

COMMUNICATIONS

Hyderabad's Hybrid Listeners and Their Cross-Platform Radio Repertoires

¹Abdul Razaque Chhachhar, ²Abid Hussain Solangi, ³Hamadullah Kakepoto

^{1,2} Department of Media and Communication Studies, University of Sindh Jamshoro, Pakistan

[*abidsolangi@gmail.com](mailto:abidsolangi@gmail.com)

³ Department of Sociology University of Sindh Jamshoro, Pakistan

ARTICLE INFO

Received on March 15, 2026

Received in revised from June 02, 2026

Accepted July 20, 2026

Published on July 31, 2026

Keywords:

Cross-platform communication;

Hybrid listeners;

Media repertoire;

Public service radio;

Radio Pakistan Hyderabad

How to cite this article: Chhachhar, A. R., Solangi, A. H., & Kakepoto, H. (2026). *The Hybrid Listener in Radio Pakistan Hyderabad's Digital Transition*. *Journal COMMUNICATIONS*, 8(2), 189-205.
<https://doi.org/10.21009/communications.8.2.5>

ABSTRACT

Communication fragmentation across broadcast and digital platforms challenges public-service radio to remain accessible, relevant, and trusted. This qualitative descriptive study reinterprets survey data from 205 Radio Pakistan Hyderabad listeners through a media repertoire perspective. Findings show that hybrid listeners combine radio sets, mobile phones, applications, and social platforms according to routine, function, and trust. Cross-platform repertoires expand radio access without eliminating conventional listening or institutional credibility

ABSTRAK

Fragmentasi komunikasi antara platform siaran dan digital menantang radio layanan publik untuk tetap mudah diakses, relevan, dan tepercaya. Studi deskriptif kualitatif ini menafsirkan kembali data survei pad 205 pendengar Radio Pakistan Hyderabad melalui perspektif Media Repertoire. Temuan menunjukkan bahwa pendengar hibrida mengombinasikan radio, telepon seluler, aplikasi, dan media sosial berdasarkan rutinitas, fungsi, dan kepercayaan. Repertoar lintas platform memperluas akses tanpa menghapus kebiasaan konvensional maupun kredibilitas institusional.



©The Author(s), 2026. This is an Open Access article, distributed under the terms and conditions of the Creative Commons Attributions (CC BY) license (<https://creativecommons.org/licenses/by/4.0/>) which permits unrestricted re-use, distribution, and reproduction, provided the original article is properly cited.

Published by: LPPM Universitas Negeri Jakarta

INTRODUCTION

Radio's digital transition presents a communication problem that extends beyond technological modernisation. As audiences increasingly encounter information through mobile networks, social platforms, applications, and web-based services, broadcasters must remain accessible without weakening the public functions historically associated with terrestrial transmission. The central challenge is therefore not simply whether radio adopts digital tools, but whether it can preserve broad access, regional relevance, and public-interest communication while entering an increasingly fragmented media environment. UNESCO (2024) maintains that radio remains important for everyday decision-making, emergency communication, minority-language access, and freedom of expression, while emphasising that online expansion should complement rather than restrict open terrestrial access.

This challenge has become particularly urgent in Pakistan, where communication infrastructure is expanding rapidly. The Pakistan Telecommunication Authority reported more than 200 million telecom subscribers and 150 million broadband connections in 2025, with broadband penetration exceeding 60% and 4G capability covering 95% of cellular networks (Pakistan Telecommunication Authority [PTA], 2025). However, network expansion does not mean that all citizens participate equally in digital communication. International Telecommunication Union data indicate that 57.3% of Pakistan's population used the internet in 2024, while active mobile-broadband subscriptions stood at 55.1 per 100 inhabitants (International Telecommunication Union [ITU], 2024). The coexistence of expanding connectivity and incomplete participation makes it risky for established broadcasters to treat digital migration as a straightforward replacement of older distribution systems.

The stakes are especially significant for public-service broadcasting (Susanti & Darwaty Ryndang Sriganda, 2021). Digital visibility is increasingly necessary for reaching connected audiences, yet public-service communication must also remain inclusive, culturally representative, and accessible beyond commercially attractive user groups (Dwivedi et al., 2021). UNESCO identifies public-service media as an institutional pillar for access to reliable information, linguistic diversity, media pluralism, and democratic participation. Its current digital mandate consequently involves adapting content delivery across platforms while maintaining public accountability and inclusion rather than simply competing for online attention (UNESCO, 2026).

Radio Pakistan provides a consequential setting in which to examine this tension. Established in 1947 and converted into the Pakistan Broadcasting Corporation in 1972, it operates as a statutory national broadcaster with an extensive network of AM, shortwave, and FM stations. According to the corporation, its network reaches approximately 98% of Pakistan's population and 80% of its territory. Hyderabad forms part of its FM-101 network and also relays news and current-affairs programming alongside national and regional-language services (Pakistan Broadcasting Corporation [PBC], 2026). The institution therefore combines national communication responsibilities with geographically and culturally situated broadcasting.

Radio Pakistan Hyderabad is particularly relevant because its communicative significance is not limited to signal distribution (Makhijani & Chhachhar, 2020). The station has historically functioned as a cultural institution in Sindh, supporting local artists, broadcasters, folk traditions, and the recording of Sindhi and Sufi poetry. This history gives its digital transition consequences beyond technological efficiency: changes in access may also affect how regional cultural expression, local information, and institutional memory remain present within contemporary communication practices (Hingorjo, 2011).

Existing research has begun documenting Radio Pakistan's migration toward digital transmission, mobile applications, internet radio, podcasts, and other content-delivery channels. Sheikh et al. (2024), for example, examine how digital migration is influencing the state broadcaster's programming and institutional development. Such work is essential, but its primary emphasis on broadcasting systems and program adaptation leaves a distinct need to understand the transition from the audience side. Digital availability does not by itself explain how listeners respond to overlapping access routes or why a regional public broadcaster remains communicatively relevant as its content moves beyond the conventional receiver.

Against this background, the present study develops an earlier survey of 205 Radio Pakistan Hyderabad listeners from Qasimabad and Latifabad by re-examining its audience data through a qualitative descriptive interpretation (Solangi, 2026). The study does not evaluate digital transition solely through infrastructure or organizational adoption. Instead, it investigates how listeners negotiate the transformation within a regional communication environment where terrestrial broadcasting, internet connectivity, institutional public service, and cultural locality intersect.

Accordingly, the study addresses the following research questions:

1. RQ1: How is Radio Pakistan Hyderabad's digital transition negotiated at the audience level across broadcast and digital environments?
2. RQ2: What communicative conditions shape the continuing relevance of Radio Pakistan Hyderabad as a regional public-service broadcaster?

CONCEPTUAL FRAMEWORK

Media Repertoire

The concept of media repertoire shifts audience research from examining isolated media channels toward understanding the structured combination of media that individuals regularly use. Hasebrink and Popp (2006) argue that audiences do not select each medium independently; instead, they construct repertoires in which particular media, formats, and brands acquire relational functions. A repertoire is therefore not merely the total number of media used but a relatively coherent arrangement shaped by communicative needs, available resources, and established habits (Zheng, et al., 2023). This user-centered perspective is particularly relevant in convergent environments, where traditional and digital media increasingly coexist rather than operate as mutually exclusive systems.

Hasebrink and Domeyer (2012) further conceptualize media repertoires as both observable patterns of behaviour and meaningful social practices. This distinction addresses a limitation of conventional audience measurement, which often records frequency and duration without explaining why different media become interconnected within everyday life. Repertoire analysis therefore requires attention to relationality: one platform may provide convenience, another institutional authority, and another opportunities for interaction. Liu (2025) similarly demonstrate that, despite expanding platform choices, audiences tend to organize their consumption into narrower configurations linked to demographic characteristics, availability, and daily rhythms. Media abundance consequently does not produce unlimited choice; it produces selective and routinized combinations.

Nevertheless, media repertoires should not be treated as completely stable. Schröder (2014) shows that cross-media consumption fluctuates according to location, time, technological access, and perceived worthiness. Kim et al. (2026) likewise position individual repertoires within wider media ensembles, emphasizing that personal choices are conditioned by

institutional and technological environments. Thus, migration from broadcast radio to mobile or social platforms should not be automatically interpreted as a technological replacement. It may instead represent situational reconfiguration, in which listeners move among platforms while retaining particular functions for each (Kumar, 2024).

RESEARCH METHODOLOGY

This study adopted a qualitative descriptive design supported by secondary descriptive statistics to reinterpret the digital listening practices of Radio Pakistan Hyderabad audiences. Qualitative description was selected because it enables a direct, context-sensitive account of patterned media practices without imposing the explanatory assumptions associated with phenomenology, grounded theory, or ethnography (Sandelowski, 2000; Sojapani & Purnamasari, 2026). Rather than collecting new data, the study built on Solangi's (2026) earlier quantitative research through a secondary analysis of its survey dataset, treating the questionnaire structure, frequency distributions, cross-tabulations, and aggregated responses as documentary evidence (Heaton, 2004).

The analysis included respondents from Qasimabad and Latifabad, Hyderabad, as consistently reported across the original demographic and listening-practice tables. The questionnaire was sent to 284 listeners, of whom 205 provided their online responses. Therefore, be corrected to avoid methodological inconsistency. The respondents represented different gender, age, education, employment, and income categories, enabling the study to examine how hybrid listening occurred across varied audience backgrounds.

The analytical process was guided by the media repertoire framework. Data were reorganized into four interpretive categories: platform configuration, listening routines, mobile accessibility, and perceived credibility. Frequencies were not treated as evidence of causal relationships but as indicators for locating dominant, contrasting, and interconnected patterns. The analysis proceeded through data reduction, category comparison, pattern interpretation, and the development of thematic explanations concerning how audiences combined radio receivers, mobile devices, and digital platforms. Interpretive credibility was strengthened by repeatedly checking each theme against the original tables and cross-tabulations, documenting analytical decisions, and examining findings that complicated the assumption of complete migration from traditional to digital radio. Because the study used

aggregated secondary data and did not recontact participants, no new personal information was collected.

FINDINGS AND DISCUSSION

The secondary interpretation of the survey data reveals that Radio Pakistan Hyderabad's digital transition is better understood as a reorganization of listening practices than as a simple movement from traditional to new media. The original dataset comprised 205 respondents from Qasimabad and Latifabad. Rather than treating each questionnaire response as an isolated variable, the present analysis examines how platforms, devices, routines, communicative functions, and perceptions of credibility form an interconnected media repertoire.

Digital Transition as Repertoire Expansion Rather Than Media Replacement

The findings challenge the assumption that digital adoption necessarily results in the disappearance of traditional radio listening. Social media was the most frequently selected tool for accessing radio content, accounting for 48.8% of respondents. Nevertheless, 29.8% continued to use a radio set, while 21.5% relied on other tools. Similarly, 41.0% reported listening to radio through social media, 36.1% did so occasionally, and 22.9% did not use social media for radio listening. These variations demonstrate that the audience cannot be separated neatly into traditional and digital listeners. Instead, the data indicate overlapping forms of access.

This pattern supports the media repertoire argument that individual media choices acquire meaning through their relationship with other media rather than through isolated use (Hasebrink & Popp, 2006). The continued presence of radio sets alongside social media suggests that digital platforms expand the available repertoire rather than universally replace broadcasting. The finding that 84.4% believed radio transmissions should be available on social media reflects strong support for digital distribution, but it does not demonstrate a complete rejection of broadcast radio.

The transition is therefore neither linear nor technologically complete. Some listeners appear to use social media regularly, others access it situationally, and a substantial minority remain outside digital radio listening. These differences suggest that hybridity is not merely a

temporary stage between old and new media. It is a relatively stable communicative arrangement in which listeners retain multiple access routes. Radio Pakistan Hyderabad's digital transition consequently represents repertoire expansion through the coexistence of established broadcasting and platform-based circulation.

The Mobile Phone as the Organising Centre of the Radio Repertoire

The central position of the mobile phone is one of the clearest patterns in the dataset. Among the devices used to access radio through social media, 87.3% of respondents selected mobile phones, compared with 9.3% who used desktop computers and 3.4% who used laptops. Accessibility also emerged as a major consideration: 58.0% preferred social media for radio listening because it was easy to access, while 25.0% identified internet availability as the primary reason. By contrast, 48.3% described the radio set as old technology, and 22.9% considered it insufficiently portable.

These results position the mobile phone not simply as another device within the repertoire but as its organizing center. Through one portable interface, listeners can access Facebook, the official Pakistan Broadcasting Corporation application, YouTube, websites, FM content, and other audio services. The mobile phone therefore reduces the practical separation between platforms and allows listeners to move between them without changing devices.

Nevertheless, the prominence of mobile access should not be interpreted in technological or deterministic terms. Devices do not independently create listening practices. Their use remains contingent on internet availability, affordability, technical familiarity, and content accessibility. The findings only identify perceived ease and availability; they do not measure data costs, connection quality, digital literacy, or unequal access. Mobile centrality should therefore be understood as an enabling condition rather than an automatic cause of digital transformation.

Within the media repertoire, the mobile phone functions as an infrastructural hub. It reorganizes radio listening around portability and platform flexibility, making radio increasingly available within the listener's broader digital environment.

Platform Differentiation Within the Hybrid Listening Repertoire

Although mobile devices integrate several forms of access, the findings show that platforms are not used equally. Facebook was the most frequently selected application for radio programmes at 32.2%, followed by the official PBC application at 26.3%. FM accounted for 16.1%, YouTube for 7.8%, the official website for 5.4%, podcasts for 4.4%, Instagram for 3.9%, and other applications for 3.9%. Radio Pakistan Hyderabad remained the most frequently selected station at 53.2%, ahead of FM 101 at 22.9%, Hot FM 105 at 13.2%, and other stations at 10.7%.

These patterns distinguish the media institution from the technological platform through which it is accessed. Facebook's prominence does not necessarily mean that the platform has replaced the radio institution as the principal source of meaning or authority. Instead, Facebook appears to offer a familiar, socially embedded distribution environment, whereas the PBC application provides more direct institutional access. FM, websites, YouTube, and podcasts occupy smaller but still visible positions within the repertoire.

The findings therefore support Hasebrink and Domeyer's (2012) argument that a repertoire is structured by relationships among its components. Platforms are not interchangeable containers. Each potentially provides a different combination of familiarity, convenience, directness, interactivity, and institutional proximity.

At the same time, the questionnaire recorded the single platform used "the most" rather than the complete combination used by each participant. The data consequently reveal the relative prominence of platforms but cannot reconstruct every individual repertoire. Even with this limitation, the overall distribution indicates a diversified listening environment in which audiences encounter the same radio institution through multiple channels. The hybrid listener does not simply migrate from one platform to another but assigns different functions and levels of importance to different repertoire components.

Radio Listening as a Temporally and Spatially Embedded Practice

Radio listening also remained closely connected to everyday routines. Half of the respondents, or 50.2%, listened primarily at home. Other listening locations included driving at 15.1%, the office at 9.8%, the kitchen at 6.3%, other places at 5.9%, and morning walks at 5.4%. In terms of timing, night was the most frequently preferred period at 39.0%, followed

by morning at 29.8%, afternoon at 16.1%, and evening at 15.1%. Listening sessions were generally short: 62.4% lasted half an hour, 18.0% lasted one hour, 9.3% lasted two hours, and 10.2% lasted more than two hours.

These findings demonstrate that the repertoire is shaped not only by technology but also by the temporal and spatial organisation of everyday life. The continued dominance of the home indicates that digital access has not removed radio from its domestic context. Instead, mobility extends listening into vehicles, workplaces, and physical activities.

The prevalence of half-hour sessions further suggests that radio content is often integrated into limited periods rather than consumed as a prolonged, exclusive activity. Listening may accompany driving, working, walking, resting, or completing household tasks. Radio therefore retains its capacity to function as a secondary medium that coexists with other activities.

The age cross-tabulations also indicate variation. Respondents aged 18–25 recorded the largest number of affirmative social-media radio listeners, whereas those over 30 were more frequently represented in the occasional-use category. However, these are descriptive counts rather than tested associations. No statistically significant generational relationship can be claimed. Following Schröder (2014), the findings are more appropriately interpreted as evidence that media repertoires fluctuate according to context, availability, and routine rather than being determined solely by age.

Functional Repertoires from Information Seeking to Participatory Access

The repertoire was also differentiated by communicative purpose. Information was the principal motivation for listening to radio, selected by 40.0% of respondents. Entertainment accounted for 21.5%, education and passing time each represented 13.7%, and infotainment accounted for 11.2%. These results indicate that radio continues to fulfill multiple functions rather than serving only as a source of entertainment.

Digital access added further functional dimensions. When respondents explained why they listened to radio via social media, 48.3% cited easy accessibility, 21.0% highlighted the ease of providing feedback, 16.1% cited authentic and trustworthy information, and 10.2% cited the popularity of the medium. The findings therefore reveal a repertoire organized around both content-related and access-related considerations.

The possibility of feedback is especially significant because it indicates a movement beyond one-directional reception. Social media may allow listeners to react, comment, or contact broadcasters more directly than conventional radio receivers do. However, the dataset does not document the actual frequency or form of feedback. It does not show whether respondents posted comments, shared content, participated in programs, or influenced production decisions. The result should therefore be interpreted as evidence of a participatory affordance, not as proof of extensive audience participation.

The functional repertoire thus combines informational utility, entertainment, convenience, and limited possibilities for interaction. Hybrid listening is shaped not merely by what audiences hear but by what particular channels allow them to do.

Credibility Across Platforms and the Persistence of Institutional Trust

Credibility adds a critical dimension to the media repertoire. When asked which medium they preferred for verifying news and information, 35.6% selected radio, followed by television at 23.9%, newspapers at 14.1%, Google at 10.2%, internet and television at 9.3%, and television channel websites at 6.8%. Radio therefore remained the most frequently selected verification medium despite the growing importance of social platforms. Moreover, 16.1% explicitly identified authenticity and trustworthiness as a reason for accessing radio through social media.

This finding suggests that platform accessibility and source credibility occupy different but interconnected positions within the repertoire. Listeners may access content through Facebook or a mobile application because these channels are convenient, while continuing to associate authority with radio as an established institution. Credibility may therefore travel with the radio brand when its content enters digital environments.

This complicates the assumption that platform migration automatically transfers informational authority from legacy media to technology companies. In this case, the platform facilitates access and circulation, but Radio Pakistan Hyderabad may continue to provide the symbolic and institutional basis for trust. The hybrid listener consequently combines the convenience of digital distribution with the perceived reliability of an established broadcasting institution.

Constructing the Hybrid Listener

The preceding findings suggest that the hybrid listener should not be understood as an audience member located halfway between analog and digital media. Such a transitional interpretation would imply that traditional listening is gradually disappearing and that digital listening represents its final replacement. The Radio Pakistan Hyderabad case supports a different conclusion. Hybrid listening is better conceptualized as a relational audience condition in which broadcasting, mobile devices, digital platforms, everyday routines, communicative purposes, and institutional trust are assembled into a flexible but structured repertoire.

This interpretation moves beyond identifying which medium is used most frequently. The hybrid listener is constructed through the relationships among repertoire components. A mobile phone, for example, becomes meaningful not merely because it is portable, but because it connects listeners to institutional applications, social platforms, live broadcasting, and other forms of audio circulation. Similarly, Facebook is not simply an alternative to radio; it becomes one route through which radio content is encountered. The value of each component therefore depends on how it relates to the other components within the listener's wider communicative environment.

Table 1. Constitutive Dimensions of the Hybrid Listener

Constitutive dimension	Repertoire relationship	Listener orientation	Conceptual implication
Cross-platform continuity	Broadcast receivers, FM, institutional applications, and social platforms remain interconnected	Moving across channels without necessarily abandoning earlier forms of access	Hybridity represents coexistence and recombination rather than complete media substitution
Mobile orchestration	One portable device connects several otherwise distinct distribution environments	Managing different forms of radio access through a central interface	The mobile phone operates as an organising infrastructure rather than merely another listening device
Situational adaptation	Platform, duration, time, and location are adjusted to everyday circumstances	Selecting an available mode of listening according to domestic, occupational, or mobile routines	Repertoires are enacted through context and practice rather than determined by technology alone
Functional differentiation	Different channels are associated with information, entertainment,	Assigning distinct communicative purposes to different repertoire components	Platforms are not interchangeable because they offer different forms of communicative value

Constitutive dimension	Repertoire relationship	Listener orientation	Conceptual implication
	feedback, convenience, or direct institutional access		
Trust anchoring	Digital access is combined with the perceived authority of an established radio institution	Using convenient platforms while retaining established criteria of informational reliability	Credibility may remain attached to the media institution even when content circulates through external platforms
Conditional participation	Social media introduces possibilities for feedback and audience response	Moving from passive reception toward selective interaction when the platform permits it	Hybrid listening expands communicative agency, although it does not automatically produce full participation

Source: Author, 2026

The table 1 positions the hybrid listener as the outcome of six interdependent processes. Cross-platform continuity provides the foundational condition. Listeners do not encounter radio as a single technical object but as content distributed across multiple access points. This continuity prevents the repertoire from being reduced to a binary distinction between traditional and digital media.

Within this expanded environment, mobile orchestration explains how the repertoire can be managed. The mobile phone consolidates access to platforms that would otherwise remain technically and institutionally separate. Its conceptual importance lies not simply in its widespread use but in its capacity to coordinate transitions among channels. The hybrid listener is consequently not defined by permanent attachment to one platform but by the ability to navigate several channels through a shared interface.

However, navigation is never entirely free or random. Situational adaptation demonstrates that media use is organized through the material conditions of everyday life. Listening choices are embedded in available time, location, connectivity, and concurrent activities. Hybridity therefore describes a practical negotiation between what audiences prefer and what their immediate circumstances permit.

This situational flexibility is accompanied by functional differentiation. Different repertoire components are retained because they offer distinct communicative benefits. A listener may prefer one channel for convenient access, another for direct institutional connection, and another for interaction. The repertoire is thus selective rather than indiscriminately expansive.

Digital abundance does not mean that all platforms are equally important; it allows audiences to assign specialized functions to particular channels.

The most theoretically significant dimension is trust anchoring. Radio Pakistan Hyderabad's digital transition indicates that the technological site of access and the symbolic source of credibility need not be identical. Content may be encountered through an external platform while its authority remains associated with the broadcasting institution. This distinction helps explain why legacy media can retain relevance within platformised communication environments. Digital transition changes how radio travels, but it does not necessarily dissolve the institutional relationships through which audiences evaluate information.

Finally, conditional participation qualifies the idea that digitalization automatically transforms listeners into fully active users. Social platforms may enable response and feedback, but the available data do not establish the depth, frequency, or consequences of such interaction. The hybrid listener therefore possesses expanded communicative possibilities without necessarily becoming a co-producer of radio content.

This formulation constitutes the central interpretive contribution of the study. The hybrid listener is neither evidence of the survival of old media alone nor proof of an inevitable digital takeover. Instead, the concept captures how audiences maintain continuity while reorganising access, routine, participation, and trust within a changing media environment. In the context of Radio Pakistan Hyderabad, digital transition is therefore not only an institutional process of adopting new platforms. It is an audience-level reconstruction of what radio is, where it is encountered, and how it continues to matter.

Theoretical and Strategic Implications of the Hybrid Listener

The conceptual value of the hybrid listener lies not merely in recognizing that audiences use several media, but in explaining how those media are coordinated within a communicative arrangement. Multi-platform use alone does not constitute hybridity. Hybridity emerges when listeners connect otherwise distinct modes of access, assign differentiated purposes to them, and move between them without treating any single channel as sufficient. The concept therefore advances media repertoire research by shifting attention from the composition of a repertoire to its internal organization. Radio receivers, mobile devices, institutional applications, and commercial platforms become meaningful through the relationships

audiences construct among them rather than through their isolated technological characteristics.

This interpretation produces three theoretical advances. First, the hybrid listener reframes media continuity as orchestration rather than coexistence. Traditional and digital channels do not simply remain available side by side; they are actively coordinated through a central device, situational preferences, and changing communicative needs. This distinction matters because coexistence is primarily a condition of the media environment, whereas orchestration describes an audience practice. It places listeners at the center of digital transition without assuming that they possess unlimited control over the platforms, infrastructures, and connectivity conditions through which radio is accessed.

Second, the concept reframes platform choice as functional allocation. A repertoire is not necessarily valuable because it contains many channels. Its significance lies in how listeners assign particular communicative roles to those channels. Convenience, institutional proximity, interaction, mobility, and informational authority may be distributed across different components rather than provided by a single platform. The hybrid listener therefore reveals an internal division of communicative labor within the repertoire. This helps explain why the growth of one platform does not automatically make other channels redundant. Platforms may overlap technically while remaining distinct socially and institutionally.

Third, the findings extend media repertoire analysis by distinguishing the site of access from the source of authority. In platformised communication environments, the channel through which content is encountered may belong to a commercial technology company, while its perceived legitimacy remains attached to a public broadcaster. Trust is therefore not simply another preference within the repertoire. It operates as an anchoring mechanism that allows audiences to navigate an expanding communication environment without treating all sources as equally credible. This distinction suggests that digital transition redistributes access more readily than it redistributes institutional authority. However, such authority cannot be assumed to remain stable indefinitely. When public-service content circulates through external platforms, its credibility becomes vulnerable to platform design, misinformation, content decontextualization, and the declining visibility of institutional authorship.

These theoretical implications require Radio Pakistan Hyderabad to approach digitalisation as the design of a public-service repertoire, rather than as the multiplication of distribution channels. An effective strategy should not replicate identical content across every platform. It

should define how each channel contributes to the public-service mission while preserving continuity among them. Terrestrial broadcasting may remain essential for broad reach, emergency communication, and audiences with limited connectivity. Institutional applications and websites can provide direct access, archives, program schedules, and authoritative information. Social platforms may support discovery, circulation, feedback, and community interaction. Audio-on-demand formats can extend the lifespan of culturally significant programs beyond scheduled broadcasting.

The strategic priority is therefore not omnipresence but repertoire coherence. Listeners should be able to recognize that content encountered across different platforms belongs to the same public-service institution. Consistent visual identity, verified accounts, clear source attribution, presenter identification, publication dates, and links to official channels can strengthen the portability of institutional trust. These practices become particularly important when radio content is separated from its original broadcasting context and recirculated through algorithms that prioritize engagement rather than public value.

Audience participation should also be designed more critically. Providing a comment function or feedback channel creates an opportunity for response, but it does not in itself establish meaningful participation. Public-service radio should differentiate between symbolic interaction and consequential engagement. Structured mechanisms such as listener consultations, program-specific questions, multilingual feedback, editorial responses, community reporting, and visible explanations of how audience input informs programming can transform platform affordances into accountable participation. Participation should nevertheless complement editorial responsibility rather than transfer public-service decisions to popularity metrics.

Finally, a repertoire-oriented strategy must remain inclusive. A mobile-first approach may improve accessibility for connected audiences, but a digital-only strategy could marginalize listeners facing limited connectivity, high data costs, low digital literacy, or restricted device access. The practical implication for hybrid listeners is therefore not that public-service radio should abandon terrestrial broadcasting, but that it should connect terrestrial and digital environments without allowing one to become a gatekeeper for the other. For Radio Pakistan Hyderabad, digital transition becomes institutionally meaningful when it strengthens regional communication, supports cultural continuity, and expands participation while preserving access and credibility across unequal media conditions.

CONCLUSION

This study concludes that Radio Pakistan Hyderabad's digital transition is best understood as an audience-level reorganisation of radio rather than a straightforward shift from analogue broadcasting to digital media. Listeners do not simply abandon established channels when new platforms become available; instead, they assemble cross-platform repertoires that connect radio receivers, FM services, mobile phones, institutional applications, and social media within everyday communication practices. The hybrid listener therefore represents more than a user of multiple technologies. It describes an audience condition shaped by the orchestration of access, the situational use of platforms, and the allocation of different communicative functions across channels. Within this arrangement, the mobile phone becomes an organizing infrastructure, while the value of each platform depends on what it contributes to the wider repertoire rather than on its technological novelty alone.

The study's central contribution lies in showing that digital access and communicative authority do not necessarily reside in the same place. Commercial platforms may facilitate convenience, circulation, and audience response, yet the credibility of radio content can remain anchored in the public-service institution that produces it. This distinction explains why Radio Pakistan Hyderabad continues to matter even as listening becomes increasingly mobile and platformised. Its relevance depends not only on being present across digital channels, but on maintaining coherence between accessibility, regional representation, participation, and institutional trust. The hybrid listener thus offers a communication-centered account of public-service media transformation in which continuity and change are negotiated simultaneously. Digital transition becomes meaningful when it expands the routes through which audiences encounter radio while preserving the institutional and cultural relationships that give the medium enduring public value.

LIMITATIONS AND FUTURE RESEARCH DIRECTIONS

This study is limited by its reliance on secondary analysis of an earlier quantitative survey. Although the reinterpretation provides an audience-centred account of Radio Pakistan Hyderabad's digital transition, the original questionnaire was not designed specifically to capture complete individual media repertoires. Questions concerning the platform used

“most” reveal dominant preferences but cannot identify the full combinations of radio receivers, applications, social platforms, and devices used by each listener. The aggregated data also do not capture how listeners explain their choices, negotiate platform changes, or experience trust in particular programmes and presenters. Moreover, participants were drawn only from Qasimabad and Latifabad, two urban areas with relatively favourable internet access. The findings therefore cannot represent audiences in rural areas, poorly connected communities, or other regions of Sindh. The uneven demographic composition, particularly the predominance of male respondents, further limits the representativeness of the identified listening patterns.

The study also distinguishes accessibility, feedback, and credibility analytically, but the available data do not measure these dimensions in sufficient depth. Perceived ease of feedback does not confirm active participation, while the credibility items do not clearly separate trust in Radio Pakistan Hyderabad, radio as a medium, individual programmes, presenters, or distribution platforms. Future research should therefore employ interviews, focus groups, and media diaries to reconstruct listener repertoires at the individual level. Comparative studies involving rural and urban audiences, other Radio Pakistan stations, and different demographic groups would clarify whether the hybrid listener travels across contexts. Longitudinal research could examine how repertoires change as connectivity, platform policies, and audio services evolve. Digital-trace analysis may also reveal actual patterns of commenting, sharing, and cross-platform movement. Finally, future studies should develop more precise measures of cross-platform credibility and institutional trust to test how authority is maintained when public-service content circulates through commercial platforms.

REFERENCES

- Dwivedi, Y. K., Ismagilova, E., Hughes, D. L., Carlson, J., Filieri, R., Jacobson, J., Jain, V., Karjaluoto, H., Kefi, H., Krishen, A. S., Kumar, V., Rahman, M. M., Raman, R., Rauschnabel, P. A., Rowley, J., Salo, J., Tran, G. A., & Wang, Y. (2021). Setting the future of digital and social media marketing research: Perspectives and research propositions. *International Journal of Information Management*, 59, 102168. <https://doi.org/10.1016/j.ijinfomgt.2020.102168>
- Hasebrink, U., & Dörmeyer, H. (2012). Media repertoires as patterns of behaviour and as meaningful practices: A multimethod approach to media use in converging media environments. *Participations*, 9(2), 757–779. <https://www.participations.org/09-02-41-hasebrink.pdf>

- Hasebrink, U., & Popp, J. (2006). Media repertoires as a result of selective media use: A conceptual approach to the analysis of patterns of exposure. *Communications*, 31(3), 369–387. <https://doi.org/10.1515/COMMUN.2006.023>
- Hingorjo, A. A. (2011, August 27). *Role of Radio Pakistan*. Dawn. <https://www.dawn.com>
- International Telecommunication Union. (2024). *Pakistan digital development dashboard* [Data dashboard]. <https://www.itu.int>
- Kim, K., Choi, Y., & Lee, C. (2026). Selective media exposure and political polarization in a high-choice media environment: Evidence from South Korea. *Humanities and Social Sciences Communications*, 13(1). <https://doi.org/10.1057/s41599-026-07034-0>
- Kumar, A. (2024). *Evolving Nature of Presentation and Broadcasting in Digital Era* [Doctoral dissertation]. https://www.researchgate.net/publication/381551061_EVOLVING_NATURE_OF_PRESENTATION_AND_BROADCASTING_IN_DIGITAL_ERA
- Liu, Y. (2025). Five perspectives on the digital: A sociological interpretation. *The Journal of Chinese Sociology*, 12(1). <https://doi.org/10.1186/s40711-025-00248-w>
- Makhijani, H. B., & Chhachhar, A. R. (2020). Credibility and Utility of Agricultural Information on Radio: Case Study of Taluka Qazi Ahmed, District Benazirabad - Sindh. *Grassroots*, 47(1). <https://sujo.usindh.edu.pk/index.php/Grassroots/article/view/2337>
- Pakistan Broadcasting Corporation. (2026). *PBC family*. <https://www.moib.gov.pk/Pages/168/PBC>
- Pakistan Telecommunication Authority. (2025). *Annual report 2024–25*. <https://www.pta.gov.pk>
- Sandelowski, M. (2000). Whatever happened to qualitative description? *Research in Nursing & Health*, 23(4), 334–340. [https://doi.org/10.1002/1098-240X\(200008\)23:4<334::AID-NUR9>3.0.CO;2-G](https://doi.org/10.1002/1098-240X(200008)23:4<334::AID-NUR9>3.0.CO;2-G)
- Schrøder, K. C. (2014). News media old and new: Fluctuating audiences, news repertoires, and locations of consumption. *Journalism Studies*, 16(1), 60–78. <https://doi.org/10.1080/1461670X.2014.890332>
- Sheikh, M. A., Yousaf, Z., Yousaf, M., & Kiran, A. (2024). Digital migration and its impact on the programming of state broadcaster: Case of Radio Pakistan. *Pakistan Journal of Humanities and Social Sciences*, 12(2), 1500–1513. <https://doi.org/10.52131/pjhss.2024.v12i2.2222>
- Sojapani, I., & Purnamasari, O. (2026). Penerapan model of persuasion dalam digital marketing coffee shop Tempat Ngupi. *Communications*, 8(1), 72-87. <https://doi.org/10.21009/communications.8.1.4>
- Solangi, A. (2026). *Studying Listenership of Radio Pakistan Hyderabad Programs Through Social Media: A Survey of Radio Listeners, Hyderabad, Sindh* [Unpublished bachelor's thesis, Sindh University].
- Susanti, K., & Darwaty Ryndang Sriganda, M. L. (2021). Gaya Komunikasi Ferdy Tahier dan Didi Riyadi dalam Tayangan Ferdy and Didi Show pada Kanal DiTivi. *Journal COMMUNICATIONS*, 3(1). <https://doi.org/10.21009/Communications.4.1.4>
- Tsfati, Y., & Cappella, J. N. (2003). Do people watch what they do not trust? *Communication Research*, 30(5), 504-529. <https://doi.org/10.1177/0093650203253371>
- UNESCO. (2026, July 23). *Public service media*. UNESCO : Building Peace through Education, Science and Culture, communication and information. <https://www.unesco.org/en/media-pluralism-diversity/public-service-media>
- United Nations Educational, Scientific and Cultural Organization. (2024, February 13). *Radio, the trusted guide in a changing world*. <https://www.unesco.org/en/articles/radio-trusted-guide-changing-world>

Zheng, J., Tandoc, E. C., & Ling, R. (2023). What you see and what you think: Exploring News-Ness perceptions and media repertoires in Singapore. *Journalism Practice*, 19(5), 1074-1090. <https://doi.org/10.1080/17512786.2023.2239200>