

Original Article

The Old and The New: Radio and Social Media Convergence

Robin Ceasar F. Magnaye¹, Mary Ann E. Tarusan²

^{1,2}Professional Schools, University of Mindanao, Davao City, Philippines

Received: 06 June 2023

Revised: 21 July 2023

Accepted: 05 August 2023

Published: 24 August 2023

Abstract - This study probed into the experiences of managers and programmers in Davao City with regard to radio and social media convergence, the challenges they faced, and their insights. The study utilized a qualitative research design using the phenomenological approach. Data were gathered through personal interviews with ten radio station managers and programmers chosen through purposive sampling. Thematic content analysis was used as a data analysis approach. The emerging themes for the convergence of radio and social media are establishing radio's paradigm shift, diversified viewers' reach and needs, the emergence of a hybrid service approach, faster hypermedia content production, and enhanced public persona of broadcasters. The emerging themes for the challenges and coping strategies in the social media convergence are: Engaging Viewers for Business Continuity, Sustaining a Pleasing Image, Adopting Intergenerational Coaching, and Establishing Multiskilling among Radio Personnel. Lastly, the emerging themes from the insights of managers and programmers are: Enhance Ethical and Broadcast Practices, Sustain Passion and Dedication to the Craft, and Promote Public Welfare through Responsible Broadcasting. Implications of the study findings are that for radio personnel and management to be relevant, they must arm themselves with contemporary multi-media and social media skills to remain competitive in these digital times.

Keywords - Communication, Radio, Social media convergence, Phenomenology, Philippines.

1. Introduction

Radio is still the most resilient and pervasive medium of all time. Television and the Internet have challenged the aural medium to be extinct, but radio remains relevant and indispensable. The launch of social media in the 21st century integrated radio with the newest medium that affects the listeners and the radio station – including radio talent and management. Lourenço still believes in radio despite diminishing listenership by the youth using ubiquitous social media and acknowledging that radio services are converging into digital platforms [15].

Barnard [6] stated that every media is challenged with convergence - referring to the converging of traditional and new communication services that technology allows. In this case, the traditional medium, radio, converges with new communication services with social media.

Berry [46] states that the aural medium is heading towards a new paradigm; when radio sees the Internet not as a threat but as an opportunity for storytelling and an interactive extended platform. It is hybridized by websites, social media interactions, customized experiences, and videos – hugely different from the old practices of radio, wherein it is limited to audio-only.

Cordeiro [19] and Moyo [42] acknowledged that radio has changed from linear into multipoint communications, giving the listener a broad set of capabilities. Cordeiro [19] termed “r@dio,” emphasizing the “@” taking cues from the e-mail, and it is different from FM, which solely depends on sound and is limited in coverage. Radio is churning multimedia content to keep its listeners engaged and is now on a global reach but limited to the online listeners of radio streaming. Moyo [42] states that in countries with a good Internet connection comes greater accessibility of radio content such as websites, social media, podcasts, and streaming to audiences making it more accessible and pervasive within and across social classes. The Internet speed in the Philippines is improving, albeit below the global average rate, which could lead to the question of how radio stations in the country provide interactive content on the Internet with the handicap.

Radio was challenged to become extinct with the advent of television and the Internet, but it remains a robust medium. However robust it may seem, eroding listenership was observed, and it was necessary to integrate with the Internet, mostly from social media and other digital platforms. Mainstream radio stations should require media convergence to remain relevant in these connected times with social media instead of countering or ignoring it [7].



Reis stated that radio surpassed other media and collaborated with newer technology – Fidler [46] termed it “Radiomorphosis.”

Reis quoted Bastos et al. [46] that radio has neither harnessed the web's potential in the radio practice nor of the characteristics they share. During the first wave of the COVID-19 Pandemic, National Public Radio (NPR) plummeted its terrestrial radio listenership as Americans had less mobility and resorted to working at home [23]. Consequently, podcasting benefited from the dip in radio listening with an upsurge of podcast downloads on NPR's website [23]. Radio stations I Radio in Jakarta and Suara Surabaya in Jawa implemented media convergence in Indonesia to increase radio listenership and social media followers [4, 7].

Bonini believes that today's radio listeners are “noisier” and more influential to the radio programming of a station. The intersection of radio and social media heavily modifies the vertical relationship between the host and the audience and the horizontal relationship between individual listeners [12].

These changes in the relationship between radio and its listeners led to instantaneous interactivity. Increased interactivity also gave rise to ‘citizen reporters’, subject to filters and verification of the information before it is included in the news program. He warned that increased interactivity costs listeners their privacy as companies and governments monitor consumer activities through electronic surveillance [41].

The work routine and processes of radio stations have changed – citing Cordeiro's observation [46] on “hybridization of practices,” the “Suara Surabaya” radio station in Indonesia [4] and in the study of McEwan [37] wherein the radio workers are not only expected to do the usual radio jobs (such as announcing/hosting/newscasting) – it includes multimedia production and social media management. Radio announcers and personalities have called themselves ‘influencers’ [36], wherein they are defined as someone who has the power to affect the purchasing decisions of others because of their authority, knowledge, position, or relationship with their audience [59].

Radio consultant Jacob advises radio stations to confront cancel culture and improve their content, marketing, staffing, and conversations by becoming better listeners and avoiding political and cultural bubbles [29].

The researcher aims to replicate a study in the Philippine setting, examining radio evolution in the United States, United Kingdom, Germany, South Africa, Spain, Portugal, Singapore, and Indonesia. They aim to

differentiate between pre-social media and social media-driven radio, the multiskilling of radio talents, and the efforts of radio stations to remain digitally relevant.

The researcher raises the following questions regarding the old and new radio and its convergence with social media: What are the changes in pre- and post-social media radio, what are the challenges in the convergence of radio and social media, and what insights can be drawn from the managers and programmers?

2. Related Literature

Radio was first threatened with extinction, with television taking over the helm as the new source of entertainment. The industry quickly employed narrow-casting or niche-casting that runs a specific music format to attract an audience [27, 31]. In the transition to the 21st century, radio embarked on web streaming, digital audio broadcasts, the integration of cameras in the radio station, and standalone radio apps on smartphones; the aural medium remains relevant and continues to stay for a long time [46]. However, it is contrary to the fundamentals of radio, where the mind takes the visualization part; Michelle Hilmes of the BBC said that radio crosses platforms and is now a screen medium, as it is accessible to screens, both mobile and static, using tactile visual and textual interfaces [46].

Visualizing radio can be a double-edged sword that may alter the aural medium from its original intent to the succeeding generations. Ben Cooper, the last controller of BBC Radio 1 and Radio 1 Xtra, passionately advocated for visual radio and stated that if there is something worth sharing visually, the audiences deserve to see it in its full visual glory [46]. In addition to Cooper, Head of Visual Radio Joe Harland mutually agrees and states that if radio wants to be relevant to the younger audience, it needs to be visual, particularly on YouTube's presence. The BBC Radio 1's live lounge views on the popular video social networking website frequently overtake the numbers that listened over the radio sets.

While supportive of radio taking the visualization route, Professor Emerita Boaden warns that ‘it is important not to be seduced into thinking “visualization” is the panacea (or solution) to all radio's challenges. [46]’ Despite the technological developments around the radio, it remains a consistent product offering music, news, drama, and entertainment with the accompaniment of a radio presenter/s. BBC's commercial strategy manager and Absolute Radio's former Head of Strategy, Adam Bowie, stated [46] that radio must be hybridized with the Internet to remain relevant. In conjunction with Bowie, Boaden concluded that radio should embrace technology while retaining its inherent quality for the next generation.

The Philippines has predated a similar approach to BBC's visualization of radio as a counter to declining AM radio listenership and threats of emerging content providers. ABS-CBN's DZMM TeleRadyo, now TeleRadyo Serbisyo, conducted a pilot telecast in 2007, expanding to international channels and webcasting to their website. The station's new approach required adjustments by radio reporters and anchors but has been successful, with listeners and advertisers welcoming the new initiative. They can now see their anchors and reporters and interact in real-time through text messaging and flash messages on screen [21].

Radio has evolved from linear to multipoint communication, offering instantaneous communication, customizable experiences, live streaming, and on-demand content. It is now "r@dio," with a global reach but limited to online listeners. Digital media platforms like e-mail and Web 2.0 platforms reinforce interaction, allowing audiences to pause, store, retrieve, and disseminate content at their convenience. Access to radio content, such as websites, social media, podcasts, and streaming, is more accessible and pervasive across social classes. [19, 42].

Local British radio personality, instructor, and author Collins highlighted the similarities between radio and social media. He further says that radio is more robust than other media, primarily in print [17]. The radio author praised the best qualities of both radio and social media by being immediate, simple, intimate, and interactive. Asni Gani et al. emphasizes the power of radio as a powerful medium with intricate music, sound effects, and announcers [5]. Katz Media reports that it fosters mutually beneficial relationships, with listeners accepting DJs into their personal spaces and personalities sharing personal experiences. Radio is considered the best social medium, with 6 out of 10 listeners following their radio personality on social media [28].

Bonini and Sellas found that Italian and Spanish radio stations primarily use social media for content promotion, neglecting audience relationships. They emphasize the importance of human interaction in social networking, fostering active audience participation, and maintaining bonds beyond the program [46].

Radio stations in the US, Germany, and Singapore have embraced the hybridization of radio and social media, primarily on Facebook [24]. This approach aims to provide value while pursuing innovative ways to connect with listeners. Both speakers and listeners are connected as friends or followers, establishing a vertical and bi-directional relationship. They can navigate each other's profiles, watch online performances, and interact in public and private ways. This promotes a "backstage" behavior between presenters and listeners, allowing for more private communication and engagement [11].

Bonini compared radio linked as an "umbilical cord" that connects listeners and producers even when the latter is off or the program ends. He cited Walter Benjamin's vision that came to fruition where radio stations would shorten the distance between stations and audiences, allowing them to produce content in 2004 with the rise of social media sites, fostering a co-creation culture between radio and social media [13]. This shift in consumer culture and the media's unique qualities have influenced the public, which is still relevant today.

Bonini cited Boyd's affordances of radio listeners with persistence, replicability, scalability, and searchability [14]. Persistence involves automatically recording and archiving followers' emotions on social networking sites, while replicability allows for easy content replication. Scalability allows for high awareness but is not guaranteed, and Searchability allows for quick content retrieval. These stages reduce the distance between radio and audiences, resulting in fundamental changes in the relationship between radio and audiences. These changes created more empowered, valuable, and interactive audiences that can greatly benefit the reputation and online visibility of the radio station [13].

Bonini emphasizes the importance of a large network of friends and supporters for radio stations' future success. While not directly economic, the fan base generates reputational capital, which can be converted into financial capital. As traditional mass advertising faces a crisis, maximizing the wealth of the networked public connected to radio programs and stations will grow and improve in the future [13]. Recently, YouTube and Facebook rewarded creators with ad revenues, brand deals, affiliate marketing, Premium revenue shares, and Facebook Stars, providing supplemental income for engaging, trending content [55, 40].

Lipschultz highlights the potential of social media metrics to assess human nature and communication behavior. Internet sampling, including private studies like Facebook's 2014 experiment, presents challenges in creating a sample frame due to population uncertainties and unknown relationships between assumed and actual populations. [35]. The author cited Dominick and Wimmer's concerns about measurement reliability and validity applied to social media. Academic researchers face limitations in assuming social phenomena are being measured, as repeated measures and replication can build predictive theory and analytics. Social media measurement involves real-time tracking and response to online behavior [35].

Due to the rapid diffusion of social media, Lipschultz [35] observed that the roles of news reporters, PR people, marketers, and others in many positions have altered. Boaden warned that digital technologies disrupted listeners'

habits, business models, and approaches to radio broadcasting. Despite a challenging future, the radio industry should see the opportunities made to make radio relevant to younger listeners.

Aspiring broadcasters must familiarize themselves with computers because the audio/studio will exist both in the ether and cyberspace [31]. New Zealand radio announcers are adapting work practices to remain relevant and adapt to technology, competing platforms, and mobile audiences. Management aims to create flexible multi-platform brands, internalizing processes for the security of tenure. The online editor, a role created for radio convergence to social media, serves as a brand champion. Radio personalities may hint at greater autonomy, but little evidence shows that revealing themselves to the public guarantees job security. [37].

Reis' study highlights the evolution of radio in Portugal, focusing on digitalization and audio news. Despite the presence of multimedia elements like pictures, videos, and infographics, audio remains the predominant element. Breaking news is typically published online, but websites occasionally share images related to news topics. However, underutilization of the Internet's potential is linked to understaffing, investment, advertising revenue, radio professionals' hesitance, and the media sector crisis, resulting in substantial cuts in broadcasting studios [46].

Bonini and Sellas [46] revealed that the skills gained by social media managers for radio are mostly experiential and attained by experimentation with no clear guidelines. For commercial radio stations, managers focus more on brand management, while public broadcasters pay more attention to listening skills. In terms of educational background and pay, most social media managers have attained communication and journalism degrees, and the pay they receive is underwhelmingly appreciated, given that social media as a practice still needs to earn credibility and financial stability.

Radio producers are increasingly becoming social media curators, re-evaluating, filtering, and connecting content for social media. They are experts in connecting with listeners and maintaining close relationships with their audience. Gregg describes this as "work intimacy," blurring the lines between work and life spaces, capturing the ambition, dedication, and commitment of aspiring professionals seeking fulfillment and passion in creative work [46].

In *Suara Surabaya*, a similar trend has ushered in radio reporters that they need to have another set of skills other than reporting. The Cambridge Dictionary [43] defines multiskilling as training employees to do several different things or using employees who can do several different things. All news radio personnel of the station must produce

content for radio, website, social media, and the *Surabaya City Guide* magazine [4].

The instance of online mob behavior was documented by BuzzFeed [16, 58], wherein a Twitter user, Alicia Ann Lynch, tweeted a photo of herself as a victim of the 2013 Boston Marathon bombings that generated massive anger and, in extreme cases – rape and death threats for her and her family by the online mob. This led Lynch a target by harsh bashing of Twitter users, a prelude to cyberbullying and the cancel culture movement.

Cancel culture, a phenomenon involving mass canceling to express disapproval and exert social pressure is prevalent on social media and radio. It involves individuals violating social norms, such as sexually explicit speech, mocking the poor, or honoring killings. Cancel culture can lead to consequences for those challenged, attacks on traditional society, and misrepresentation of actions. Celebrities, both national and international, are often called out and canceled due to factors such as government, customs, language, and social organization [8, 44, 47]. Canadian radio host Peter Shurman and Philippine radio announcers Dan Vicente and Jerome Roxas faced extreme opposition and cancellation by their listeners for various offences such as harsh ridicule and sexist remarks [34, 51].

Veingerl Čič and Šarotar Žižek's study highlights the challenges faced by workers across four generations in the workforce. They found that both experienced and new workers share similar beliefs and perspectives but struggle to interact and grow from mistakes. Intergenerational cooperation aims to create cooperative work for both generations, fostering mutual learning, respect, and understanding. Implementing intergenerational cooperation includes mentoring schemes, job rotation, job sharing, intergenerational management, talent management, and coaching [57].

Political Economy author Mosco [41] emphasized the continuities between the old and the new media, such as the old media issues persisting in the new media. A case in point is the criticism of Lent with rabble-rousing personalities and mediocre programming in the 1950s Philippine radio but highlights improvements in live shows and reduced noise. However, he notes that poor newscasts and immoral shows still plague the country's radio broadcast practices. The Radio Control Board, the predecessor of the National Telecommunications Commission, attempted to regulate radio by requiring stations to record and review programs. The *Kapisanan ng mga Broadcaster ng Pilipinas (KBP)* and Broadcast Media Council collaborated to formulate a code of ethics, but the Ethical Journalism Network (EJN) observed that media owners still hold vested interests, making policing superficial and sanctions unsatisfactory [33, 49]. EJN calls

for an independent “press ombudsman” and media literacy to combat misinformation’s dangers and educate the public on how proper journalism works sans corruption and lax implementation.

For social media, being transparent to audiences does not necessarily translate into trust alone, as explained by Bowen [35]. The ethicist advised social media users to be truthful, understanding, respectful, rational, and responsible and to promote the common good. The National Public Radio (NPR) formulated social media guidelines suitable for the new interaction with online audiences. They emphasize that real-time breaking news coverage of events “present new and unfamiliar challenges” and has urged reporters to “tread carefully.” The guidelines urged that proper online behavior means treating people with “fairness, honesty, and respect” They emphasized verifying information before passing it along [35].

Keith clarified the misconception that radio personalities operate the station, but it involves three major areas with varying skills and specializations: sales, programming, and engineering. Experience and a college degree are essential for management roles, while a well-rounded background in political science, history, economics, and literature is preferred for aspiring radio news reporters [31]. Novice radio personnel received little compensation but were required to do multiple roles in the station. To succeed in radio, one must be determined and capable of accepting and benefitting constructive criticisms. The first two years of radio work constitute the dues-paying period – “utang na loob” in the Philippine setting [39].

In the unpublished thesis of Pineda [48], working in radio, particularly on community radio, the rewards of the radio personnel are popular in the communities they served, and people’s trust was obtained. The drawbacks, however, are low pay, challenging work-life balance, and threats and intimidation [49]. No matter whether life is offered to radio personnel, be it challenging or fulfilling, Pineda said that they wholeheartedly fulfill their duty in the community to uphold their mandate to inform, educate, and entertain the public.

The study intends to establish media convergence, particularly on Philippine radio and the Internet. This supplies the reader with a broader perspective of working in radio in the analog and digital age, the necessary skills needed, and the challenges that arise from media convergence. This study will also help the broadcasting students as they will know what skills they need to hone and develop to adapt to digital media's needs.

The study is anchored on the Jenkins; Media Convergence Culture Theory and supported by McLuhan’s

Media Ecology, Ströber and Balbi’s Media Evolution, and Siebert, Peterson, and Schramm’s Social Responsibility Theory.

This symbiotic cooperation of radio and social media is a product of Media Convergence. To begin with, convergence, according to Lawson-Borders [33], is defined “as the realm of possibilities when cooperation occurs between print and broadcast for the delivery of multimedia content through the use of computers and the Internet”. He emphasized the importance of media companies rethinking assumptions about audiences as socially connected and reactive.

Media Ecology emphasizes the ecological understanding of media, as it alters the symbolic environment and shapes beliefs, experiences, attitudes, and behavior. It suggests that radio and social media are inescapable, unavoidable, and unconsciously influence listeners and followers. Both media connect the world, creating local communities and amplifying global connections [26, 56].

The media evolution theory of Ströber and Balbi states that new media is not a consequence or technical invention but derives from a two-stage process of inventing and social institutionalizing [3]. Ströber emphasizes that it is more of a cultural process, it does not have a grand plan as opposed to bio evolution, but the direction and speed of development are more or less planned and suggests that products and media remain the same; consumers/audience change their attitudes towards adopting the invention, and media may change fundamentally after it passes the ‘institutionalization’ process.

Social Responsibility Theory is a normative theory that substitutes the media industry and public responsibility for total media freedom and external control [54]. The theory emphasizes the need for an independent press (or media) that scrutinizes other social institutions and provides objective, accurate news reports [54].

3. Materials and Methods

The study participants were composed of selected 10 AM and FM station managers and program directors in Davao City. Joan Sargeant [52] stated that participants are purposely chosen in selecting research as they can best inform the research questions and enhance understanding of the phenomenon under study. Regarding the sample size for a qualitative research study, the author stated that it is not generally predetermined. Instead, data saturation is aimed when the analysis ideally occurs concurrently with data collection in an iterative cycle. It allows the researcher to document the emergence of new themes and identify perspectives that may otherwise be overlooked.

The study used purposive sampling in selecting the study participants. It is a type of non-probability sampling where participants are selected because they meet the researcher has predetermined criteria to address the research question, given that the researcher purposely selected station managers and program directors to participate in the study [25].

The researcher established inclusion and exclusion criteria for research participants in radio broadcasting, joining radio before the social media launch, and holding key management positions. Exclusion criteria excluded radio announcers and personalities who joined radio after Facebook, Twitter, and TikTok's launch. Participants can withdraw from the study. The research locale is in Davao City, Philippines.

The research participants included radio managers and programmers with varying service lengths in the broadcast industry, primarily in radio broadcasting. They included ASM-01, SM-02, SM-03, SM-04, PD-05, SM-06, PD-06, SM-07, PD-08, and ASM-09. Each had a diverse background, including AM and FM radio experience, and was involved in various roles within the industry. The study highlights the importance of diverse experiences and perspectives in the broadcast industry.

Table 1. Respondents profile

CODENAME	POSITION	EXPERIENCE IN YEARS
ASM-01	ASSISTANT STATION MANAGER	27
SM-02	STATION MANAGER	35
SM-03	STATION MANAGER/P ROGRAM DIRECTOR	20
SM-04	STATION MANAGER	25
PD-05	NEWS DIRECTOR	3
SM-06	STATION MANAGER	6
PD-06	PROGRAMMI NG HEAD	30
SM-07	STATION MANAGER	27
PD-08	PROGRAM DIRECTOR	36
ASM-09	ASSISTANT STATION MANAGER	7

The researcher developed an interview protocol based on Creswell's data-gathering procedures [20], including open-ended questions, probe questions, and a guide. The validated instrument was rated good for data gathering, providing basic information about the interview, and guiding the researcher's research.

Pilot and Beck [18] emphasize trustworthiness as a measure of confidence in data, interpretation, and methods, adhering to Lincoln and Guba's criteria [45, 53]. Credibility evaluates the compatibility of findings with reality, requiring reflexivity, triangulation, member checking, peer review, and engagement throughout the study. In achieving dependability, a tenured communications researcher and radio practitioner conducted peer debriefing, scrutiny, and peer review of the research study. The practice of bracketing - the habit of data separation into observations and interpretations, involved the researcher using their bias as it exists in the interpretive repertory.

Confirmability is achieved through credibility, transferability, and dependability [45, 53]. Koch [45] suggests incorporating markers for theoretical, methodological, and analytical choices in studies to understand decision-making processes. Nowell et al. [45] highlight transferability as the generalizability of inquiry, predicting future events based on past observations. This transferability is achieved through thick descriptions, allowing future researchers to evaluate the validity of findings.

The research is conducted with formality and clear adherence to ethical standards; thus, a formal letter is sent to the respective station managers of the selected AM and FM radio stations in Davao City. The research is only conducted after approval from the management.

4. Results and Discussion

The significant parts of the transcripts were identified as thematic statements. From there, patterns and connections between themes were listed and grouped accordingly. In determining the emergent themes, categorizing is utilized, wherein it is defined as a “process of grouping similar or seemingly related codes together” [1]. In Table 2, five essential themes were identified, four essential themes in Table 3, and three essential themes in Table 4. As Creswell & Creswell [20] suggested, essential themes and sub-themes were presented in table form.

4.1. Changes in Radio Industry in Pre- and Post-Social Media Contexts

The data on the context of the pre-and post-social media radio industry are shown in Table 2. The five essential themes were Establishing Radio’s Paradigm Shift, Diversified Viewers’ Reach and Needs, Emergence of a Hybrid Service Approach, Faster Hypermedia Content production, and Enhanced Public Persona of Broadcasters.

Table 2. Essential themes on the changes in the radio industry in Pre- and Post-Social media contexts

Essential Themes	Thematic Statements
Establishing Radio’s Paradigm Shift	The transition from Analog to Digital Media and its practices.
	Establishing a specially trained social media unit/team.
	Achieving synergy on radio and social media convergence.
	Faster workflow but demands higher quality and expectations.
	More convenient setup for broadcasting on the field due to the minimal number of equipment needed.
	Distinct treatment for radio and social media.
	Radio content is now accessible on the internet, convenient for the public.
	The Rise of Citizen Journalism. Radio with social media now has a face and voice, expanding influence on air and online.
	Dislodging radio as a music trendsetter.
	Listeners shifted to social media content over the radio.
Diversified Viewers’ Reach and Needs	Client reach has gone global, no longer confined by the extent of radio waves.
	Listeners shifted to social media content over the radio.
	Client reach has gone global, no longer confined by the extent of radio waves.
	The trend shows that the public goes online for information.
	Listeners can now create their music playlists from online sources.
The Emergence of the Hybrid Service Approach	Division and transformation of listeners and followers.
	FM stations have now integrated AM station services.
	Radio stations created a Facebook account for real-time viewing.
	The radio industry joined the social media platform for business continuity.
	The prominent usage of smartphones.
Faster Multimedia Content Production	Content creation and curation for radio’s social media handles.
	Use of more high-technology equipment to create social media content.
	Real-time reporting is now possible due to social media platforms.
	Must maintain a good image for the station’s social media handles.
	Radio personalities must learn to enhance their visual appeal to viewers.
	The celebrity status of radio jockeys no longer depends on their exemplary voice.

4.1.1. Establishing Radio’s Paradigm Shift

Managers and programmers have experienced the transition of radio from analog to digital, including its practices. By PD-08 words, that radio experienced a paradigm shift from external causes over which they do not have control, and he quoted:

“The paradigm has indeed changed. However, we do not have control over that change (in the paradigm) because they are external developments” (PD-08).

The transition from analog formats to computers in radio and production studios has led to increased efficiency, quality, and workload. Zoom software, which allowed disk

jockeys to work from home during the COVID-19 pandemic, was also introduced in 2020. SM-03 quoted:

“I didn't realize that's going to happen with the advent of the Internet, and that's what we did during the pandemic. Everybody did their board work at home! So we controlled our main computer and picked songs via any desk(top computer). Then, we set up (the) microphones at home. It sounded like you're broadcasting from the studio – another advancement I could think of. That again wasn't heard of before 20 years ago” (SM-03).

However, these technological affordances have come at the cost of increased attention to quality, additional workload, and instantaneous demand.

Radio and social media convergence create a multi-media experience, ensuring relevance and business continuity, requiring radio managers and programmers to remain digitally relevant. Some stations viewed social media as a marketing tool, while others viewed it as a negative rating factor. The assistant manager realized that:

“... we can't over-rely on social media because the radio ratings battlefield is radio listenership. It is okay if social media (reach and engagement) is included in the radio ratings criterion. But radio listenership (still) prevails” (ASM-01).

PD-08 welcomed ordinary netizens as citizen journalists. However, they remain on guard by conducting validation and verification. The consequence of skipping these steps is the recent incident involved a missing niece whom criminals allegedly kidnapped. It was discovered that the missing girl had eloped with her lover in General Santos City.

Radio stations invest in advanced audio-video and broadcast equipment for social media live-streaming, with PD-05 and SM-02 being examples of government and private broadcasters at par with news television. The programmer quoted:

“The management decided to buy high-end (video) cameras from overseas. Our microphones came from Germany. So, the management's chairman really invests (in visualizing our station) on Facebook” (PD-05).

Radio stations have established a dedicated social media department for handling social media activities, such as live video streaming and training personnel. ASM-01 and PD-06 disclosed their stations have such departments, while PD-05 stated they have a collaboration between technical and newsroom departments.

PD-06 and 08 appreciate advancements in broadcasting, enabling live remote broadcasts using cell phones, and laptops with stable internet connections, unlike in the earlier decades.

“Now, there is one more thing that really amazes us that we are able to broadcast remotely with the use of social media. Before, we carry a lot of equipment with us, right? And now, we only use social media, and that's it! We can... We can broadcast as long as there is an Internet connection. We can broadcast from anywhere” (PD-06).

Managers SM-06, 07 & ASM-09, and programmers PD-05 and 06 have acknowledged they cater to local and global Filipino audiences. Managers SM-02, ASM-01 & 09, and programmer PD-08 recognized that radio listeners and personnel could access the Internet for the latest breaking news. PD-08 and ASM-09 noted that social media overtook radio in breaking news, but it must undergo validation and verification for the event's veracity. As the youngest assistant radio manager, ASM-09, quoted:

“Although social media is faster and can give details in an instant – the question is, how about the veracity of the details posted on social media? So, in terms of truthfulness, there is a need to weigh in the post's veracity” (ASM-09).

Almost all managers and programmers said their radio programs have expanded to social media, particularly on Facebook and YouTube live video streams. This implies that most radio stations employ radio and social media synchronicity, where the radio program is broadcast over the airwaves and streamed on social media platforms such as Facebook Live and YouTube.

4.1.2. Diversified Viewers' Reach and Needs

Listeners have shifted their interactions from telephone and text messages to Facebook's messenger app, as managers ASM-01, SM-03, 04, and 07 observed. It can be recalled that SM-03 stated that it is rare for listeners to send text messages on their text line. Instead, they migrated to Messenger for instantaneous interactions between them and the radio personalities on board. SM-07 stated that even if the listener is not listening to the radio, they can still interact with their favourite radio personalities on social media. ASM-01 received comments and suggestions on social media and acted on the station.

Managers SM 03, 04, and 07 have experienced the glory days of radio, where they were treated like celebrities. As SM-04 reminisced and quoted:

“Once you worked on radio, you will feel like a celebrity... sort of, right?” (SM-04).

With the launch of social media, listeners have shifted their interaction from actual studio visits to online, particularly on Facebook and its instant messaging app, Messenger. Radio listeners can now have the choice to consume their radio programs.

The rise of citizen journalists was also mentioned by manager ASM-01 and programmer PD-08, wherein the netizens themselves had become journalists when covering breaking news in real-time such as fire incidents, road accidents, crime, or natural calamities. PD-08 quoted:

“I am happy because even an ordinary citizen can now become a news source. You have a camera, a phone and take a shot of what's happening, what happened in our locality? Then, you post it. You've become a source of the news. We often carry the news from the netizens now” (PD-08).

SM-03 and 07, both managers of FM music stations, have shared the common ground that listeners can create and curate personalized playlists that meet their musical tastes on music streaming apps such as Spotify, Apple Music, and even YouTube. SM-07 quoted:

“But now, the Internet provides more options to consume music. Back then, students came to our station to hang out. However, now, no more because they have their musical preference that can be downloaded (or streamed) to the Internet” (SM-07).

SM-03 added that driving and commuting listeners still tuned in to radio without the constraints of mobile data and subscription fees. Congruent to SM-03's opinion on the radio being free, SM-04 and PD-06 added that radio is still accessible to the far-flung rural areas that mobile data cannot permeate yet.

SM-04 unanimously suggested that radio stations should create content for both radio and social media to engage listeners and followers. PD-08 and SM-04 suggested studying demographics and psychographics to create tailored programs and gauge listener interests. By addressing listener feedback and addressing areas for improvement, radio stations can maintain or exceed engagement metrics on social media.

In addition, SM-02 reminded radio stations that every radio program should cater to the general global audiences. The days of special programs in pre-social media radio that cater to a specific audience: in her example, a senior citizen radio program – is not catered solely to senior citizen listeners today. They should include every listener and follower on the radio and, more importantly, on social media.

An audience division was detected by managers ASM-01 and SM-03. Cited observations are distinct radio and social media markets and changing consumption habits. ASM-01 raised concern over social media metrics needing to be included in the radio rating criteria solely focusing on actual radio listenership by the households. He raised a valid concern regarding the audience division between radio and social media, and he quoted:

“Right now, our dilemma is how to convert our followers to listen in our radio station? Like, just what I said – survey companies use radio listenership as their gauge instead of social media” (ASM-01).

4.1.3. *The Emergence of the Hybrid Service Approach*

FM radio has hybridized with AM programming, blurring the difference between broadcasting methods and programming. ASM-01 has an AM format with news, commentary, and music, while PD-06 mentions adopting a "Teleradyo" presentation from defunct AM station DZMM 630 in Metro Manila. SM-07 entered AM programming on the FM domain, addressing the diminishing relevance of FM stations as music stations. The music radio manager quoted:

“Because personalized music playlist is widely available on the Internet, the identity of FM radio as a source of music (has) greatly diminished. That is why many FM radio stations have become hybridized with AM radio – FM and AM radio in one. FM radio is on the verge of extinction because of the Internet. Unlike in AM, they are accustomed to news and information” (SM-07).

He mentioned that their FM announcers are doubling as reporters or correspondents when there are local or global momentous events citing the recent 2022 FIFA World Cup as an example.

The ubiquity of smartphones was mentioned by managers ASM-01 & SM-02, and programmer PD-06, stating that it was readily accessible by the public. PD-06 highlighted that smartphones have an FM radio feature that moved the standalone radio set to the sideline and ease of access on social media sites like Facebook and YouTube.

4.1.4. *Faster Multimedia Content Production*

PD-05 and ASM-01 discussed using graphics for live streaming and a dedicated social media department for multimedia production. However, faster multimedia content production makes radio workflow complicated and time-bounded. Programmers PD-05 and 08 acknowledged the challenges of keeping up with fast-paced news and a tedious workload. PD-05 stated that it is four times more laborious than pre-social media radio newscasts and commentary and quoted:

“...we must prepare videos that are related to the topic. Looped pictures must be prepared by yourself (so) that (they) will be used as a background video while you are talking on air and online” (PD-05).

4.1.5. Enhanced Public Persona of Broadcasters

Radio with social media has transformed the aural medium into a visual medium, allowing personalities to be seen on camera and in front of the microphone. Managers SM-03, 04, and 07 noted that social media had unveiled the veil of mystery in radio practice. SM-04 shared that radio personalities are now heard and seen by their followers/viewers. Radio personalities have become social media influencers, with managers SM-02 and 03 encouraging them to become social media influencers. A viral video by a middle-aged radio personality showcased late-blooming fatherhood and encouraged societal responsibility in vlogging.

PD-05 and 06 support the growth of radio personalities as social media influencers, citing increased exposure and overcoming limitations in traditional media. PD-08 believes radio announcers are already influential on social media through authority and persuasion.

Managers ASM-09, SM-02, and 04 encouraged radio personnel to embrace social media and adapt to contemporary trends. ASM-01 discourages radio commentators, fearing easy identification and security threats. In jest, SM-03 recalled that he works for radio because he entertains his listeners with hit music and a suave voice.

SM-02 and PD-05 agreed to maintain a good image of the station and its social media handles. They emphasized projecting a welcoming facial expression and prudence in creating safe content for children. Managers SM-03, 04, and 07 reminded radio personnel to dress appropriately for online and offline interactions, stating that beauty is not a requirement for radio personalities but piques listeners' interest and generates social media engagements.

The managers SM-03 and 04 have agreed that the celebrity status of a radio personality no longer depends on the exemplary voice – vastly different from the golden days of radio, where baritone and authoritative voices commanded listenership and popularity. Furthermore, SM-02 stated that a pleasing personality and good visual presence are necessary with social media-driven radio.

The researcher conducted triangulation with the colleagues of SM-03, 07, and PD-05 to verify and affirm the essential themes to ensure the credibility of the research [20].

The first affirmant, codenamed AF-03, is the youngest radio personality on SM-03's Top 40 radio station. The

second affirmant, codenamed AF-05, is the assistant station manager of PD-05. Lastly, the third affirmant, codenamed AF-07, is the assistant station manager of SM-07.

For the first emerging theme, the young radio personality affirmed that radio had changed its paradigm with the people in social media nowadays. She quotes:

“Yes, I agree. I think this is something that and that's inevitable because people are more into social media. We also need to adapt. That's why we are also posting our (promotions and) we also plug our (radio) shows. We also do some live shows through different social media platforms to reach more people. And I think it's effective” (AF-03).

The radio personality affirmed that the radio's reach is not limited to the city; it is also globally heard via live audio streaming over the Internet. AF-05 and 07, being the radio veterans, both affirmed that radio's paradigm has changed from aural to visual. The AM assistant manager stated that radio today is similar to television regarding program presentation. The AM assistant manager affirmed the rise of citizen journalists in their radio station, but they have to subject through verification and validation of the events to ensure their veracity.

Regarding diversified viewers' reach and needs, AF-03 affirmed that most of the listeners had held close to their smartphones; the radio station also caters to them by having a radio app, complementing their traditional radio station service. AF-03 also affirmed that radio stations joined social media for business continuity by reaching people on air and online.

The FM assistant manager affirmed that hybridization was applied to FM radio stations wherein music stations added news and drama content to their programming – further blurring the programming offerings on both AM and FM stations. In his statement, he quoted:

“FM formats are different nowadays. Unlike in the pre-social media days, it is pure music. FM stations have adopted programming elements from AM like drama. FM today has AM element in it” (AF-07).

For the enhanced public persona of broadcasters, AF-03 jestingly affirmed that an exemplary voice is still needed and that the visual appeal of the radio personality is a bonus quality. She quotes:

“I think it's still important that we maintain the exemplary voice, as you (have) stated. Still, it's just an additional point if they get to see us presentable, because of course you want also to imagine how we look, we don't just want to listen to us and imagine different faces. So, I think it's helpful that they get to see us through the—photos that we post on social media” (AF-03).

AF-05 affirmed that radio personalities must be presentable before going live onto a radio program and video live streaming by donning business attire for men and women radio personnel.

The data analysis for research question number one generated five essential themes: establishing radio's paradigm shift, diversified viewers' reach and needs, the emergence of a hybrid service approach, faster multimedia content, and enhanced public persona of broadcasters.

The establishment of radio's paradigm shift agreed with the findings of Berry [46], Barnard [6], Cordeiro [19], Moyo [42], and Bonini [11], highlighting the paradigm shift in radio practices, with the convergence of traditional and new media. Philippine radio stations have introduced live video streaming, visualizations, instantaneous interaction, and global reach, enabling backstage access and peer-to-peer relationships. However, some stations are still developing social media efforts, while others have made minimal efforts.

The findings also support Bonini's radio distance history [13] that documented the radio station's and its listeners' modifications. Thus, the present radio landscape today has reached the stage of a visible medium for a networked audience stage. The statements of radio veterans support the literature of Collins and Bee [17] regarding the similarities of radio and social media in immediacy, simplicity, intimacy, and interaction.

Strober, Balbi and Jenkins' media evolution led to a diversified reach for radio listeners, transforming audio formats and equipment and transitioning from analog to digital workflows [2, 3, 10]. Reis highlights the efficient workflow in radio production, enabling faster recording, editing, broadcasting, and distribution. However, time pressures and increased workload for video editing offset these benefits, leading radio broadcasters to prioritize radio over social media [46].

Consistent with Bonini and Sella's findings [46], radio stations utilize synchronicity with social media, allowing live-streaming programs on Facebook and YouTube and enhancing interaction and audience engagement [46]. Radio audiences undergo fundamental changes, as postulated by Bonini [13], including visibility, audibility, relationship modification, and audience value modification.

Regarding hybridized services, the findings support the convergence culture theory of Jenkins, particularly the central idea of media convergence [2], where radio listenership is not limited to traditional radio sets. Rather, it expanded to smartphones through Facebook, YouTube, and the radio station's standalone apps. It validated the statements of ASM-01 and SM-03 that created audience

division, with listeners tuning in to their radio sets and streaming their station over the Internet via their smartphones and computers [38].

The observed variability and volatility of engagements by ASM-01 proved the disadvantages of media convergence, as assessing consumer responses and reactions across diverse converged platforms proves difficult [38]. The findings reflect Cordeiro's [19] and Moyo's [46] findings as it gave radio listeners the power to pause, store, retrieve/download, and disseminate at their convenience and within their hands through their smartphones. In the Philippines, the Internet connection hinders the accessibility of radio content to social media and streaming to audiences, as corroborated by select managers and programmers.

Selected managers have mentioned that listeners and followers are now highly reactive and empowered. In the recollection of an assistant station manager and commentator, the top-down approach of commentators has been reversed – giving the listeners an upper edge in giving their reactions that overpowered the former by the latter with their online mob mentality, as mentioned by Zarell [58] and Palomares et al. [47]. The state manager reaffirmed Jacob's perspective of cancel culture to radio, ensuring that their content, staffing, employee policies, and conversations do not contain inflammatory messages that may incite online followers to call for cancellation.

The findings also supported Jenkin's central idea of participatory culture [2] and collective intelligence [2] in the convergence culture theory, wherein radio listeners can contribute news content for the radio station, subject to the gatekeeping of news directors or content directors of the radio station. Regarding collective intelligence by radio listeners, radio managers and programmers have stated that their listeners overpowered their radio anchors and personalities; they are more careful not to provoke any inflammatory statements or actions that can compromise the radio station's branding.

Radio stations create and curate content that aligns with listener preferences, while state radio managers maintain conservative radio and social media policies, contrasting aggressive private media. State radio managers aim to promote Filipino values and protect children from explicit content. As mentioned by Bonini and Sella [46], social media curators maintain engagement with audiences through online and on-the-field interactions.

The findings reflect on Reis, which highlights the shift from rudimentary practices in pre-social media radio to a more convenient, demanding workflow in social media radio [46]. Marshall McLuhan's media ecology reflects the radio landscape's global reach as social media and radio programs converge, expanding the latter's reach even after

programs end or appliances are turned off [26, 56]. Katz Media's report [28] supported the highlights of the synergistic relationship between radio and social media,

fostering long-term relationships and personal anecdotes between DJs and personalities, enhancing public persona, and fostering personal expression.

Table 3. Essential themes and thematic statements on the coping strategies of radio stations

Essential Themes	Thematic Statements
Engaging Viewers for Business Continuity	Stations now engage more with audiences via social media platforms.
	Creating engaging content will bring in regular listeners/followers.
	Interact appropriately with followers who now have a more empowered voice.
	Active social media engagement ushers a significant increase in ratings.
	Popularity on both radio and social media fronts is a great advantage.
Sustaining a Pleasing Public Image	Maintaining a pleasing image provides a competitive edge in this industry.
	Radio personalities need a public face that can genuinely connect with social media followers.
	Donning a decent image helps one to become popular with viewers.
	Deejays should see themselves as responsible social media influencers.
	Aspire to be a good influence by being a legitimate source of information.
Adopting Intergenerational Coaching	Ensuring the truthfulness of information protects the integrity of broadcasters.
	Supporting knowledge transfer between novice and seasoned personnel.
	Encouraging younger workers to lead social media initiatives
	Veteran deejays are moving out of traditional practices and innovating.
	Leveraging insights gained from the practices of successful vloggers.
Establishing Multiskilling among Radio Personnel	Retooling veteran personnel to acquire hypermedia production ability.
	The additional workload for radio personnel.
	Technical personnel are responsible for social media implementation on social media platforms.
	Training/Familiarization on social media for radio.

4.2. Coping Strategies of Radio Stations

The three essential themes and sub-themes for Coping strategies, as shown in Table 3, are Engaging Viewers for Business Continuity, Sustaining a Pleasing Image, Adopting Intergenerational Coaching, and Establishing Multiskilling among Radio Personnel.

4.2.1. Engaging Viewers for Business Continuity

Radio stations have created and maintained their social media handles, particularly their Facebook pages, for station promotion, easy access for followers, and a move to remain digitally relevant and competitive in this digital age. The majority of respondents have agreed to the following move for their respective radio station's thrust in maintaining business continuity.

Most managers and programmers have given radio the utmost attention over social media, with radio ratings ranked higher in their importance. They cited different radio and social media audiences and the uncertainty of social media's future, as PD-05 quoted:

“Social media is uncertain. They'll block some (objectionable or copyrighted) content. If ever social media was taken down, God forbid, our radio ratings and listeners will be retained”.

Social media today is the medium of engagement, as stated by the leading AM programmer, PD-08. However, radio remains interactive, but the modern media format overtook it due to its real-time interaction (PD-05).

Regular posting and live streaming can increase followers, maintain social media visibility, and increase radio station ratings. As early adopters of Facebook Live on radio, PD-05 recalled the time they conducted live video streaming at the height of COVID-19 lockdowns in the city, and it generated an exponential number of views by the followers that stayed in the comfort of their homes. She then theorized that social media engagements are one of the factors why their radio station ranked higher than their competitors.

SM-02 stated that radio personnel/influencers with a huge following on social media could benefit the radio station's recall. Managers ASM-01 and SM-03 are disputing this statement, arguing that social media engagements and live video views are variable and it does not guarantee radio listenership, which is more valuable to radio survey firms.

4.2.2. Sustaining a Pleasing Image

Today's empowered audiences can make or break media personalities – particularly radio personnel that go

live over the air and online via social media. SM-04 reminded radio stations to maintain a friendly stance to gain or maintain harmony between listeners and clients. SM-02, however, reminded radio personnel to have a pleasing voice and personality for both media.

ASM-01 and PD-08 anticipated that followers on social media would keep a keen eye on their statements and actions – especially for statements that may trigger inflammatory reactions from bashers. ASM-01 quoted:

“As a radio announcer now, you must be (very) careful now on the radio and live stream (on Facebook) to avoid bashing. Old announcers then impose their authority and strong presence, and listeners have no choice but to bow down, right? // Right now, it is reversed. The listeners/followers have wielded intimidation over the radio announcers! (Laugh) The listeners can retaliate on a massive scale” (ASM-01)!

In attaining a following from listeners and followers, stations have reminded their radio personnel to be aesthetically presentable and personable, and in terms of aesthetics, managers SM-02, 03, & 07 & and programmers PD-05 & 06 reminded their radio announcers, reporters, and personalities to dress and groom appropriately. The station executives of PD-05’s radio station matched their radio anchors to their TV counterparts appearance-wise when they were instructed to don a business coat for men and blazer for women personnel before going live on the air and online.

Like PD-05, SM-02 recalled that pre-social media radio did not care about their outward appearance – it was with social media-driven radio that they must dress appropriately. Women must wear their make-up as they will be seen on Facebook Live. ASM-09 provided a different opinion for radio anchors to be present. He stated that radio anchors being visible on social media promotes trust and confidence among listeners and followers.

4.2.3. Adopting Intergenerational Coaching

The interesting convergence of radio and social media has particularly affected radio personnel, with old-school and novice radio men and women co-existence.

Veteran managers and programmers encouraged younger workers to lead social media initiatives, as they possess extensive knowledge and experience. SM-03 and 07 passed social media efforts to their subordinates, while PD-08 opened doors for technologically and academically prepared personnel to take charge of radio landscapes.

ASM-09 reassured that the radio industry is well-cared for, with most of the workforce being millennials. Media veterans guide millennials in video editing, production, and

camera projection, while younger personnel teach veterans news gathering, reporting, and commenting. PD-05 stated that younger personnel lack the experience veterans have gained over time, but PD-08 explicitly stated they are open to passing the torch for radio’s future.

Veteran radio personnel face challenges in radio and social media convergence, requiring them to adapt to new demands. Managers and programmers emphasize the importance of adaptability in modern media personalities, enabling them to overcome comfort zones and become the ultimate package. SM-04 quoted:

“What we are doing now, especially for the veteran deejays – is they need to adapt to the current trends. What did listeners want, right? It would be best if you came out of your comfort zone. You need to listen and adjust accordingly. Yes. You will stay stranded with your target market if you stay behind in your comfort zone. It is not good. What are the trends that excite the youth nowadays? That is why you need to observe as well” (SM-04).

SM-03, however, detested the idea of taking selfies or dancing with the latest TikTok challenge to be relevant. Instead, he let his younger radio talents do with the social media challenges as he finds it awkward to do such acts.

4.2.4. Establishing Multiskilling among Radio Personnel

Radio personnel have adapted to the convergence of radio and social media, requiring training, multiple tasks, and establishing a social media department. SM-07 has deejays who double as correspondents for significant news events, while PD-05 expects all personnel to perform multiple roles, including news writers and social media strategists.

Retooling of radio personnel was also established with radio and social media convergence. In particular, the technical department took all the brunt in establishing live video streaming to various social media platforms such as Facebook and YouTube, as stated by ASM-01 and PD-05. ASM-09 disclosed that their station personnel are trained from their mother network, private companies, and Facebook on the inner workings and ethics of social media for radio.

PD-06 & 08 proposed to the academe that there should be a comprehensive course on social media, as some radio personnel relied mostly on experience in implementing social media in their radio station in recent years. PD-08 quoted:

“Of course, there is a need (for social media training.) Especially, on familiarizing new technologies for adaptation” (PD-08).

The data analysis for research question number two generated four essential themes, and these are: Engaging listeners for business continuity, sustaining a pleasing image, adopting intergenerational coaching, and establishing multiskilling among radio personnel.

The findings reflected on Professor Emerita Helen Boaden's warning to radio managers and programmers about disrupting listener habits due to social media, disrupting the distinction between radio and television. This blurred approach may confuse consumers, as social media platforms act as screens for the aural medium [46]. Radio managers and programmers agree with Bonini's [13] findings that the key to radio and social media convergence is constant interaction between radio listeners/followers and the radio station. The content creation distribution of radio programs has changed from a top-down approach to content curation from the listeners.

More than just sustaining a pleasing image for the radio station, radio managers and programmers revealed that radio, with social media, amplifies the values of transparency, fairness, avoiding deception, dignity, and respect, eschewing secrecy, reversibility, viewpoint identification, rationality, clarity, disclosure, verification, responsibility, intention, community good and consistency as stated by Bowen [35]. Selected managers said their listeners would likely ignore a radio personality without a social media account. Visible radio anchors are more likely to be perceived by the listeners/followers as trusted persons to their concerns.

The radio management had adopted intergenerational cooperation among the veteran and novice radio personnel. The novice personnel, equipped with multimedia skills necessary for social media-driven radio, provided coaching for veteran personnel, enabling them to be technologically adept in today's radio landscape. On the other hand, veteran personnel mentored novice personnel in their hard-earned field experience in radio journalism and broadcasting. These findings agree with the study of Veingerl Čič and Šarotar Žižek [57] that intergenerational workers have provided learning from each other; create, maintain and expand social networks; and gain the effective functioning of the employees of different generations at the workplace. Mentoring schemes, Job sharing, Intergenerational management, Talent management, and coaching consistently supported the responses of radio managers and programmers.

The findings support McEwan [37], Arief [4], and Bonini & Sellas [46], and the literature of Lipschultz [35] emphasize multiskilling for radio workers, including multimedia skills and experiential social media. Establishing a social media department is a significant development in radio station organization. One station,

however, disclosed that their social media initiatives are a collaborative work of engineering and programming, notably from the newsroom.

In another radio station, one of their reporters has been designated as a social media specialist, which combines the role of a social media manager and curator while retaining his original work designation.

AF-03 affirmed that the radio station should engage with the listeners on various social media platforms. She cited their morning show segments that interact with the listeners by posting daily questions to maximize listeners' engagement. She also affirmed that they have to interact appropriately with listeners, but they strike a balance between them and the radio station's policy, in particular, on the song requests.

AF-03 also affirmed that in sustaining a pleasing public image for radio and radio personalities, she states that they must maintain a pleasing image for themselves and the station to remain competitive and connected. AF-07 also affirmed that radio personalities are extra careful when going live on Facebook due to the rapid-fire reaction of some social media followers. AF-07 quoted:

"It is a must to be extra cautious on social media. Before, it was purely audio. Today with social media, your body language or mannerisms are seen. Extra care must be observed in every act or statement that they do" (AF-07).

AF-03 affirmed that she and the veteran personnel interchange their radio and social media knowledge for the benefit of their radio station. She stated: "Of course, as the youngest (disk jockey) here, they teach me how things are done their way, and then I also get to suggest how I want it to be done my way as long as it's still within the rules of the radio station. And I think that isn't a problem. It's good we get to improve the system that we have. And yeah, that's helpful".

In her affirmation, she stated that veteran radio personnel should adjust to remain relevant. AF-05 and 07 have exchanged their past experiences with the younger radio personnel with their technological know-how of social media and multimedia skills.

In the multiskilling of radio personnel, she affirmed that there was an additional workload not necessarily tasking nor demanding – by posting or commenting on the social media content on various platforms. For AF-05 and 07, they, too, have affirmed that they had undergone retooling in incorporating social media into their radio station. In detail, AF-07 has stated:

“The old practices of radio will not work anymore. The traditional approach is different from today’s practices. Radio veterans should do both: good in radio and visual

presentation. They are more effective with that (approach)” (AF-07).

Table 4. Essential themes and thematic statements on insights of radio station managers and programmers

Essential Themes	Thematic Statements
Enhance Ethical and Broadcast Practices	Reinforcement of radio and social media ethics.
	Maintain neutrality and integrity in public service.
	Be mindful of the power of your words to comfort persons in distress.
	Exercise due prudence in the news on radio and social media.
Sustain passion and dedication to the craft	Overcome risks and challenges innate to broadcasting work
	Remain open to learning through humility.
	Be committed to the aims of the job.
	Love broadcasting as a main job motivation, not just for pay.
	Passion, dedication & commitment brings success to the industry.
	Create a positive and vibrant persona for your viewers/listeners.
	Ensure formal training by getting a Formal Education.
Promote Public Welfare through Responsible Journalism	Pursue and present the truth as the end goal for sharing information.
	Ensure non-partisan broadcasting services.
	Own responsibility to establish the legitimacy of information
	Ensure timely sharing of authentic information to the public.

4.3. Insights of Radio Station Managers and Programmers

Lastly, the three essential themes and sub-themes on the insight of radio managers and programmers are: Enhance Ethical and Broadcast Practices, Sustain Passion and Dedication to the Craft, and Promote Public Welfare thru Responsible Broadcasting.

4.3.1. Enhance Ethical and Broadcast Practices

Half of managers and programmers have agreed that radio stations should exercise due prudence in news reporting and social media posting. Programmers PD-05 and 08 and manager ASM-09 exercised their due prudence by validating and verifying the veracity of a newsworthy event. PD-08 took the validation process further by asking the authorities to confirm whether the event was legitimate.

Regarding news posts from social media, ASM-09 instructed his reporters to ask permission from the uploader before airing to the radio and posting on social media. Regarding erroneous news on radio and social media, SM-02 and ASM-09 were advised to rectify the errors immediately to avoid potential cancellation and bashing by the netizens. Compared to the errata of the past media, such as radio and print, wherein it can be delayed for hours or days, the lingering effect of a wrong post on social media is irreversible. SM-04 added that radio personalities/influencers may create content that crosses the line – he advised limiting provocative content.

ASM-09 and PD-08 called for the reinforcement of ethics for both radio and social media. The young manager emphasized securing consent from the author as a form of

giving credit to the uploader. PD-08, on the other hand, condemned the blaring disrespect of some radio commentators. He reminded future radio personnel to observe the code of ethics to avoid potential libel suits that can hurt their careers.

On the contrary, ASM-01 seemed okay with sensationalized news being presented on the radio but limited on social media with its strict community standards. SM-07 and PD-05 & 08 wanted to instil in the minds of future radio personnel to maintain neutrality and integrity in their broadcast career.

Adapting to their radio network’s creed, SM-07 and PD-05 warned that if radio personnel are tainted with corruption, they are not worthy of remaining in the radio industry. SM-07 further added that their bias should always be the truth. PD-05 & 08 agreed that fairness is necessary to hear both sides of the issue.

In detail, PD-08 reminded his anchors to be facilitators rather than propagandists, and they may express their opinion once both parties have exchanged their arguments or responses. PD-08 advised radio personnel to be mindful of distressing words and reassure listeners of the positivity ahead. In addition, SM-06 encouraged future personnel to be tools for transformation towards the positive side of life by God's divine will.

4.3.2. Sustain Passion and Dedication to the Craft

The managers and programmers are reminded that working in the radio industry demands passion, dedication,

and commitment from radio personnel, despite unsustainable compensation and camaraderie.

SM-03, a 20-year accomplished radio person, believes there are better platforms for fame than radio. SM-04 shares his experiences working voluntarily for radio without pay for passion. At the same time, PD-08 emphasizes the importance of giving back to the broadcast industry.

Both SM-04 and PD-08 advised aspiring radio personnel to earn their educational degrees as one of the management's job requirements. If time and money permits, the programmer advised current radio personnel to pursue higher education and repay the radio industry by teaching real-life radio industry practices to communication and broadcasting students to equip their skill sets better.

PD-06 and ASM-01 encouraged upcoming radio personnel to remember broadcasting basics, maintain their feet in the industry, and ask questions without hesitation. SM-02 advised future radio personalities to drop problems and wear a smile to exude positivity before hosting their radio programs.

4.3.3. Promote Public Welfare through Responsible Broadcasting

Manager SM-07 and programmers PD-05 and 08 advised future broadcasters to pursue and present the truth as the end goal for sharing information with the public. PD-08 reminded radio anchors to be fair and just to the opposing parties in a particular issue. SM-07 and PD-05, speaking on their radio network that their biases should be the truth and obtain the fast, accurate, and right information to dismiss fake news and its peddlers.

Radio personnel must maintain a non-partisan stance, particularly in the news department. For SM-06, he reminded future personnel not to use the media to favor one sector, purpose, or ideology. PD-08 warned about the possible intrusion of propaganda; he reminded them to act as a facilitator to both opposing parties, especially during the election season.

ASM-09, SM-02, and PD-08 have coincided in that they should exercise accountability for the news they present on both radio and social media by conducting proper validation and verification of the event's veracity. Failing to do these methods may put their integrities and careers at stake. SM-02 added that radio personnel must ensure that their news is timely, accurate, and valid, as it will be detrimental to the station's reputation if this is not secured.

In addition to due prudence, future radio personnel should exercise their critical thinking in analyzing the issues and events to avoid the pitfalls of mis- and disinformation, as stated by SM-02. Being the news director of her radio

station, PD-05 agreed to the statement of the state radio manager.

In addition, she stated that it is a disgrace to the media profession that the ones trusted for news and information fell to the deceitful peddling of fake news by the "Marites" – reminded them that legitimate journalists must educate peddlers on the proper process of news gathering. PD-05 added that they are promoting the listeners and followers to follow only legitimate news pages from social media, including their radio station that had acquired the "blue-check" from Facebook as an official page.

All affirmants have agreed that there is a need to reinforce radio and social media ethics, particularly on social media posts that may elicit more harm than good. AF-03 affirmed that radio personalities must be mindful of the words that came out on air and posted online, as it may cause unnecessary distress to the public and in observance of the prevailing rules and ethical practices. She quoted:

"I think we have to remind ourselves (of) the power of our words and need to remind ourselves to be more careful because, again, (we still) have rules to follow. So yeah, I agree that there should be some reinforcement on the radio and social media ethics" (AF-03).

AF-03 further added that it is not limited only to radio. That needs passion, dedication, and commitment to the craft; she applies it to any work that requires overcoming challenges and constant improvement to the job or career. AF-05 has witnessed radio personnel coming and going at their station by transferring to other competing stations or changing their careers. In her own words, she also affirmed that these three qualities are needed to succeed in radio vocation.

AF-05 and 07 affirmed that both stations must uphold the public's welfare by providing them with accurate, timely, and reliable information, and they are accountable for every broadcast or social media post.

The data analysis for research question number three generated three essential themes, and these are: Enhance Ethical and broadcasting Practices, Sustain passion and dedication to the Craft, and Promote Public Welfare through Responsible Broadcasting.

From the 1950s analog radio reflection of Lent [33] to the social media-driven radio, print, and television in the present times by Quintos de Jesus [49], the aural medium besets the same maladies observed, such as indecency, unethical practices, and sensationalism. Still, it was enhanced further with the emergence of unverified, invalidated, fake news and the visualization of insensitive news photos. The

heed to observe ethical standards must be reinforced further for the present and be inculcated by future radio personnel.

The entire public should be given media literacy to counter the abovementioned maladies, including the entire media, radio, and social media. Moreover, the findings agree with Mosco [41] that the issues of old media in radio carry on with the new media with social media.

A handful of radio stations have formulated or implemented social media policies for radio that are similar to the Guidelines of NPR [35]. Aside from the state radio station, only one station was established by their mother network to set up their social media policy. Other private networks integrate social media policy with radio guidelines, promoting truthfulness, fairness, and objectivity among reporters and anchors.

Pineda highlights the challenges and rewards of radio work, highlighting the low pay but rewarding satisfaction of keeping the community updated. Aspiring radio personnel must endure harsh realities to maintain their status. Otherwise, they will pursue more lucrative work [48].

Educational degrees are mandatory for upcoming radio personnel unless they have a competitive track record and exemplary radio career. This aligns with Keith's perspective on radio broadcasting, where college degrees are required in critical positions like programming and management. Mass Communications degrees are essential for news stations.

Consistent with Social Responsibility [54], radio managers and programmers upheld their responsibility to the public by providing their community with objective, accurate news reports. The research respondents responded that they must prioritize cultural pluralism—by becoming the voice of all the people—not just elite groups or groups that had previously dominated national, regional, or local culture. Radio stations must fulfill their societal obligations by setting high professional standards, avoiding crime, violence, and civil disorder, and promoting pluralism. They should avoid discrimination and offending minority groups and maintain high-performance standards. Radio personnel should be accountable to society, employers, and the market, ensuring the public's good.

5. Conclusion and Recommendations

Radio stations are adapting to the digital age, with traditional radio still used by commuters, drivers, and workers. This shift in radio practices is supported by the rise of social media and multimedia integration. A well-rounded media personality with knowledge of both traditional and new media is crucial for success in the ever-evolving landscape of radio. As the convergence of radio and social media continues, it is essential for radio stations to listen to their audience with openness and humility, as stated by Toni Sellas and Tiziano Bonini [46]. This shift signifies the stagnation of radio stations if they are hesitant to acknowledge this paradigm shift.

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