community, collaboration, and adaptation that characterize campus-based community radio.

This experience-based evaluation shows that the Creative Director team puts more

emphasis on process evaluation, not just end-result evaluation. For example, obstacles such as upload delays, differences in editing quality, and limited production equipment are the main concerns in the internal evaluation. This is in line with the learning by doing principle that is dominant in student organizations.

Despite the absence of a formal evaluation system, the team showed great enthusiasm and commitment in maintaining the quality of the program. One of them is the plan to improve the quality of visual design and editing, as well as the habit of brainstorming in division meetings. These efforts show that despite the limited resources, Podcrast is still moving towards a more organized and professional working system.

In terms of audience, the team began utilizing statistical data from Spotify and YouTube to read trends in content performance. The use of data as an evaluation tool strengthens the audience-based evaluation strategy, where listener responses and engagement are taken into consideration in developing the next content.

For example, episodes with themes that relate to Gen Z's lives, such as financial management and music, tend to get a higher response. This became the basis for the team to adjust the thematic approach of future content. This approach is in line with the principles of participatory digital media (Vučenović, 2019), which emphasizes the importance of listening to the audience in the content production cycle.

From a program sustainability standpoint, Podcrast has a strategic role in strengthening CRAFT FM's existence. Although the audience is not as big as mainstream platforms, CRAFT FM realizes that the strength of Podcrast is not only in numbers, but also in community functions and internal learning. Podcrast contributes to shaping CRAFT FM's new identity as a digital campus media that is adaptive to change.

Although Podcrast's evaluation system is not yet fully formalized and structured, the evaluation process has reflected a reflective, collaborative, and sustainable development-oriented spirit. In the future, a more systematic and data-based evaluation system can be a strategic step to strengthen the quality and competitiveness of Podcrast in the midst of digital media dynamics.

#### 4. Conclusion

This research shows that Podcrast's creative strategy is a form of campus radio adaptation to the dynamics of digital media, especially in reaching Gen Z audiences. The flexible approach applied from the planning stage to post-production reflects a creative process based on trends, internal needs, and open experimentation. Content distribution through digital platforms such as Spotify, YouTube, TikTok, and Instagram also strengthens CRAFT FM's identity as a relevant and participatory campus media.

The contribution of this research lies in mapping the media convergence strategies carried out by campus radio in the context of digital content production. The results show that the sustainability of campus media does not depend on conventional formats, but rather on the ability to build adaptive creative communities. In the future, further research can examine the potential for standardization of production without eliminating space for exploration, as well as developing collaborative formats such as SRASI and POCI to expand the reach and educational functions of campus media.

#### 5. Acknowledgement

I would like to express my gratitude to the University of Muhammadiyah Yogyakarta for funding and facilitating this research.

---

## 6. References

- Guntoro, C. Radio Komunitas Kampus sebagai Media Pendidikan.
- Gogali, V. A., & Tsabit, M. (2020). Eksistensi Radio Dalam Program *Podcast* Di Era Digital Konten. *Global Komunika: Jurnal Ilmu Sosial dan Ilmu Politik*, 3(1), 64-73.
- Hürst, W., & Waizenegger, W. (2006). AN OVERVIEW OF DIFFERENT APPROACHES FOR LECTURE CASTING.
- Markman, H. J., & Rhoades, G. K. (2012). Relationship education research: Current status and future directions. *Journal of Marital and Family Therapy*, 38(1), 169–200.
- Qona'ah, S., & Munanjar, A. (2021). Konstruksi Sosial Media Massa pada Iklan Lux Versi “Botanicals All-In-One Magical.”. *Jurnal Ilmu Komunikasi*, 8(2), 107-114.
- Rahayu, T. Y., & Katili, K. R. D. (2019). Strategi Program Radio Dalam Mempertahankan Eksistensinya. *Makna: Jurnal Kajian Komunikasi, Bahasa, dan Budaya*, 4(1), 139-153.
- Ramadan, E. P., Santoso, B., & Sos, S. (2017). *Peran Rapma FM sebagai Radio Komunitas Kampus Universitas Muhammadiyah Surakarta* (Doctoral dissertation, Universitas Muhammadiyah Surakarta).
- Ramaputra, M. A., & Afifi, S. (2021). Analisis strategi kreatif konten promosi usaha foodies melalui media sosial Instagram. *Jurnal Ilmiah Manajemen Informasi dan Komunikasi*, 5(2), 67-81
- Rusdi, F. (2019). *Podcast* sebagai industri kreatif. *SNIT 2012*, 1(1), 91-94.
- Sabran, R., Rahman, S.H., & Hussin, R. (2020). Cabaran Mengekalkan Kemampanan Radio Kampus di Universiti-Universiti di Malaysia dan Indonesia dalam Era Media Baharu.
- Safarudin, R., Zulfamanna, Z., Kustati, M., & Sepriyanti, N. (2023). Penelitian kualitatif. *Innovative: Journal Of Social Science Research*, 3(2), 9680-9694
- Setiawan, H.A., Gerungan, G., & Yogatama, A. (2020). Uses and Gratification of Community Radio: A Case Study of Petra Campus Radio. *Nusantara Science and Technology Proceedings*.
- Sinaga, A., Faradila, A., & Windari, Y. (2024). Strategi Komunikasi Bisnis Harian Waspada dalam Meningkatkan Pemasaran Iklan di Kota Medan. *Innovative: Journal Of Social Science Research*, 4(4), 13527-13536.
- Svidruki DAN. (2018). Fitur perencanaan strategis pengembangan kreatif organisasi. *Scientific Bulletin of UNFU*, 28(9), 105-109.
- Toyib, M., Humaisyi, S., & Muzakki, M. H. (2013). Penggunaan podcast dalam (STAD) untuk meningkatkan kemampuan menyimak pada mata kuliah Listening I Prodi Tadris Inggris Jurusan Tarbiyah STAIN Ponorogo. *Kodifikasia*, 6(1).
- Vučenović Tamara. (2019). Digital communication and audience: From an observer to a participant. *Kultura*
- Wijaya, T. (2018). *Manajemen Kualitas Jasa*. PT Indeks.