

## Analyzing Audience Meaning In Communication Events at Maja's Cultural Arts Community Radio



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**ABSTRACT:** This study conducts an audience meaning analysis of communication events to enhance public awareness and preserve local cultural arts in the Ujungberung district of Bandung. The focus of the study is Seni Budaya Maja Community Radio, 107.8 FM. This research explores and analyzes the mechanisms by which individuals, groups, and listeners actively engage with the radio. Thayer's Communication Event Analysis (CEA) framework was used to explain the communication events. A case study approach based on a critical constructivist model was applied. Data were collected through focus group discussions (FGDs), in-depth interviews, field notes, and observations. The communication events centered around cultural art programs developed by the community radio managers. This process involved extensive individual contemplation and group interaction among local residents who shared similar interests and goals. The findings indicate that the audience's active participation in responding to and sharing information about the local cultural art programs significantly contributes to the success of these programs as broadcasted by the community radio.

**KEYWORDS:** Active Audience, Communication Event, Community Radio, Local Cultural Arts

### I. INTRODUCTION

The purpose of this study is to describe how West Java Community Radio, specifically Radio Art and Culture Community (RKSb) Maja 107.8 FM, raises public awareness and promotes active participation in the development of local cultural arts. By adapting Thayer's Communication Event Analysis (CEA) model, this study examines communication events involving active audience participation (Bakti, 2004; Thayer, 1968).

In recent years, community media in Indonesia have garnered significant attention due to their independence, non-profit orientation, and focus on local content, optimizing local self-subsistence. Despite their grassroots nature, they have a substantial impact on regional development dissemination (Anggraeni, 2018; Birowo MA et al., 2015). Studies on community radio in Indonesia, Africa, and India have found that participation and local content are the strengths of community radio management (Diedong & Naaikur, 2013; Natrayan, 2013; Yuliasari et al., 2017). Community radio holds tremendous potential to become an agent of social change in development, as it can address community needs and influence the public (Nirmala, 2015; Odine, 2014; Shahzad & Hassan, 2019; Wilkinson, 2015).

There are complex phenomena at play between media and audiences (Schmitz et al., 2015). Initially, this involves active reception, which pertains to the understanding or awareness of individuals, groups, or societies. Awareness is an active individual effort to recognize, process, store information, and represent concepts about oneself and one's surroundings (Morin, 2011). According to Thayer (1968), individuals should interact and organize their actions based on their own structure, social behavior, principles, beliefs, and orientation patterns. However, it is challenging to influence individuals to accept knowledge that contradicts their existing beliefs (Anton, 2015; Bakti, 2004).

When awareness is high, messages are processed through a continuous dialogue of action and thought, creating an unending pattern (Freire, 2007). Razzouk & Shute (2012) found that this dialogical process involves an analytical and creative effort to collect messages, process them, and redesign them into information used to solve problems. However, Asakereh & Weisi (2018) noted

## Analyzing Audience Meaning in Communication Events at Maja's Cultural Arts Community Radio

that developing critical awareness does not necessarily change a person's ideology about issues directly affecting their life. The discussion of active reception is closely tied to the study of consciousness.

First, classical audience reception theory assumes that audience acceptance cannot be based solely on received information, as the information is not perceived to have a single meaning. Second, in such conditions, the media becomes more creative and critical, being socially determined by the variable context of the surrounding audience. Third, the political economy's power significantly impacts the media's implementation (Livingstone & Das, 2013). From this summary, it is clear that this analysis of reception broadly focuses on the interpretive relationship between the audience and the media.

A key issue in this work is the presence of obstacles within longstanding social institutions and processes in the local community, alongside the demand for media knowledge about a popular society that is easily accessible through technology. The community is overwhelmed by rapid technological development, diminishing the importance of indigenous local cultural arts in Ujungberung. This raises concerns about transmitting messages regarding local cultural arts by certain societal elements.

Communication research has not addressed many phenomena arising from human communication experiences. Anton (2015), citing Thayer (1987) and Meidasari (2014) in studies on system theory, noted no theoretically significant difference between electronic data systems and human communication systems. Thayer (1972) asserted that communication experiences result from humans' active and creative behavior, highlighting that humans are interested in meeting and controlling their information requirements.

To understand the audience's meaning in a communication event, we need to consider three levels of the process: **(1) the intrapersonal level**, which involves understanding changes in sensory data into a unit of meaning. This is the basic process in human communication, involving the conversion and management of sensory input into meaningful messages. This process is continuously influenced by environmental factors as individuals adapt to understand their surroundings and achieve their goals. Communication at this level is determined by the ability to analyse and determine the cause of specific meanings or patterns of events. This ability serves to (1) understand the demands of the situation being interpreted, (2) consider the system, and (3) consciously process information. Communication here occurs between individuals and their social reality, translating into comprehensible messages.; **(2) the interpersonal level**, where humans communicate and interact, relating to communication behavior towards others. This involves the process of communicating with others, influenced by personal and situational factors (Rakhmat, 2011). Thayer (1968) noted that interpersonal skills can influence the response and communication behavior of others. This interaction forms the framework of the relationship between the sender and receiver, where both parties attempt to build, maintain, exploit, or change the meaning-making process.; and **(3) organizational communication**, which expands communication interactions into inter-organizational processes where individuals or groups carry out unique processes to extend their biological life systems. This extends the human communication system, enhancing the capacity to process information within an organizational context. Humans naturally form networks to fulfil production, distribution, and consumption patterns through organizations. At this level, there is a collaborative relationship between organizations or groups, facilitated by interaction and dissemination processes. (Thayer, 1968; Bakti, 2004).

Research on active audiences has predominantly focused on television media, revealing that active audiences generate social differences (identities and cultural meanings) that influence the socio-cultural economy and become objects of production for profit (Bolin, 2012; Reinhard & Amsterdam, 2017). However, there has been little research on how active audiences respond to content broadcast through community media, particularly radio. This study aims to address this gap by exploring the following research questions related to active audiences of community radio:

1. How do the community and society perceive community radio arts and culture?
2. What interpretations do the community and audience construct regarding the local cultural arts programs broadcast by community radio?
3. How do community radio activists interact with the community and its audiences.

## II. METHODS

The qualitative analysis approach was used in this research, employing a critical constructivist model. The analysis focused on how communication activities occur among people, cultures, and audiences. A case study approach was adopted, involving in-depth investigations to gather detailed information and understand the phenomenon intensively (Neuman, 2015).

Primary data were collected through focus group discussions (FGDs), in-depth interviews, and field observations, examining experiences within the RKSb community. Secondary data were gathered from various online and print media sources, literature, previous community radio surveys, active listeners, and awareness-raising efforts.

## Analyzing Audience Meaning in Communication Events at Maja's Cultural Arts Community Radio

Data collection took place in October 2023 in Pasirjati Village, Ujungberung District, Bandung, West Java. Data processing and analysis followed the methods outlined by Miles et al. (2014), involving the reduction of field data and inductive coding, which were analyzed using Nvivo software to evaluate the relationships between attributes.

### III. RESULTS AND DISCUSSION

In analysing communication events, it is essential to understand the following communication components:

- An Originator (Message Giver/Source): This is the entity that generates the message directed toward the intended recipient. However, the presence of an originator is not an absolute requirement for a communication event.
- A Receiver: This is the entity that receives the message, which can be different from the initially intended recipient.
- A Situation: This is the context that intentionally or unintentionally connects the sender of the message to the recipient.
- An Intention: This is the purpose or goal behind the communication, which can be held by the originator, the recipient, or both.
- A Medium or Channel: This is the means through which the message is transmitted, serving as a part of meta-communication.
- A Statement or Question: This is the content of the message, in the form of a statement or question, that can be transferred by the sender to the recipient.

In this segment, the researcher presents the findings of a 6-month research study. Through data collection, the process of raising awareness across communication activities on Maja's Cultural Arts Community Radio (RKSb) is elucidated. An approach derived from the Communication Event Analysis (CEA) model is actively embraced by the audience, summarized as follows:

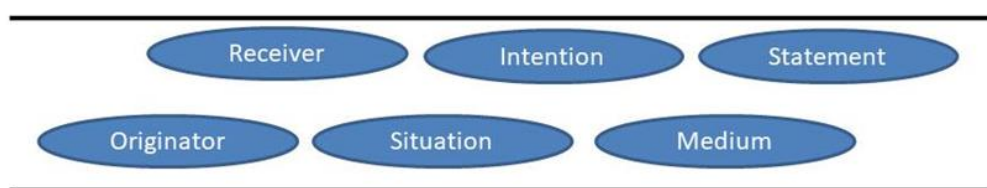


Figure 1. The Awareness-Raising Process

Figure 1 illustrates that the successful audience occupies the top position, signifying that the audience does not immediately interpret the message received. Instead, humans process the received message depending on the purpose and statement expressed at that moment, before it transforms into information. Humans are positioned both as objects and subjects in the communication event. In this scenario, humans develop their understanding where the communicator (originator, situation, and medium) can be either included or excluded (Bakti, 2004; Thayer, 1968). The simplest communication events should include the following components: (1) The originator (the messenger/source) sending the message, although not an absolute requirement of a communication event, (2) The recipient - which can replace or supplement the intended recipient, (3) The situation or circumstance that connects the messenger to the recipient, (4) Intention, purpose, or need, (5) The medium or "channel" (which may be part of meta-communication), and (6) A statement or question in the form of a "message" that holds relevance and usefulness concerning the recipient's past, present, or future behavior.

#### *Intrapersonal Level: Meaning Construction Process*

Radio Art and Culture Group (RKSb) Maja 107.8 FM was founded in 2009, emerging from what was once a hermitage serving as a gathering place for enthusiasts and observers of Ujungberung's original local cultural arts. Situated in the eastern part of Bandung City, this region is renowned for Benjang Art, a distinctive local cultural form. However, this art form had long been overlooked by the local community, dismissed as mere street art lacking in inherent value. Asep Kobe, a member of the group, revealed in an interview that:

"People in the Ujungberung district view the original cultural arts of Ujungberung as street art performed by the lower classes, with no necessity for formal exhibition venues at official events."

In response to this perception, a local resident named Novi Sumengkar (Apih) conceived a sanctuary where local artists could engage in artistic pursuits. The establishment of this art and culture-centric hermitage stemmed from a process of exploration and interpretation of the surrounding phenomena. Through the reception and repetitive processing of messages, Apih initially received messages concerning how to uplift the local community's economy. Upon reflection, self-dialogue, and observation, Apih

## Analyzing Audience Meaning in Communication Events at Maja's Cultural Arts Community Radio

identified local potentials that could empower the community by nurturing existing cultural arts. This realization evolved into actionable information, leading him to spearhead the formation of a forum aimed at preserving local cultural arts, aligning with Thayer's assertion (1972) that human construction and interaction bolster active reception theory across various levels of analysis, including intrapersonal, interpersonal, inter-organizational, inter-environmental, and technological communication (Bakti, 2004).

Subsequently, spurred by dialogical discussions among community members, the idea emerged to establish an independent community media platform, enabling ongoing dialogical education within the community. This mirrors previous studies which highlight the pivotal role of community radio in fostering dialogical education and empowerment. Akhter (2024), illustrates how radio Namaskar in Odisha promotes social integration and cultural preservation while addressing community-specific needs. Similarly, Srivastava (2022) highlights Radio Dhahdhan's impact in empowering the Shariya tribe Madhya Pradesh through collective action and awareness creation. These cases underline the potential of community radio as a participatory medium that transforms dialogical exchanges into meaningful action, enabling communities to create platforms that are "by, for, and about" them selves.

Moreover, the role of community radio as a tool for local development is well documented in Hasan & Adnan (2024) study on Radio Mahananda in Bangladesh, where it provided marginalized groups with a platform to voice concerns and engage with local governance. This aligns with the research finding where the community translated dialogical discussions into meaningful information, culminating in the establishment of a trusted and authentic medium. As Sharma & Gupta (2024) assert, the localized focus and participatory nature of community radio restore trust in media by prioritizing local issues over commercial or governmental agendas. This parallels the finding that community members were actively perceived as a message and processed into meaningful information, resulting in the establishment of a community radio.

RKSB leveraged its unique position as the sole community radio dedicated to arts and culture in the Bandung area. Perception, as described by Fay et al. (2010), involves the construction of an individual's image through intrapersonal and interpersonal communication mechanisms. According to Severin & Tankard (2001), perception is shaped by experience, motivation, cultural expectations, and attitudes. This understanding aligns with McKee et al.'s (2002) assertion that individual meaning formation is influenced by information, knowledge, motivation, abilities, and norms, which is consistent with the way RKSB has created a platform for diverse voices and narratives, enabling individuals and communities to construct their identities. Backhaus (2020) highlights that community radio facilitates mediated identity information, providing space for marginalized groups to articulate their identity and challenge dominant narratives. This mirrors RKSB's efforts to use its platform to empower the community and promote cultural arts in Bandung.

Awareness emerges as a proactive endeavor to cultivate understanding and involvement in the preservation and promotion of local cultural arts within individuals and communities. This corresponds with Howley (2015) assertion that community radio plays a vital role in preserving and promoting local arts and cultural heritage by facilitating the sharing of local knowledge and cultural narratives. Community radio acts as a site of cultural production and resistance, enabling participatory engagement with cultural heritage. Similarly, RKSB's action underscores the necessity for individuals to recognize the imperative for action, advocating for bottom-up aspirations to collectively impact and involve the community (Bakti, 2004). By encouraging active participation and cultural engagement, RKSB demonstrates the potential of community radio to contribute to collective identity formation and cultural preservation in a globally interconnected media landscape.

### ***Interpersonal Level: Social Support through Group of Reference***

The activities conducted within the RKSB were significantly influenced by the involvement of surrounding groups. Akkuz et al. (2017) asserted that these communities exhibited collective characteristics, such as shared interests, values, and beliefs, as well as regular social interactions and common interests. Additionally, there was a sense of regional kinship ties among residents, contributing to a cohesive identity within the area.

The establishment of the RKSB garnered support from families, communities, and local residents in the Pasir Jati village area. Interestingly, the founding family of the RKSB had a background deeply rooted in the community, particularly in the development of the traditional art of Benjang over an extended period. The RKSB was situated on land owned by this family, where both gathering and performing arts activities took place.

RKSB's outreach initially relied on word-of-mouth and talk show broadcasts to engage a wider audience, predating the utilization of social media platforms. Notably, the regulatory framework limited the reach of community radio broadcasts to a mere 2.5 km radius (Anggraeni, 2018; Birowo MA et al., 2015). The primary objective of these efforts was to spotlight RKSB as a community radio station dedicated to nurturing and preserving local traditional cultural arts, including Benjang, Reak, Cepot, Wayang Golek, and Sundanese language education through radio transmissions.

## Analyzing Audience Meaning in Communication Events at Maja's Cultural Arts Community Radio

Harnessing the power of social networks would not only bolster the promotion of local cultural arts by RKSb but also enhance their cultural and economic significance. Previous studies that emphasize the pivotal role of social networks in promoting cultural heritage and fostering audience engagement. Zai et al., (2024) demonstrated how platforms like social media can effectively involve audience, enhancing their perception of cultural communities. Importance of active audience participation in sustaining local cultural arts, reinforcing the idea that community-driven initiatives like RKSb can significantly benefit from leveraging social networks to nurture cultural pride and interaction within the community [8].

As information gradually surfaced regarding RKSb's active involvement in conserving local cultural arts, support for the station grew. This underscores the pivotal role of the audience in interpreting and receiving messages, shifting the focus from the communicator to the recipient (Tunshorin, 2016). The audience perceived RKSb as a community-driven medium committed to upholding and elevating Ujungberung's indigenous cultural arts. This finding is consistent with research by Minhas & Salawu (2024), who emphasize the power of social networks in preserving indigenous languages and cultural practices, thereby fostering a stronger sense of community identity.

RKSb serves as a pivotal platform for community engagement and message dissemination. Research by Youkongpun (2015) underscored the significance of community media in preserving and nurturing identity and culture. The Cultural Arts Materials Program at RKSb encompasses broadcasts centered on Sundanese culture, spanning television, radio, and online platforms, ensuring these traditions are accessible to a wider audience. This approach resonates with Sidiq et al., (2024), who emphasize the role of community media in sustaining local culture. Through collaborative artistic performances, mutual cooperation, and solidarity initiatives held at RKSb, the group is revitalizing local wisdom and garnering widespread community emulation. This initiative aligns with the Sundanese concept of "silih asih, silih asuh, silih asah," which emphasizes mutual assistance and social harmony [11]. Furthermore, Usmaedi et al., (2024), said how community participation enhances the effectiveness of cultural preservation efforts and fosters a sense of ownership among participants. Notably, certain group members, leveraging their expertise, not only disseminate messages to broader audiences but also actively participate in RKSb's endeavors.

In their seminal research, Hirschberg & Jennings (1980) posited that dominant behavior correlates with the intensity of interpersonal contact, a process profoundly shaped by each individual's distinct characteristics. Anderson & Kilduff, (2009) findings which emphasize that dominance within groups is often linked to the perception of competence rather than actual abilities. Dominant individuals are frequently seen as more capable which enables them to attain influence and shape group hierarchies. Furthermore, this dynamic is intricately connected to social learning processes, as groups assess and respond to dominant individuals based on perceived competence and interpersonal interactions. This underscores the pivotal role of social support and social learning in shaping the cultural fabric of society. In such contexts, groups don't merely mimic or adopt received messages outright; rather, they scrutinize the process, determining whether to embrace or discard them. This is consistent with Petersen & Laustsen (2020) insights into leadership and followership dynamics, which highlight that groups actively evaluate dominant leaders to prevent exploitation while leveraging their strengths in conflictual or challenging situations. Moreover, Visintin et al., (2019) argue that intergroup contact can mitigate biases linked to social dominance orientation, fostering support for multiculturalism and cultural diversity. The findings collectively highlight how dominance, social learning, and security interact to influence whether cultural messages are integrated into society, illustrating the complexity of cultural adaptation and preservation.

The aim of RKSb's local cultural arts broadcast program is to deepen understanding of indigenous cultural arts for behavioral enhancement, often fostering interactive content to stimulate active audience engagement. Issahaku et al., (2024), said the approach aligns with the transformative potential of indigenous communication strategies which emphasize the use of traditional forms like drama, folk songs, and poetry to foster change and strengthen community cohesion. The program's interactive content not only deepens appreciation for local arts but also encourages active participation, creating a sense of belonging and ownership within the community. Tabor et al., (2023), who argue that preserving local arts forms is vital for building community resilience and reinforcing cultural identity. This dialogic approach humanizes individuals and frequently involves anticipating group resistance. Given the perceived lack of commercial value in local art within Ujungberung, RKSb's content sparks active community involvement, paving the way for the emergence of social capital and a heightened commitment to preserving cultural identity. Importance of addressing group resistance by creating content that resonates with community values and lived experiences [18], and effort clearly reflected in RKSb. Furthermore, Straits et al., (2019) suggest that empowering individuals through participation in cultural expressions promotes emotional and spiritual healing, enhancing their commitment to cultural preservation. While the perceived lack of commercial value may present challenges, the focus on fostering social capital and community involvement offers a sustainable pathway for building long-term appreciation and support for indigenous arts as evidenced by RKSb efforts.

As Chaerowati et al. (2013) highlight, communities endeavor to maintain their media outlets to satisfy knowledge needs, fortify local wisdom integral to daily life, and provide entertainment. This resonates with Freire's (2018) notion of humans shaping their environment through knowledge acquisition and imaginative engagement with reality. Freire emphasizes human agency in



## Analyzing Audience Meaning in Communication Events at Maja's Cultural Arts Community Radio

addressing societal challenges through active participation and critical reflection, a sentiment echoed by Figueroa et al. (2002) and underscored in RKSb's engagement strategies.

RKSb's broadcast programs are tailored to reflect the aspirations inherent in its activities and are subject to evaluation every four months. This iterative process underscores the reciprocal influence between an active audience and their evolving awareness, a concept reinforced by Freire (2007) and corroborated by research from McKee et al. (2002) and Bakti (2004, 2013).

The spontaneous responses from the public, spurred by RKSb's community engagement initiatives, facilitate wider dissemination of information. This highlights the constructive nature of communication events at RKSb, where repeated dialogues foster robust individual knowledge construction. Advocate for leveraging local knowledge and community involvement to enhance understanding [20]. Toyib et al., (2024) illustrate how community focused events, bridge gaps in knowledge and actively engage the public. By fostering dialogues that promote knowledge construction, RKSb exemplifies the role of community initiatives in enhancing cultural understanding and participation.

Interview insights from Ogy Wijaya reveal a gap in public understanding regarding RKSb's objectives. He notes that while RKSb aims to cultivate arts and culture in the Ujung Bern region, many remain unaware, equating it with other radio stations. This underscores the significance of considering local perspectives in interpreting cultural meaning, a principle championed by Bakti (2004) and Thayer (1968). Their work highlight the importance of integrating local cultural interpretations into communication strategies to address gaps in public awareness. Gomez & Beltran (2024) caution against oversimplification which can dilute the richness of cultural narratives. By adopting tailored strategies rooted in local perspectives, RKSb can bridge this gap and cultivate a deeper connection with the community. Conscious behavior empowers individuals to navigate autonomously, shaping their own futures, as argued by Youkongpun (2015). Thus, community radio must prioritize dialogue and social connectivity, fostering mutual understanding and a cohesive community identity, as advocated by Cochrane & Garnham (2008).

### **Organizational Communication**

In executing its communication initiatives, RKSb harnesses technological advancements to cater to the informational needs of the younger demographic. Keeping pace with contemporary technical developments has become imperative, given the transformative impact on media consumption behaviors (Eddyono & Hanathasia, 2018; Lazuardi et al., 2020). Peng (2024) assertion that media platform are critical for engaging audiences who predominantly consume media through these channel. The strategic use of these platforms by RKSb enhances visibility and encourages real-time communication, reflecting Engel et al., (2011) insights into appeal of interactive technologies, which provide immediacy and social interaction for user. By leveraging the advancements, RKSb aligns its efforts with the evolving preferences of youth, ensuring its cultural arts content remains relevant and engaging. RKSb's management strategically leverages various social media platforms such as Facebook and Instagram to promote activities pertaining to its cultural arts content.

Research by Ajibade & Alabi (2017) underscores the efficacy of technology utilization by community media in disseminating cultural heritage to audiences, while also serving as informal educational platforms for youth through active promotion, encouraging participation, and fostering social learning. Apih expressed the following sentiments during his interview:

"Our stance reflects the enduring resilience of cultural values within the Ujungberung region, undiminished by the passage of time. Especially in today's era of relentless knowledge dissemination, exacerbated by the omnipresence of technology, we remain steadfast in our commitment to safeguarding and preserving the rich tapestry of traditional culture in Ujungberung, ensuring it neither fades into obscurity nor becomes extinct."

Community radio assumes a pivotal role in both educational endeavors and heritage preservation, particularly in the realm of local cultural arts, amid the influx of contemporary art knowledge in the global landscape (Blanco, 2015; Depari & Andrew, 1991). Mhagama (2015) contends that community radio's presence should prioritize community engagement and locally sourced content, fostering collaboration with the community to address various social challenges. Aligned with the perspectives of McKee et al. (2002) and Bakti (2004), community radio serves as a guardian of local culture, nurturing community development in the process.

Chikaipa & Gunde (2020) and Onabajo (2005) assert that radio, as a medium, possesses the potential to innovate and disseminate culture, given the dynamic nature of cultural evolution. Cortés (2020) further posits that radio acts as a catalyst for social change, contributing to the cultural landscape's growth. This aligns with the findings of Longkumer & Das (2024) who emphasize the pivotal role of community radio stations like RKSb in actively promoting and preserving local cultural arts, ensuring that traditions are not lost to modernization. Akhter (2024) adds that community radio provides a platform for local voices enabling communities to share their stories and cultural practices, thereby reinforcing cultural identity and fostering a sense of belonging.

## Analyzing Audience Meaning in Communication Events at Maja's Cultural Arts Community Radio

As the sole community radio station in West Java dedicated to fostering and conserving Sundanese cultural arts, RKSb's involvement exemplifies how active community engagement can serve as a conduit for reviving and safeguarding local traditions and culture. Chaerowati et al. (2013) and [25] Abda (2008) highlight the imperative for community radio to elevate public awareness of surrounding issues and mobilize community involvement in addressing them. Additionally, McKee et al. (2002) and Bakti (2004, 2013) underscore the pivotal role of collective knowledge in fostering community growth. Moreover, the empowerment of community development is greatly enhanced through radio platforms offering information and raising awareness about local issues (Widjanarko, 2019).

The interactions observed within RKSb constitute a form of metacommunication, encompassing cues or evidence utilized in interpreting messages and understanding underlying meanings (Thayer, 1968). Aligning with Bakti's (2004) Communication Events framework, RKSb's communication endeavors share similarities with studies examining the interconnectedness between communication and cultural understanding.

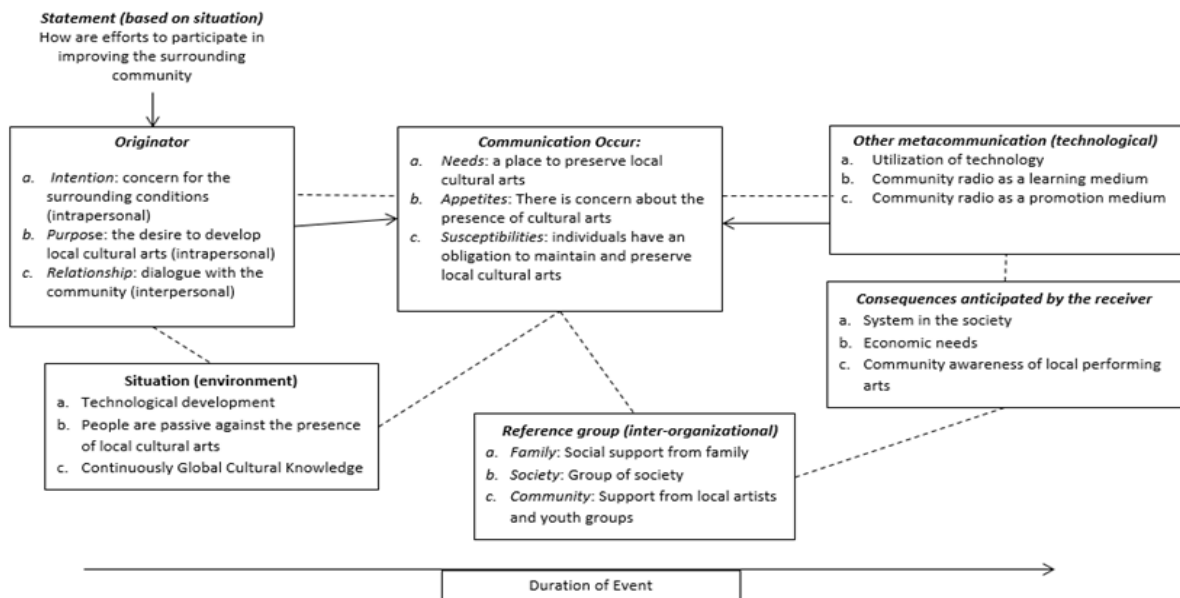


Figure 2. Analysis of the Communication Event in RKSb

The RKSb's approach to art and culture entails consistently clear and continuous content delivery. Regular communication events, as advocated by Locher & Messerli (2020), play a crucial role in shaping audience character, intertextuality, and cultural understanding. Andrade (2017) observation that regular cultural audiences to engage meaningfully with art, enhancing their cultural awareness and appreciation. Furthermore, the importance of engaging activities such as workshops in fostering understanding and appreciation of cultural heritage, particularly among children. These approaches demonstrate how iterative communication practices foster stronger connections between audiences and cultural content. Figueroa et al. (2002) further emphasize that an iterative process fosters dialogue and action, ultimately contributing to identity formation.

Echoing these sentiments, CIMA (2007) underscores the importance of community radio in facilitating ongoing conversations with various groups to collectively address societal issues. In this context, the continued progression of cultural enrichment becomes a shared responsibility among all elements of society. Hasan & Adnan (2024) findings which emphasize the role of community radio as a conduit for local development by broadcasting programs that tackle pressing issues like poverty, education, and health.

## IV. CONCLUSIONS

The operations conducted at the Radio Art and Culture Society (RKSb) Maja, 107.8 FM, Bandung, unfold as a protracted series of interactive engagements spanning extended durations. This dynamic process involves individuals navigating behavioral and interpersonal realms amidst evolving environmental and technological landscapes. Through these exchanges, individuals assimilate and internalize messages, thereby cultivating an understanding of RKSb's role as a collective medium committed to preserving local cultural arts.

The interactions observed underscore the presence of dialogical communication aimed at collaborative problem-solving among community members and societal stakeholders, leveraging technological resources where necessary. Analysis of these

## Analyzing Audience Meaning in Communication Events at Maja's Cultural Arts Community Radio

communication events reveals individuals as proactive, autonomous beings with a keen awareness of prioritizing societal welfare over individual interests.

Further research is warranted to delve deeper into the community's collective awareness in Ujungberung, assessing the profound impact of RKSb's ongoing artistic and cultural initiatives. This exploration will shed light on the sustainability and enduring significance of RKSb's endeavors in shaping local cultural landscapes.

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