



Inspiring Excellence

IMPACT OF NEW MEDIA ON TRADITIONAL RADIO

Submitted To:

Md. Shamim Ahmed

Assistant Dean: Accreditation and Quality Assurance

BRAC Business School

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[DECLARATION]

I hereby declare that except where specific reference is made to the work of others, the contents of this dissertation are original and have not been submitted in whole or in part for consideration for any other degree or qualification in this, or any other University. This dissertation is the result of my own work and includes nothing which is the outcome of work done in collaboration, except where specifically indicated in the text.

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LETTER OF TRANSMITTAL

May 20, 2019

To

Shamim Ahmed

Assistant Dean: Accreditation and Quality Assurance

BRAC Business School

BRAC University

Mohakhali, Dhaka

Subject: Submission of Internship report

Sir,

With due respect I would like to state that, I am a student of the MBA Program of BRAC Business School at BRAC University. I have done my internship report on “Impact of New Media on Traditional Radio”.

Though we are in learning curve, this internship report has enabled me to gain insight into the core fact of the impact that new media has on the radio industry. It was challenging yet a very interesting experience. Thank you for your supportive consideration for formulating an idea. Without your guidance, this internship report would have been an incomplete one.

Lastly, I will be really thankful if you could give your judicious advice on my report.

Yours' sincerely,

Amid Hossain Chowdhury

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[ACKNOWLEDGEMENT]

Firstly, I would like to express my special thanks and gratitude to Shamim Ahmed, respected Assistant Dean: Accreditation and Quality Assurance of BRAC Business School, BRAC University for giving me this excellent opportunity. I am thankful for his perfect guidance and timely suggestions throughout the tenure of my internship and for his continuous supervision and valuable guidance for improvements and completion of the paper successfully. His constant support, inspiration and motivation has helped me to complete the thesis properly.

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Session: Spring 2019

[Executive Summary]

Radios have been one of the earliest inventions that helped communication at the very beginning of the revolution of communication. In Bangladesh, this media has been used as a very important one to spread urgent messages throughout the country at the time of crisis. With the development of civilization, this has changed and the digital era has arrived. Now, the digital media is dominating all types of traditional media platforms. In Bangladesh, Radio Foorti is one of the biggest and oldest names in the traditional media industry. It has reach from the urban to the rural people.

Bangladesh has been the home to several technological advances that includes the radio industry too. From the traditional form to the now digital form, radio in Bangladesh has seen immense growth. The free online live radio has a wide variety of different country and language radio stations. At present, apart from Radio Foorti, some of the most popular and leading radio stations in the country include Dhaka FM, Radio Today, ABC Radio, Radio Shadhin etc. In addition, Bangladesh government has granted many licenses to new radio stations along with almost 60 community radios in 2013. Some of these include Radio Dhoni, Radio Capital, Radio City, Jaago FM etc.

The humble old FM radio may not be out of fashion yet. It still possesses the advantage of offering a complete package of music and non-music content with a significant amount of loyalty attributed to the brand personas/RJs. However, there is the persistent threat of modern-day music streaming players ramping up their offerings beyond music, by incorporating talk shows and podcasts. With a significant overlap in target group as well as a huge reach thanks to cheap data,prices there will be an impact on radio.

Digital only promises one thing — convenient access. The rest needs to be created in a manner such that it commands huge value and respect from listeners, advertisers and of course shareholders. In addition, with established FM radio brands poised to go online in a big way, it is time for audio streaming apps to put on their serious thinking caps and radio to undertake digital seriously to stay competitive.

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CHAPTER 1 INTRODUCTION

1. 1. Background of the Study

Radio has played an active role in shaping our socio-political and cultural identity for a long time. During the Liberation War, it was the preferred means of communication for our forces. Post liberation, Bangladesh Betar was the only radio station with over 17 transmission centers all over the country. There were many regions that depended on Bangladesh Betar for its news and daily dose of entertainment.

The year 2006 marked the birth of a new era for radio, with the launch of the first ever FM radio station in Bangladesh, Radio Today. With a wide array of shows to offer, Radio Today had created a new benchmark for the radio industry. Closely following Radio Today was **Radio Foorti**. Established in September of 2006 under the slogan 'Don't stop the Foorti'; this radio channel quickly rose in popularity by dazzling the listeners with a variety of shows, music and entertainment.

Radio Foorti is one of the first stations to obtain and make use of a new ordinance allowing broadcast radio to take off. The station sought to provide quality music and entertainment through a media which was largely ignored throughout the satellite television boom. As the demand for radio rose and the listeners started to increase, more and more radio channels came into being including Radio Amar, ABC Bangladesh, Dhaka FM, Radio Shadhin, and many more.

1. 2. Problem Statement

Around the world, the rise of social media is causing traditional media, such as radio, to rethink how they interact with their audiences and how they distribute their content. For those involved in media development, combining social media and local radio is also a chance to strengthen community participation, especially of marginalized groups.

The new age of digital technology has taken over the traditional media and this is causing Radio industry to struggle in the war of survival. Hence, the main impact it is posing is towards the whole industry that once used to be a booming sector.

1.3. Research Objectives Broad Objective:

Primary Objective:

This report is required for the completion of the MBA Program of BRAC University. Therefore, this is the primary objective to complete the degree.

Secondary Objective:

- To apply theoretical knowledge in the working field.
- To observe the working environment of an organization in a corporate manner
- To get the idea of how new technologies are impacting the Radio industry
- To know how this situation can be changed and new strategies introduced for Radios to sustain in an everchanging environment.

1.4. The Objectives of the Research Study

- To analyze the extend of the use of new media platforms by Radio Foorti
- To identify the challenges faced by Radio Foorti in its use of New Media
- To assess the impact to the audience of the use of the New Media Platform
- To identify the challenges faced by radio station in the use of new media platforms
- To determine whether the staff members are well trained for use of these platforms.

1.5. Justification for the Study

Radio Foorti is one of the Radio stations that has been in the market for a long time. To reach its wide range of market, it has embraced the new media platforms to reach a wider market segment. Through its interactive website and App it has been able to reach a wider range of customers. These technological innovations are seen as ways of helping them to stay connected with their audience. With the coming of the fiber optic cable, it has become easier and faster to communicate and send data via the internet. This has made it possible for Radio Foorti to launch new products through the internet. This study will enlighten radio stations on the important role that digital media is playing in changing their way of conducting their business and how they are tackling the situation.

1.6. Scope and Limitation of the Study

The limitation of this study is that most the data has been collected from only the staffs and employees to maintain secrecy on their strategies as these are being constantly updated to compete with other players in the entertainment sector. The following chapters will include the overall background of the company, its mission and vision statement. As one of the oldest and most prestigious Radio Stations, how are they tackling the new age media and what strategies they will use to mitigate the risk.

CHAPTER 2: METHODOLOGY

As a part of the internship report, I had to use both the primary and secondary sources of data to complete the report. During the working hours, I collected as much as primary data as possible by taking small surveys and interviews with the colleagues and staffs of Radio Foorti. There, I got a lot of insights on how the new age media is affecting the traditional medias like the radio industry.

Other than that, I had the chance to interact with the audience through different shows and platforms of Radio Foorti. From there, through informal interactions and talks, I took the information from the audience perspective as well. This mostly included:

- How they feel about the traditional media?
- What changes would they want to see?
- How are these affecting their taste and choice?
- Would they rather choose radio over social media?

The answers to these questions brought in perspective from the audience end. It helped to get a better view of what the actual standpoint of radio is in the minds of the audience as oppose to the new age digital media.

For the secondary data sources, I opted for their website and various journals. Their own yearly review book helped me gain the idea on what their performance is and how it has been changing from the time the new age media had taken over.

Research Questions

- What is the impact of the new media on broadcasting media (Radio)?
- How is new media changing the face of media broadcasting in Bangladesh?
- Is the staff of the radio station well equipped to handle the new media platform?
- What has been the response of customers to the enhanced use of the new media?
- What are the challenges faced by the radio station in setting up this platform?

CHAPTER 3: ORGANIZATION OVERVIEW

3.1. HISTORICAL BACKGROUND OF THE COMPANY

Radio Foorti hit the airwaves on September 22, 2006 and since then has grown to be the strongest FM brand in Bangladesh. Initially only able to be heard across Dhaka, Radio Foorti expanded aggressively and currently broadcasting across 10 major cities. With approx. 77% geographic area having 83% country population coverage, Radio Foorti is maintaining the country's Largest Private FM network. As of 2016, Radio Foorti leads from the front with 81% of total market share (as per listener). Their closest competitor is Radio Today, with 45% of market shares. Nielson data for market share as per listener from 2010 to 2016 shows an exponential increase in the total market share held by Radio Foorti. From a respectable 47% market share in 2010, Foorti went on to achieving an average growth rate of around 5% per year.

While the radio station has expanded itself but the aim has not changed. Radio Foorti has targeted the youth since its inception and has been successful since the start. Radio Foorti stays true to its motto, "Don't Stop the Foorti" with hip and happening music, cheerful, energetic RJs and always staying up-to-date with the youth of Bangladesh. Radio Foorti was awarded "Best Brand" by Best Brand Award 2015 organized by Bangladesh Brand Forum in 2015, following a win of 2 COMM awards in different categories in 2014. Foorti has redefined the FM culture in Bangladesh and has ushered in a new way for music and entertainment. Foorti is the market leader as per revenue as well with a glaring 46%.

3.2. FOORTI'S MISSION STATEMENT:

Radio Foorti believes to fulfill the eternal music needs of people and promoting musical talents to both national and global level.

3.3. FOORTI'S VISION STATEMENT:

Radio Foorti wants to become one stop music & entertainment platform of the nation & compete rigorously with the global community and be number one.

3.4. TAG LINE:

Radio Foorti started out its journey with the tagline "Don't Stop The Foorti". Keeping itself aligned with the time horizon, technological advancements and the perception of people, they have now changed the tagline to "Do Foorti." Everything that gives you pleasure and satisfaction has an element of Foorti in it. Thus, the tagline can be related to all good things in life.

3.5. THE DEPARTMENT & PEOPLE

The functional role of a radio station is as simple and as complex as time makes it. By this what I mean is- Radio is a dynamic, rapid and on-the-go medium of entertainment; people tune in to Radio on the commute to update themselves of the current ongoing events and news in the world. This need of keeping the listeners aware of the event in a fun and creative way is what keeps the radio people on their toes.

Radio Foorti Dhaka is an organization of around fifty people from different sectors and communities. One of the things that has fascinated me about Foorti is the diversity that they bring in the workplace. If one person is from Middle East then other is from United Kingdom; one of them has roots in Kashmir and the other has branches in Pakistan. Radio comprises of six major departments. The departments are -

1. The Programs Team
2. The Music Team
3. The Partnership Team
4. The Sales Team
5. The Production Team
6. The Technical Support Team

All of the above are centrally managed by the group HR of MGH Group which is the parent company of Radio Foorti.

All the departments are separate from each other in terms of authority, but all are related, however, when it comes to work; the departments are graced with one head of the department who is in-charge of the employee that works under them. The employee in these departments are overlapped, by that I mean, if one employee is working in Programs Team as a Radio Jockey, s/he is also included in Music or Partnership Department. The job roles are mostly cross functional.

CHAPTER 4: LITERATURE REVIEW

The overall study talks about how the current media is having an impact on the radio industry. The humble old FM radio may not be out of fashion yet. It still possesses the advantage of offering a complete package of music and non-music content with a significant amount of loyalty attributed to the brand personas/RJs. However, there is the persistent threat of modern-day music streaming players ramping up their offerings beyond music, by incorporating talk shows and podcasts. With a significant overlap in target group as well as a huge reach thanks to cheap data, prices there will be an impact on radio.

The capture effect in FM receivers in modern society pointed out that FM radio captured the young generation of audience including women in the urban areas across the globe. The study revealed that FM radio played a limited role from public instruction, welfare and development points of view in modern society. The scholars suggested that FM radio owners and broadcasters should function with social concern and responsibility to reach out to the unreached and disadvantaged sections of society (Leentvaar and Flint 1996:103). Digital only promises one thing — convenient access. The rest needs to be created in a manner such that it commands huge value and respect from listeners, advertisers and of course shareholders. And with established FM radio brands poised to go online in a big way, it is time for audio streaming apps to put on their serious thinking caps and radio to undertake digital seriously to stay competitive. Fardon and Furness (2000:51) examined the broadcasting culture and noted that modern radio industry was in transition due to several policy changes and technological developments. The study revealed that broadcasting institutions functioned with a sense of social responsibility. The scholars cautioned that FM radio stations would lose credibility and prominence if they do not follow the sound principles of broadcasting management. This is a broad term in media studies that emerged in the later part of the 20th century. This can be referred as infrastructures with three components: the artifacts or devices used to communicate or convey information; the activities and practices in which people engage to communicate or share information; and the social arrangements or organizational forms that develop around those devices and practices.

From the changes that we have seen on radio industry after the emergence of digital media, it is only evident that there is no turning back to the traditional. In order to survive the war of survival, it is only fair if radio embraces the digital technologies. Some of the strategies for it that we have introduced in the study includes digital marketing activities, mass promotion and CSR, interactive radio shows, celebrity hosted radio shows, government collaboration etc. These can help turn the overall situation around and make Radio Foorti stand out from the crowd.

CHAPTER 5 INDUSTRY AND DATA ANALYSIS

5.1. INDUSTRY ANALYSIS:

With the growing popularity of Radio in Bangladesh, more than 150 brands of over 70 companies in March, 2018, have selected Radio as platform to promote their brand to the consumers.

According to a report published by Ryan's Archive, a media-monitoring agency, more than 36,500 minutes of commercials were aired in 14 radio stations at the time. The top five companies, depicted in the figure below, consumed around 45 % of the total RDC duration in March. PRAN-RFL Group surpassed all other companies with a RDC duration over 6,300 minutes. Banglalink Digital Communication telecasted almost 2,800 minutes of commercials and secured the third position among companies. Grameenphone Limited and Social Marketing Company Limited are at the fourth and fifth position with the TVC duration of around 2,700 and 2,100 minutes respectively.



Figure: RDC Duration of Top Five Advertisers.

Spending on radio commercials by major brands has been increasing fast, as the FM (frequency modulation) radio stations have emerged as the newest and quick-reaching media among the urban people, especially the youth (Akhter, 2012).

The cost of advertising on radio is much less than on television, which is another important

factor behind the growth both in number of commercials and the spending by major brands, sector people said. Currently, the cost per minute to promote a product on-air would range from Tk8000 to Tk15, 000, depending on the radio Station and its population.

5.2. EMERGING THREATS TO THE INDUSTRY

Just like everything else, the radio industry has its share of challenges and obstacles to overcome. First off all, the music industry is not as active and booming as it was around the beginning of the millennium. The amount of support is not the same and because music is a big part of radio, radio too has been suffering. Not to mention, the looming threat of this industry becoming obsolete due to the global technology boom, and introduction of several different media outlets. Today's radio industry is no exception to the change in consumer demand all over the world, driven by an avalanche of technology. The advent of music apps like GP Music App, Gaan music App, Banglalink Vibe, Imagine Radio, Yonder by Robi and Airtel etc. which can be reached from anywhere in the world via internet, pose the highest form of threat from substitutes. Others include global music outlets, such as Soundcloud, Spotify, and numerous other podcasts and websites fulfilling most or all of a consumer's needs. All these, and even devices such as iPod have caused a decline in the necessity of radio.

Radio fulfills two major needs: Music and Information. With the introduction of numerous social media sites, and the intimidating ever-presence of YouTube, it has become very challenging for the radio industry to grab hold of the consumer's attention, especially in its urban region of operations. Also, due to the down surge of local music production, it has become increasingly difficult to provide listeners with a unique experience.

In order to be successful in the future, radio has to play a part in the constellation of value that gives people the perception of more control over their lives.

5.3. IMPACT ON RADIO INDUSTRY:

Around the world, the rise of social media is causing traditional media, such as radio, to rethink how they interact with their audiences and how they distribute their content. For those involved in media development, combining social media and local radio is also a chance to strengthen community participation, especially of marginalized groups. Despite the limited rural reach, all the commercial radio stations are increasingly using new media platforms to reach a bigger audience. They have especially encouraged the use of mobile phones from across the country for call-ins and participating in radio discussions. Some listeners are also using the available cybercafés to access e mails and hence post their views to the Radio broadcasters.

This is a new area in the broadcast environment in Bangladesh and many radio stations are still struggling to adopt this type of technology. A review of literature shows very few studies have been undertaken to assess the level of adoption and the challenges faced by these stations as they shift into this area. The aim of this study was to fill this gap by analyzing the challenges faced by one of the premier Radio Stations. It investigated the impact new media is having on radio broadcasting in Bangladesh. Radio Foorti is an example of a station that is using the new media platform to reach a wider audience especially the international community.

5.4. CURRENT STANDING:

After a successful month of testing, Radio Foorti hit the airwaves on the 22nd of September in 2006, introducing the FM culture back to Bangladesh. Broadcasting on a frequency of 98.40 MHz, Radio Foorti was one of the first stations to obtain and make use of a new ordinance allowing broadcast radio to take off. Armed with RJ Opu as their first radio jockey, the station sought to provide quality music and entertainment through a media largely ignored throughout the satellite television boom.

Initially only able to be heard across Dhaka, Radio Foorti expanded aggressively, hitting Chittagong airwaves in July of 2007 and ensuring Sylhet got Foorti at 89.8 MHz from the 1st of February of 2008, while changing it's own Dhaka frequency to 88.0 MHz to ensure that no barrier can overcome a listener and their demand for Foorti. Currently Foorti has 10 operating stations and covering most geographical locations in Bangladesh .

While the radio station itself has expanded, to having 12 radio jockeys be heard on multiple shows both during weekdays and weekdays, the aim hasn't changed. Radio Foorti still plays a wide variety of music, ranging from golden classics to the latest song released from the top artists in Bangladesh, even mixing the hottest international tracks into the play list. Through its network of friendly radio jockeys, constant listeners interaction via text messages and special features allowing fans to get closer to their favorite stars, Radio Foorti has helped redefine the FM culture and has helped usher in a new way for music to be heard and for entertainment to be enjoyed. Currently it's moving towards 24 hours live RJ shows to increase interaction with the listeners and tap the different audience segments.

Popular Program:

Radio Foorti is basically Music radio channel. It is primarily focus on music. Some of the popular programs of Radio Foortitill date are Hello Dhaka, Amar 88, Dhaka Calling, Seven Eleven, Foorti Unlimited, and Hot Seat and Bhoot FM which is by far the most popular show of

Radio Foorti and has also the highest amount of listeners in the entire radio sector of Bangladesh and West Bengal (Kolkata).

5.6. SWOT ANALYSIS:

STRENGTH:

- RadioFoortihas a local feel to it which makes it interactive for the audience and they can emotionally connect more to it. This strength is also amplified as they have 10 regional stations and employees from various parts of Bangladesh which gives its contents versatility to tap in all consumer segments.
- Radio does not charge any price for their services to the users unlikeNetflix. Spotify or similar streaming App services.
- As they have been in the industry since 2006, the acceptance of the brand by the Bangladeshi people is more compared to new apps be it local or international. Radio Foorti is one of the pioneer players in the Radio sector of Bangladesh and is currently the largest FM Radio network in Bangladesh having the highest number of listeners.
- The name Foorti has given it an edge over competitors at everything that is good in life gives you Foorti and this term is widely popular amongst the people of the country.
- They already have an established business relation with other brands who spend in advertising so financially they have a sound business flow.
- The RJs and shows have their own loyal fan base. New entrants in the sector will it hard to attract these loyal fan base of Foorti.

WEAKNESSES:

Identifying the weaknesses can help build the brand in a better position than before. There are a few weaknesses that include:

- There is no subscription revenue in the radio like there is for other social media platforms.
- As there are various radio stations, there is lack of differentiation among them
- Streaming apps come up with new contents frequently than what radio does as they are heavily spending in their initial stage to penetrate into the market.
- The App need to be more interactive and advanced. It should also have a built in live video streaming options.

OPPORTUNITIES

With the advancements in technology, the radios can now harness the power of technology and reach a larger listener pool.

Going live via streaming both audio and video is one of the key ways to move ahead.

Coming up with digital contents and having an engaging social media presence will be beneficial for the radio stations. This has not been considered important till recently. Thus, here lies a big opportunity for radios to reach the tech savvy fans and with data prices going low with time, it can be a successful move.

THREATS:

- With the new technologies and digital platforms, the percentage of listenership is decreasing as its being shared and the younger generations are currently inclined towards more digital platforms.
- Retaining the RJs is quite tough due to the switching behavior with a better opportunity.
- There is increase of innovation among the competitors to help them win in the business field.
- The digital platforms are easily accessible.

5.7. TARGET MARKET:

Target Market is the specific group of listeners that a company aims to capture. They have been identified as people with needs or wants that can be met with the products or services from this company.

The target markets of Radio Foorti are mainly youngsters with age ranging from 13-30. However, whoever feels young by heart will surely fall under the target segment.

FM Station	Student (%)	Common People (%)	Total (%)
Radio Foorti FM 88.0 MHz	59%	29%	88%
Radio Today FM 89.6 MHz	52%	25%	77%
Radio Amar FM 88.4 MHz	55%	20%	75%
Traffic Broadcast FM 97.60 MHz	5%	45%	50%
BBC Bangla FM 100.00 MHz	38%	37%	75%
Radio ABC FM 89.2 MHz	10%	24%	34%

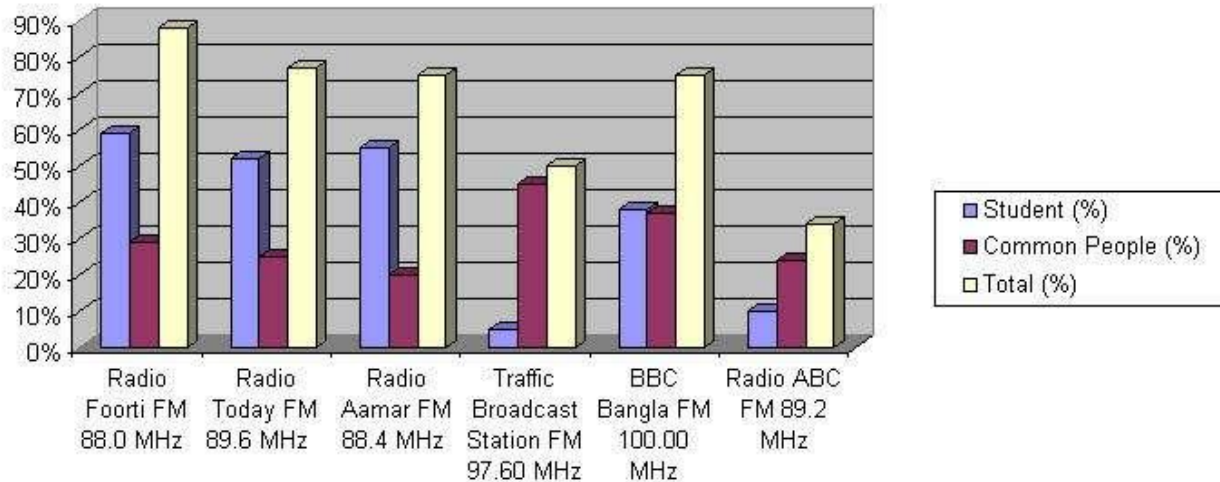


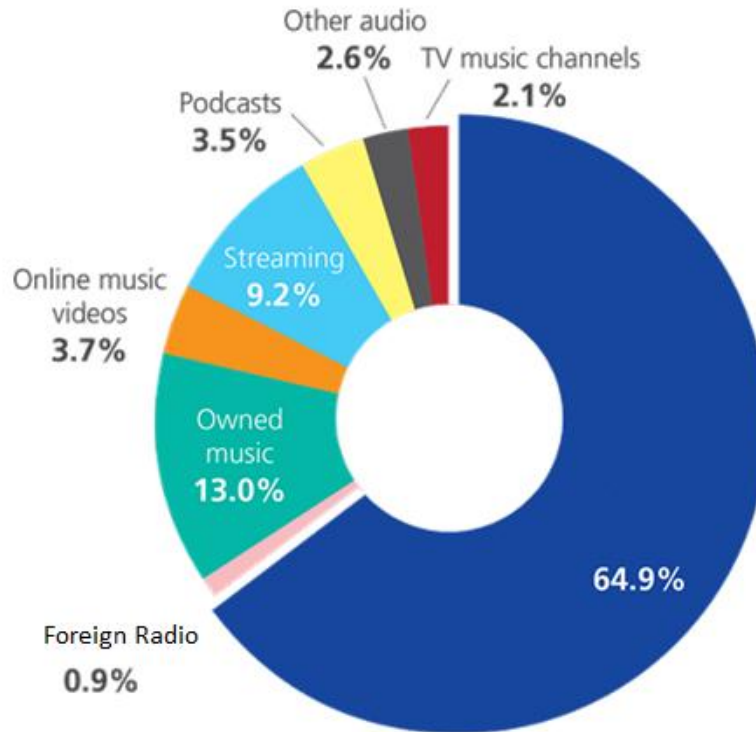
Figure 1: Research target market of all the FM radio in Bangladesh.

By SWOT and Target market analysis we have got some information about the Radio Foorti. After thorough analysis we have found that the popularity of Radio Foorti is the highest among any other FM Radio stations in this country. We hope that Radio Foorti will maintain their Leadership and popularity in FM Radio industry.

5.8. IMPACT OF RADIO STREAMING APP:

Most Radio Stations are coming up with live audio video of their contents and shows and are trying to be more active on social media platforms. Coming up with a proper website and Apps is also a way the radio stations are gearing up against streaming apps. It is part of the radio industry's strategy to stay relevant in a highly competitive industry with the likes of streaming giants Pandora, Spotify and Apple Music competing with broadcasters for listeners.

With the rise in popularity of digital media, RadioApp will enable users to integrate with social media and search for stations by genre. Despite the arrival of global streaming players and digital media, Bangladeshi radio consumption still accounts for 64.9% share of listening due to the great local audience base.



The chart demonstrates that while Bangladeshis are sampling new offerings, they are still choosing to spend the vast majority of their time with live radio. Our country's radio is operating in a very competitive space with increasing competition from various local players. As the major player in the audio category, it's important to understand how the market is evolving, so that they stay on the front foot of emerging trends. This study provides us with a snapshot of how and where the audiences are consuming not just radio, but the whole audio category. Online music videos such as YouTube accounted for another 3.7% of share of listening and podcasts had 3.5% of listening. Just 2.1% of listening is spent on TV music channels and 2.6% to other audio, including audio books and music playing at various locations.

We must understand that radio has a huge audience which is based on the local segment of people. They tune in various places specially during long drives and in traffic congestion. Other than that, people still tune in to the radios whenever there is an interactive segment or show that talks about important issues or sensitive issues. Thus, the impact on the radio industry has not seen expected decline yet. It might if it does not buckle up for digital soon.

5.9. NEW STRATEGIES TO KEEP RADIO RELEVANT TO THE AUDIENCE:

In order to build a digital driven radio industry, we must have a clear vision for the "new" industry. That vision involves being part of a bigger business than terrestrial radio. It involves morphing into a marketing powerhouse in which radio is only one part of the offering. The radio stations should also focus on other business arenas like activations and events by which they can earn revenue. This new arena will also help brands to promote their offerings to the target audience in a more comprehensive manner.

Second, we must see the steps that should be taken today. Just what steps depends on where the station is at the moment. They must undertake the following strategies today to compete in the future:

5.9.1. MARKETING SERVICES:

Radio is a big platform for brands to promote to a wide range of audience. Unfortunately, if they start to get irrelevant than brands will have no need for them. Hence, digital advertising services must be introduced. By coming up with new mediums to reach its fan base, the radio can provide good marketing services from brands and also stay in business.

5.9.2. NEWS AND DIRECT MAIL INITIATIVE:

Buying off a local newspaper or at least partnering with them will be quite beneficial for any big or small radio station. Additionally, introducing the direct mail service is highly essential to reach a wider audience in the business and corporate world too.

5.9.3. MUSIC STUDIO SHOWS:

They should come up with shows like coke studio or even locally produced wind of change by Gaan Bangla. The contents should have a video angle attached to it to make it more appealing for the fans.

5.9.4. INTERACTIVE SHOWS:

Now a days, people are coming up with sensitive issues and talking about them openly. Such issues should be brought to focus instead of just happy music shows. Radio can have a huge impact in this case with anonymous callers sharing their true stories. Radio Foorti has been taking this very seriously and currently the famous musician Jon Kabir is hosting a show which has a similar concept. Not many people can afford to go to a specialist for the problems they face. Maybe they just need to talk a bit. Having a voice to hear out your problems can have a huge difference that digital cannot always seem to provide. This will be a two-way communication

5.9.5. CELEBRITY HOSTED RADIO SHOWS:

Coming up with shows hosted by celebrity bring in a lot of traction for the radio stations as the hosts have a fan following themselves.

5.9.6. GOVERNMENT COLLABORATION:

Reaching the mass for social reformation or social change is highly important. Radio is still a media where we can reach the mass from urban to the rural at a time effectively. Radio Foorti can team up with government organizations to spread social awareness on various issues or even spread important news on safety and security.

5.9.7. MASS PROMOTION AND CSR ACTIVITIES:



In case of Radio Foorti, they must stand out from the crowd at this point. It has been seen that the Radio stations are not highly engaged in social welfare or direct social activities. In that case, a differentiation factor can be the introduction of various charity events and CSR activities. This can be targeted towards unemployed youth, unprivileged segment, the elderly etc. This will create a soft corner in the minds of the audience for the platform.

Having strong digital components increases radio's ability to compete for digital ad dollars. And while it may not currently have the technical bells and whistles that Google and Facebook can deliver, radio has something they do not, and that is its localness—its ties to listeners and their communities. It has always been radio's great strength, and it is its singular strength in its battle with the digital giants for ad dollars. Bangladesh has a huge rural and local audience segment that are regular audiences of radio. So, in that sense Radio Foorti and all other radio stations in the country can compete, and are competing.

5.10. IMPLICATIONS OF STREAMING APPS:

The humble old FM radio may not be out of fashion yet. It still possesses the advantage of offering a complete package of music and non-music content with a significant amount of loyalty attributed to the brand personas/RJs. However, there is the persistent threat of modern-day music streaming players ramping up their offerings beyond music, by incorporating talk shows and podcasts. With a significant overlap in target group as well as a huge reach thanks to cheap data prices, the real question is whether the music streaming apps are eating into the market share of radio or not.

A lot of content similar to radio is finding place in music streaming. There is a decent overlap between radio and music streaming apps. Consumers are switching between different mediums from video to audio to radio. This could explain the increasing trend of radio players going beyond traditional radio programming and having offerings like digital channels and videos.

		
Banglalink Vibe	GAAN	GP Music
Downloads: 10,000	Downloads: 50,000	Downloads: 100,000
Ratings: 4.6	Ratings: 4.6	Ratings: 4.2
<p>Vibe has a 30-day free trial offer and simple subscription plans. Vibe promises to bring you everything from the latest hits to hard-to-find classics on your Banglalink powered smartphone. Although it's only available on Google Play, you can access your playlist from multiple devices.</p>	<p>GAAN is exclusively dedicated to Bangla music and Bangladeshi musicians. Discover new music and artists from the on-demand radios or simply browse genre-based radios and playlists. Besides creating personal playlists, users can create their very own radios and share favorite artists and songs with friends on Facebook. GAAN is available on both the App Store and Google Play.</p>	<p>Available on the App Store and Google Play, GP Music claims to bring the country's largest digital music collection to your fingertips. With both online and offline music streaming features, you can explore hundreds of curated playlists or build your own from scratch. There is a 30-day free trial option, and daily, weekly, fortnightly and monthly subscription packs to choose from. A cool feature is the points system – stream music and earn points, which you can cash in for exclusive benefits. The drawback is that it's only available for GP users.</p>

While audio OTT players have only just begun offering non-music content, for radio players it has been a key source of consumer engagement. For Radio Foorti, it is all about content whether it is for radio, social media or investing in original shows. Music streaming is a very small part of a digital user's usage. Digital users are mostly into videos and social media. The offering beyond radio includes a proactive play in social media, as well as digital videos including original content.

Media plans also reflect the changing digital landscape in radio. The local flavor of radio that advertisers were so used to, is being replaced. Global brands can now take advantage of radio channels available on platforms. In fact, every media brand has transcended from traditional air time selling to a more integrated solution-oriented approach. In fact, new business offerings like concerts, activations, digital communities and music streaming can collectively constitute up to 20% of overall revenues of FM radio players.

Moreover, radios can also diversify in event IPs, activations, mall radio and digital. The radio space has become competitive considering the rate at which digital ad spend is growing. With airtime inventory being fixed and limited, the radio industry is developing new revenue streams. Clearly, digital is changing the content and format of radio channels and thus revenue opportunities. New revenue streams for radio include subscription models and app-based services. Streaming apps need to understand the ‘audio’ consumer’s behavior closely if they have to come anywhere close to even getting 10% of the revenue share of the sector.

5.11. MERITS OF BANGLADESHI RADIO STATIONS:

FM radio is a vibrant source of local city-based original content that goes beyond the music. Even with the music, content is created around songs to engage listeners with sparkling stories and anecdotes of listeners and creators. FM radio listeners largely tune in to know what is happening in their city and to listen to other listeners. There is no repetitiveness or fatigue here as content is ‘truly refreshed’ daily. Even if you hear a song you know well on the radio, the refreshed content around the song makes you turn the volume up. However, on an app, the ‘fatigue’ value of a repeat song sets in really quick. In case of radios in Bangladesh, there are various merits that outrun any streaming apps. These merits include:

5.11. 1. CONSISTENT LISTENERSHIP:

Audio streaming apps are a replacement for the MP3 player or the pen drive on which people carried their playlist. The content is largely music and there is no product differentiation whatsoever between one streaming app and the other. All apps offer the same music database with only differences in user interfacing and playlist creation. The music was created by the original artist and therefore a streaming app offers no ‘real value creation’ in content terms. Playlist fatigue is very quick in a music streaming app, meaning how long will a listener listen to the same 150 songs. ‘App created playlists’ use some algorithms to automate ‘so called online radio stations’, which are nothing but ‘predictive music playlists’ that sometime get listener tastes right but again become victims of fatigue quickly. Non-music content in these apps is limited and does not have the power to pull in consistent listenership.

5.11.2. TIME BOUND LISTENERSHIP:

Audio streaming apps do not create time-bound appointment listening as the same content is available at any time. This is the reason ‘time spent per listener’ is very low, averaging 11-14 minutes daily on streaming apps. It is just ‘convenience listening’. FM radio has strong time-bound listenership in each day part and is very habit-forming, thanks to the sound of distinct

time-based programming lead by talented RJs who possess strong ‘influence creating expertise’ honed over a significant period of time.

5.11.3. PREDICTIONS:

A listener cannot predict content on FM radio and that adds to a delight / surprise factor daily versus how one can surprise themselves with a playlist that they only created on a streaming app.

5.11.4. DATA CHARGE:

FM radio is truly free for the listener and streaming apps contribute to data charges that are not free for the listener. In a moving vehicle, the FM radio experience is seamless and streaming audio is not due to inconsistent bandwidths of telecom service providers.

5.12. COMPETITIVENESS OF FM IN TERMS OF REVENUE:

FM radio was always meant to be free to the listener so it created strong revenue models for itself from advertisers. However, audio streaming platforms have to generate regular subscription revenue from the user. The number of subscription active users is always going to be a big challenge as listeners have multiple free apps to choose from. Most apps launch with a ‘free service’ to get listeners in but find it hard to then charge after the initial launch. The charge per se relates to ‘making playlists’ or ‘offline playout’ of songs which as mentioned are similar to what MP3 players did and result in quick listener fatigue. FM radio companies that have already invested into online streaming platforms can cross pollinate easily by taking popular FM segments from their FM radio stations and making them available on their online apps.

FM radio companies have also started to simulcast their stations online for higher reach in cities where they do not have a license. In converse, audio streaming apps have ‘unestablished content’ and can’t enter the ‘FM radio space’ as they are not licensed to do so. The free podcast space is also making things more diluted for audio streaming apps. FM radio generates revenue from advertising, integrated sponsored content and related revenue like activations and events. The ‘media buyer’ based on high reach coupled with ‘strong daily/, weekly listenership consistency on FM radio is able to generate promotional value for their brands. Also since every FM radio brand has multiple and unique ‘city feeds’, this allows revenues to be generated from both corporate and local retail businesses. Audio streaming apps do not allow for such huge numbers of reach, daily/weekly engagement and multiple city focused feeds thereby not being able to satisfy the ‘hygiene matrices’ of a media buyer. Even if app downloads are high, this does not mean that there is guaranteed and consistent listenership demanded by the advertiser. Consumer data collected by such apps is not presented in the manner that a media buyer would find conducive to action.

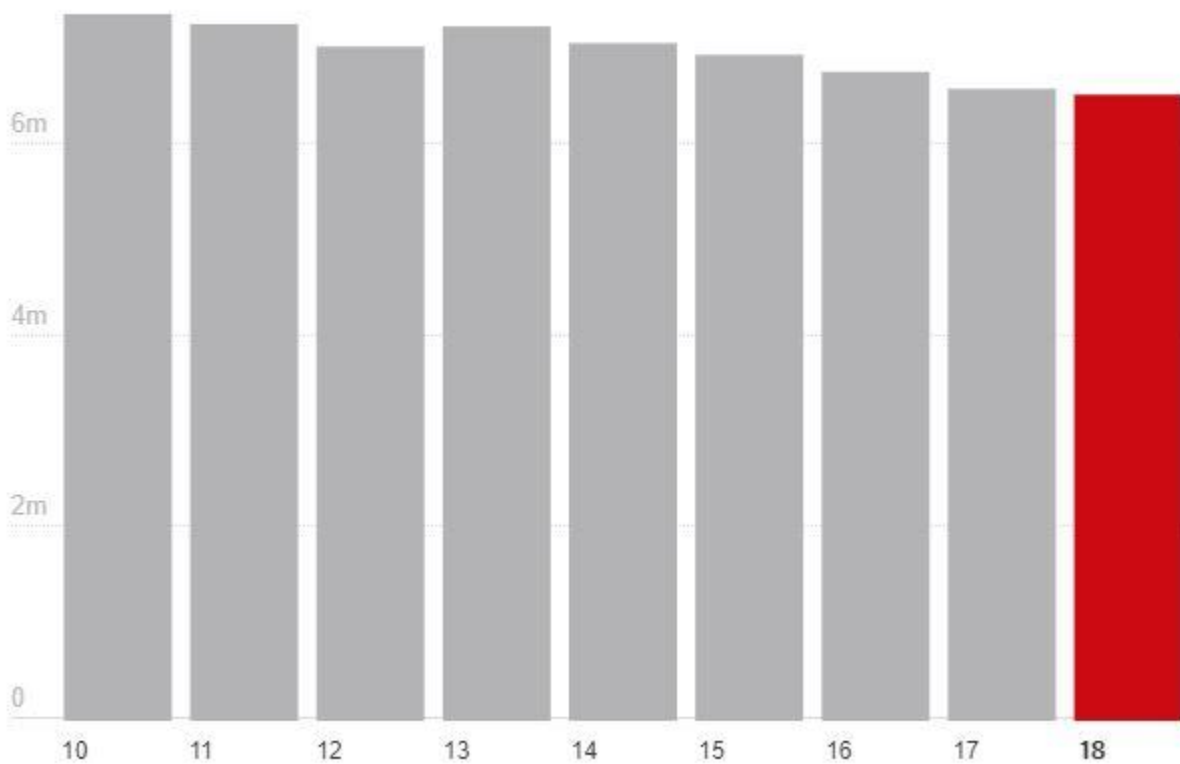
The huge opportunity that FM radio is sitting on is listener-to-listener conversations that can be monetized. While the broadcaster to listener connect is established and has huge momentum, this allows for listeners to connect with each other either on air or online on social media pages of FM radio stations. So the community talks to each other but through the radio station and this can make branded content super interesting for advertisers. Audio streaming apps will find this hard to do as the listener listens to what they do in ‘isolation’, meaning you have no idea what

the other person is listening to on their app and have really no means or desire to connect with other co-listeners.

5.13. ACTIONS TO BE TAKEN TO MITIGATE THE RISK:

There is currently a huge generation shift going on and there is absolutely a generational divide. The industry believes as these young people get older they will come back to traditional radio, like a life stage thing. But the evidence says they won't, that these are established behaviors. And the generations after them will follow suit. The audience tipping point is happening and the commercial tipping point will follow. Every shift driven by the internet ad revenues have been slow to follow audiences.

Radio attracted an average of 6.5m 15-24-year-old listeners per week in 2018, a fall of approximately 840,000 since 2010



Guardian graphic | Source: RAJAR, IPSOS MORI, RSMB. Note: 2018 is average over 3 quarters

When advertising on streaming services gets its house in order there will be a cliff drop for commercial radio. Considering the previous analysis, some of the following recommendations may come into effect if carried out appropriately.

- The company should continue coming up with more innovative and newer programs depending on the changes in consumer tastes to retain highest listenership and exploring newer consumer base.
- Radio Fortican have a huge impact with anonymous callers sharing their true stories by

introducing a heart touching show.

- The competition in the FM radio industry is now tighter than that of a decade ago when only two audio broadcasts were serving the complete Bangladeshi market. Hence, the company should strive for more interactive promotional ideas and campaign.
- Radio Foorti can come up with a solution that will meet up the consumer demand even while not tuning in the air. People will be able to listen Foorti programs even offline without tuning over frequency.
- With a strong brand image and awareness, the Radio Foorti needs to focus on more associations that can be attached to the brand image. This can be done by endorsing famous celebrities especially in the field of music and entertainment. Hiring the services of social media influencers will also give them an edge in the digital space and that too at a very cost effective rate as the influencer market in Bangladesh is still at a very early age.
- Foorti could do shows like Coke Studio and Wind of Change then selling it in compact disc format or cassettes once the airing is complete. Some currently popular programs like Bhoot FM can also be marketed in cassettes and CDs. People engage emotionally with CDs so this could be a good marketing strategy.
- Radio Foorti can go for brand extension that is now realized in commercial TV channels like ATN Bangla and ATN news. Foorti can run another channel station that will serve the demand for news-seeking consumers

CHAPTER 6

CONSLUSION AND RECOMMENDATIONS

6.1. CONCLUSION

Radio has a history of adapting to new technologies to spread the signal farther and more targeted to a larger audience. Search engine algorithms have the ability to target specific messages to the proper person at the proper time. With the emergence of social media, the audience has begun to use non-traditional media channels to reach back and out to each other—bypassing traditional media outlets such as radio. Prior studies examine how the audience has shifted their daily routine to incorporate new technology. The present study sought to determine to what extent Radio Foorti has adapted to use non-traditional media channels, how often they update those channels, and if revenue type had an effect on what channels were used to connect an ever-changing audience.

It was evident that digital media is not a threat for traditional media rather it is a new marketing tool for optimizing the benefits of marketing campaigns. The nature of the alternatives is different and successful utilization of both tools in the marketing campaign can drive a company with high success rate. It is not wise to shift all the media budgets to digital marketing considering the previous case studies of global brands also as per the discussion of the interviewees. Rather, focusing on the marketing needs, allocate informed budget in the digital media. Traditional media has been complained to have become noisy for the brands and recall ability and sell through metrics are not well defined. Here, it is also visible that, digital medias openness has also made itself a very noisy environment for the brands. Lack of expertise in the digital media marketing is also hampering the effectiveness and reach. So, there is a big opportunity for creativity in the communication of commercials of the brands for establishing brand affinity and grab listeners attention. Much of the skills are required at this stage for effective marketing communication.

6.2. RECOMMENDATION

Traditional broadcast radio has been steadily adding digital capabilities, and that growth goes back a few years. Online streaming has seen an enormous growth over the past few years. Competing with that is tough but not impossible. Radio Foorti has emerged to the digital platforms more than that of its competing counterparts, yet the radio stations can bring up the following to be relevant:

- Radio Foorti should include Corporate Social Responsibility (CSR) in their regular activities to stand out from the crowd.
- Radio Stations must offer a variety of digital advertising options beyond ads on their sites, such as in-stream audio ads. The benefit of streaming ads versus over-the-air ads will be that they can be targeted to users on a range of criteria and their performance tracked.
- They can also offer one-stop digital marketing services, putting the client on the air but also in email campaigns, on the search engines and across social media with ads on Facebook and elsewhere.
- They must invest time in creating a visual center or studio to keep the audience engaged in both ways of audio and video.
- Big data should be highly utilized to understand the audience and their perspective. There is an enormous change in the taste and preference and this can be well understood of our radio stations take in the help of big data analytics.
- An enormous change can be to increase their social media engagement through contests so that it can reach audience in ways other than SMS or calls.
- Radio stations must go towards visuals. For a start they could utilize options like fb live, Instagram live and YouTube live and, in the process moving forward they could incorporate a live video streaming option in their Apps. Currently there are live video streaming apps like Ring ID and LinkusApp with technologically advanced Apps. The radio apps should also incorporate such features to stay competitive.
- They can also come up with a community radio service to help each community rise.
- Teaming up with NGOs and also some government organizations in spreading social awareness is a strategy they can opt for to reach success.

6.3. FUTURE RESEARCH DIRECTION

Findings in the present study suggest a number of areas for future research related to how radio stations are adjusting their media channel mix to reconnect with their listeners on non-traditional media channels. These areas could include in-depth examinations of the relationships between:

1. Audience/Listener participation with posted material on non-traditional channels such as Facebook, Twitter, Instagram.
2. A survey questionnaire asking radio stations to answer why they are reaching out through non-traditional channels and what channels they are using.

Other areas for future study include a content analysis of how radio stations are adjusting their lexicon for each channel message, and a survey of how listeners “listen” to their favorite radio stations.

Additionally, due to the dynamically changing social media landscape, it would be interesting to repeat this research in about five years to determine if the trends that have been discovered among these companies/industries are similar to that of the companies/industry in the future.

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