

## On the Innovative Development of Radio Programs in the New Media Era: Postprint

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### Abstract

With societal advancement, modern information technology has entered a new phase. With the proliferation of the Internet, the era of new media has emerged in China. Amidst the new media wave, numerous novel information dissemination platforms have emerged, such as QQ, Weibo, and WeChat. These platforms are characterized by operational convenience and rapid dissemination speed, thereby garnering widespread popularity among the general populace, particularly adolescents. Against this backdrop, radio and television have gradually receded from public consciousness. To facilitate the resurgence of broadcasting programs, substantive reforms are imperative to dismantle the conventional singular transmission paradigm and establish multi-channel dissemination pathways aligned with contemporary developmental trends.

### Full Text

#### A Brief Discussion on the Innovation and Development of Radio Programs in the New Media Wave

**Abstract:** With societal advancement, modern information technology has entered a new phase. The popularization of the Internet has ushered in the era of new media in China. This wave has given rise to numerous novel information dissemination platforms, including QQ, Weibo, and WeChat, all characterized by convenient operation and rapid transmission speeds. These platforms have gained widespread popularity, particularly among younger demographics. Consequently, traditional radio and television have gradually faded from public consciousness. To revitalize radio programming, substantial reforms are necessary—breaking away from conventional single-channel dissemination models, establishing multi-channel pathways, and adapting to contemporary developmental trends.

**Keywords:** new media; radio programs; program innovation; program development

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## 1. The Importance of Radio Program Innovation in the New Media Wave

With the evolution of new media, the number of traditional radio terminals—once the primary listening devices—has declined sharply. Audiences for MP3 and MP4 players have nearly vanished, while listenership via mobile phones, the Internet, car radios, and digital television broadcasting has increased. Traditional radio programming adheres to strict broadcast schedules, resulting in fixed listening times and relatively stable audience groups. Consequently, adjustments to program content or broadcast times must be made cautiously to avoid losing existing listeners and jeopardizing advertising revenue during specific time slots.

Integrating traditional radio programs with new media can amplify radio's transmission advantages while overcoming the limitation of fixed audience groups. By leveraging modern learning technologies and expanding dissemination channels—such as Weibo, WeChat, and radio station APPs—listeners can select preferred content from various online radio programs. This approach expands program capacity and broadcast frequency, facilitates event marketing, and enables direct communication with audiences, thereby strengthening the bond between radio and its listeners. Simultaneously, radio can leverage new media platforms for intensive promotion to attract broader listenership and increase program audiences.

### 2.1 Expanding Program Audiences

New media represents emerging communication forms derived from modern science and technology, encompassing platforms such as Weibo, Tencent QQ, WeChat, and various software applications. Different media can attract audiences to radio programs to varying degrees. Radio stations can utilize Weibo's trending topics and influencer promotions for program publicity, upload program segments to Weibo to increase visibility among users, and collaborate with Tencent QQ—a more private communication medium—through official partnerships to promote program content on QQ Kandan and other channels, or distribute interesting short videos and screenshots in QQ groups to disseminate program information. WeChat functions as both a private and public platform, combining features of Weibo and QQ. Its public accounts serve as influential information promotion platforms with substantial user followings. By leveraging public account influence and information diffusion through WeChat Moments, radio programs can convert vast numbers of WeChat users into new listeners, potentially cultivating a large base of loyal audiences with effective operation. Various software applications provide the most direct access to radio

programs. Through broadcasting software such as Tencent Video, Youku, iQiyi, as well as audio platforms like Lizhi, Ximalaya, and Kugou Music, listeners can directly access radio content.

In this regard, Tencent Video and iQiyi have achieved notable success in radio program promotion. For instance, Tencent Video's idol development program *The Coming One*, launched in April, and iQiyi's music competition *The Rap of China*, launched in June, collaborated with high-user-base platforms such as Weibo, Bilibili, and NetEase Cloud Music during promotion to enhance program visibility. Simultaneously, these programs invited popular idols to generate various topics, leveraging their fame to attract more user attention, draw in potential audiences, and effectively expand program viewership.

## 2.2 Innovating Program Content

The foundation of radio programs lies in their audience; only programs welcomed by listeners can be considered successful. As times change, audience demands for radio programs continuously evolve. To better align with audience preferences, prevent attrition, and attract new listeners, radio programs must continuously innovate and develop according to audience needs. However, due to the inherent nature of broadcasting, comprehensive audience listening surveys are challenging to conduct. New media provides channels for radio programs to understand their audiences. Through platforms like NetEase Cloud Music, Weibo, and various applications, program producers can establish effective communication with viewers. Building upon previous interaction methods such as text messages and hotline calls, these new channels further increase opportunities for audiences to express opinions to program teams. By integrating new and traditional feedback channels, production teams can collect audience feedback through technical means, conduct comprehensive analyses of viewer opinions, and identify evolving listening demands. Programs can then adjust broadcast formats and content according to market needs.

For example, the program *Working Men and Women* from Suzhou Radio targets working professionals in Suzhou, airing primarily during afternoons when this demographic has leisure time. In traditional formats, host-audience interaction relied on letters, text messages, and phone calls—methods characterized by partiality, limitations, and lack of real-time communication, hindering listener experience. After innovating the program, the production team added a “Mood Index” segment, allowing audiences to send their moods to the program's WeChat public account for real-time host commentary, thereby strengthening audience-program connections. Alternatively, hosts can record short skits, inviting viewers to decipher their meanings and encouraging interaction on WeChat platforms to mobilize audience engagement.

Similarly, Henan Radio Traffic Broadcasting, a popular channel, enhanced its listenership by producing a micro-film starring its hosts to establish the channel as a recognizable radio brand, making host images more vivid and deepening

audience impressions of the program.

### 2.3 Innovating Program Formats

Under new media impact, radio program audiences have undergone significant changes. To adapt to evolving audience needs, radio programs must innovate their formats to establish strong brand identities, increase social benefits, and improve economic returns. Traditional radio programs relied solely on audio transmission. Leveraging new media enables format innovation by adding visual and auditory effects to enhance viewing experiences. Through dissemination channels such as the Internet, television, and mobile phones, radio programs can conduct multi-channel promotion and expand audiences exponentially. Research indicates that audiences on these emerging media platforms demonstrate high loyalty and substantial numbers. During format innovation, production teams can survey audience viewing needs through these channels and make improvements accordingly.

For example, Nanyang's *Live Nanyang* program primarily targets private car owners—a demographic with certain economic foundations who are keen on discussing social hotspots and trending topics. Program producers collect information on this group's concerns through online platforms, text messages, and phone calls, promptly inserting topics that capture car owners' attention. During broadcasts, hosts and guests discuss topics from their respective viewpoints while opening opinion exchange platforms via WeChat and Weibo for real-time listener interaction.

### 2.4 Innovating Program Style

Radio program style primarily manifests through the host's style and overall program presentation. Producers can improve program content and broadcast formats by deeply exploring and refining the host's style. For instance, programs can be tailored to host expertise, with hosts receiving targeted packaging and promotion to attract audiences with similar interests. Alternatively, production teams can create short videos and promotional clips that reflect program characteristics, distributing them on platforms with massive user bases such as WeChat public accounts, NetEase Cloud recommendations, Weibo influencers, and QQ Kandan to promote radio programs and enhance their visibility.

Amidst new media impact, radio program audiences have dwindled, yet new media simultaneously presents opportunities for radio's resurgence. By leveraging new media platforms, radio programs can target specific demographic groups, thoroughly understand their needs, and innovate content and formats accordingly to expand audiences. Radio programs can also conduct intensive promotion through new media to attract broader listenership.

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*Note: Figure translations are in progress. See original paper for figures.*

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