

**AUDIENCE PERCEPTIONS ON ONLINE RADIO PLATFORMS : A CASE OF  
UNIVERSITY STUDENTS IN NYANZA REGION, KENYA**

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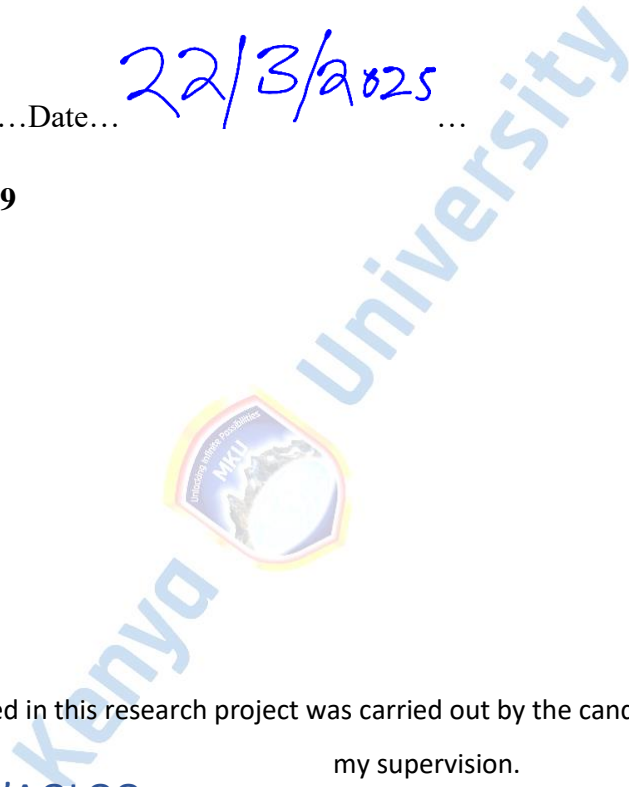


**DECLARATION AND APPROVAL**

This research project is my original work and has not been presented for a degree in any other University or for any other award.

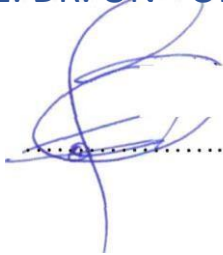
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I confirm that the work reported in this research project was carried out by the candidate under my supervision.

**NAME. DR. ON 'ONG'AOLOO**

 ..... Date... 25/3/25

Signatures





## **DEDICATION**

Special thanks to the creator of the heavens and earth for the blessings of life that has allowed me to walk this far in this study. Special dedication to my dear wife Celestine Achieng Obuya, my lovely children Jephtha, Apollos, Jason and a long list of friends and relatives whose encouraging prayers has led me to remain focused in this long academic journey.



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Special thanks to my university supervisors for the continued guidance throughout this work. My appreciation may not be complete without mentioning my colleagues in the radio Tarumbeta 90.4 FM where I work as a radio presenter. They supported me with ideas to enable me accomplish this work



## **ABSTRACT**

Digital technology has significantly transformed the radio broadcasting industry, enabling audience growth, revenue generation, and decision-making. Media organizations use data metrics to monitor audience data, creating new roles like audience engagement and growth editors. However, many stations have not prioritized audience perceptions, highlighting a lack of focus on recognizing and responding to audience opinions, which could impact listener satisfaction and engagement. The purpose of this study was to examine audience perceptions of online radio platforms among university students in the Nyanza region. The study's objectives included assessing audience perception of the programming of online radio platforms among university students in the Nyanza region, evaluating audience perception of signal reception of online radio platforms among university students in the Nyanza region, investigating audience perception of programs aired on online radio platforms among university students in the Nyanza region, and analyzing audience perception of program presentation of online radio platforms among university students in the Nyanza region. This study was underpinned by the framing theory and the agendasetting theory. The research employed a descriptive research design. The study was conducted among media studies undergraduate students in six universities in the Nyanza region. Sample size was 274. Stratified random sampling was utilized to select students in each of the universities. Data were collected through semi-structured questionnaires, and a pilot study was

conducted at Rongo University. The study used questionnaires for accuracy and consistency, and data were cleaned and analyzed using the Statistical Package for Social Sciences software. Descriptive statistics were employed to examine audience perception of online radio platforms. A thematic analysis approach was used to identify recurring themes and explore participants' perspectives. Data were presented using graphs, pie charts, and tables. Findings showed that online radio content catered for diverse listener interests, offered higher quality programming and convenience compared to traditional radio. Engaging hosts, diverse genres, and innovative content met audience preferences. Timely news updates and user-friendly interface enhanced the listening experience. Less intrusive advertisements make online radio an attractive option relevant to daily life experiences. The signal reception on online radio platforms was consistently reliable. Users experienced minimal buffering or interruptions when listening to online radio. Programs aired on online radio platforms were engaging and interesting. The variety of programs on these platforms met listeners' entertainment needs. The presentation style of programs on online radio platforms was professional. The hosts and presenters were engaging and able to maintain listeners' attention. The study concludes that diverse, high-quality content on online radio platforms offers convenience and clear audio, enhancing the listening experience. Engaging programs meet entertainment needs, while structured formats attract audiences. Recommendations include developing new genres and optimizing scheduling to boost engagement. Maintaining quality programming and innovating content delivery methods are essential for listener satisfaction in a competitive media landscape. The study recommends that online radio management should develop new genres, topics, and formats to ensure that content remains both relevant and engaging. Quality programming is paramount for maintaining listener satisfaction. Online radio platforms should optimise program scheduling to maximise audience engagement.

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## LIST OF ACRONYMS AND ABBREVIATIONS

<b>ABS</b>	African Broadcasting Service
<b>AM</b>	Amplitude Modulation
<b>BBC</b>	British Broadcasting Corporation
<b>BSs</b>	Base Stations
<b>FM</b>	Frequency Modulation
<b>ICT</b>	Information Communication Technology
<b>IoT</b>	Internet of Things
<b>KBC</b>	Kenya Broadcasting Corporation
<b>RFID</b>	Radio Frequency Identification
<b>RMR</b>	Rhodes Music Radio
<b>SPSS</b>	Statistical Package for Social Sciences
<b>UK</b>	United Kingdom



## CHAPTER ONE

### INTRODUCTION

#### 1.1 Background to the Study

The internet has revolutionized how people communicate and access information. Traditional news sources and communication channels, such as television, radio and newspapers, have been supplemented by digital media (Ollari, 2020). The rise of the internet has enhanced consumer interaction, enabling real-time communication across the globe and thereby overcoming geographical barriers (Zhai, 2024). Moreover, social media platforms have given online users the ability to create content and share their thoughts, opinions, and information without restrictions. In contrast to traditional media, the modern digital landscape enables individuals to publish content without pre-approval, unlike the rigorous editorial vetting process (Komodromos, 2020).

Since Guglielmo Marconi's invention of the wireless telegraph in 1901, radio has evolved into a powerful medium for disseminating information and entertainment. It plays a crucial role in providing listeners with news, music, and other programs, while also representing societal voices (Sthamann & McMullen, 2021). Radio remains one of the most effective and affordable communication methods, especially in developing and underdeveloped countries, where almost every household has access to radio via radio sets or mobile phones (Toyos, 2022). However, in the last twenty years, emerging media platforms like the internet and social media have posed a challenge to radio's status as a popular medium for a broad range of listeners (Shen, Zhang & Marshall, 2023).

In response, radio has adapted by embracing these new media forms to engage with audiences (Scanlon, Herodotou, Sharples & McLeod, 2020). Ojwang (2023) notes that modern radio is an evolving medium, integrating new technologies to extend its reach and efficiency. Internet radio emerged in 1993 with Carl Malamud's "Internet Talk Radio" (Raketić, 2022). Internet access powers internet radio, determining signal strength, audience size, audio quality, and transmission speed. As technology progresses, radio has undergone significant changes, not just in methods but also in the creation of broadcast programs. In the past, radio programs could be accessed through on-air and off-air sources, but today they can also be found online thanks to online production (Ollari, 2020). This shift enhances advertising opportunities and caters to evolving media

consumption habits, prompting research into integrating on-air, off-air, and online methods in radio programming ( Musvipwa & Lunga, 2023).

Every message is targeted at people, and those who receive such media content are known as the audience. According to Nevradakis (2022), the audience can be defined in various overlapping ways: by demographics , by the type of medium or channel , by message content and by time. Mongkol, Pratomo and Putri (2019) defined the audience as all those reached by specific media content or channels, and it can also exist as an imagined target group. New media technologies, however, are changing the nature of audiences and the use of older media, fostering increased interactivity (Leung, 2018). The traditional one-way transmission model has evolved into a twoway or even multiple-way model (Leung, 2018). Media users now have more control and can generate content, shifting the power dynamics between sender and receiver towards a more balanced relationship (Miroshnychenko, 2019).

According to Ismed, Mongkau and Amala (2024), in the UK, traditional live radio—whether national, local, or community—remains highly popular, with 90% of the population tuning in each week through various means. Many listeners switch between different platforms throughout the day based on their location and preferences (Gordon, 2019). While 40% of total listening time is to analogue FM and AM signals, the exact number of listeners exclusively using analogue signals is unclear. Notably, for broadcasters, the listening habits of young adults aged 15–24 are significant. Even though 83% of individuals in this group tune in to live radio every week, they allocate approximately one-third (31%) of their listening time to on-demand music platforms such as Spotify. Furthermore, 37% of individuals in this age category utilize smartphones for listening, while 15% use computers or laptops, and a mere 14% listen on analogue radios (Gordon, 2019).

Interactions on the internet regarding news outlets allow the public to engage with news, give instant opinions, and create spaces for political conversations. Technological advancements are changing journalism, with digital platforms like websites and social media now playing a vital role in distributing news. According to Fotopoulos (2023), commenting sections on these platforms offer immediate chance for interactive involvement in journalism. Studies carried out in South Korea, Australia, Germany, and North America suggest that over 70% of digital news consumers participate in the comment sections (Miroshnychenko, 2019). These parts are considered as

reliable signs of public sentiment and encourage more interaction from users. Nonetheless, the way comments are made can greatly impact how other readers view the impartiality and trustworthiness of the media, the quality of news, and could also trigger biases and preconceived notions towards individuals mentioned in the news (Espada, 2022). The comment sections in digital journalism are now seen as virtual objects that provide valuable data for enhancing content, evaluating quality, and driving innovation in new technologies.

Research conducted in South Korea has revealed that audience perceptions can improve readers' comprehension of news articles (Korea Press Foundation, 2018). However, Ardilla, Rahmanto, and Sudarmo (2023) discovered that the quantity of comments in newsroom comment sections can be significantly diverse and often critical of the news content, authors, or discussed topics. Although this feedback can be extremely useful for media outlets, uncontrolled comment sections often harbor abusive, uncivil, and provocative remarks, transforming them into virtual battlegrounds for conflicting factions (Komodromos, 2020). These conditions have the potential to result in harassment and discrimination against the individuals in news stories, which could harm the reputation of media organizations or make them vulnerable to legal action (Komodromos, 2020). Therefore, journalists are now viewing comment sections more as forums for public discussion and learning opportunities for journalists.

Approximately 75% of households in developing nations are capable of tuning in to radio broadcasts (Gjoni, 2017). In the past, radio served as a method of disseminating information. However, advancements in Information Communication Technology (ICT) have transformed radio from being a one-way communication channel to a platform where individuals can engage in discussions, participate in conversations, and have a say in decision-making processes. Mobile penetration in sub-Saharan Africa stands at approximately 43% according to Laor, Galily and Tamir (2017). Residents in rural areas commonly use mobile phones by borrowing them from their families or other members of their extended household. The increase in mobile phone usage in the sub-Saharan region over the past decade has improved the interactive nature of radio as a mass communication tool (Ismed, 2020). The integration of ICT with radio allows small community radio stations to conduct call-in programs and interact with audience's SMS messages or feedback on their official social media channels (Mongkol, Pratomo & Putri, 2019).

In Africa, the radio plays a significant role in spreading information, especially to rural populations (Gjoni, 2017). Estimates suggest that Sub-Saharan Africa has over 800 million radios. The integration of social media platforms with traditional mass communication is increasingly common in Africa, leading to increased engagement on radio (Gavaza & Pearse, 2023). Technological progress in Africa has allowed radio to transition from being a one-way information source to a more interactive and audience-focused form (Ahern, 2022). Ahern (2022) applied the theory of technological determinism to analyze how interactive radio is influencing Africa's development, focusing on the shifts in human behavior caused by advancements in technology. Digital technologies have had an impact on learning, marketing, recruitment, and branding practices in African universities (Leung, 2018). Likewise, Miroshnychenko (2019) argues that digital technologies have changed education, interaction, social habits, and connection. This literature review reveals that African societies engage in sustainable agriculture, governance, healthy behaviors, and education by utilizing interactive radio programs and digital technologies (Gavaza & Pearse, 2023). People select communication methods based on how trustworthy and accessible the media is, and the quality of the infrastructure impacts how often different channels are used (Ahern, 2022).

Radio broadcasting in Kenya evolved since its inception in 1927 with the establishment of the East African Broadcasting Corporation (EABC) (Nyaata, 2022). Initially, EABC primarily served white settlers by relaying BBC news, but during the Mau Mau emergency in 1953, the colonial government established the African Broadcasting Service (ABS) to disseminate programs in various local languages, aiming to promote compliance with colonial governance amidst the insurgency (Nyaata, 2022). This period highlights the perception of broadcasting as a potent tool of state administration (Ojwang, 2023). Upon Kenya's independence, broadcasting continued its critical role, transitioning from colonial to independent governance with the nationalization of the Kenya Broadcasting Corporation (KBC) in 1964 (Ismed, 2020). During this period, dissenting voices were often targeted, leading to detention or exile (Ojwang, 2023).

However, media liberalization in the 1990s transformed the landscape, enabling the media to serve as a crucial mediator between citizens and the state, influencing the democratic process and providing marginalized communities with access to pertinent information (Oywer, Booker,

Owilla, & Kimweli, 2023). This liberalization empowered media outlets to scrutinize government actions and provided platforms for pro-democracy advocacy (Ismed, 2020). Since then, radio broadcasting in Kenya has grown exponentially, evidenced by a significant increase in the number of stations, to diverse societal interests (Ismed, 2020). Various stations now target specific ethnic groups, religions, and youth demographics, such as Kiss FM (Oywer, Booker, Owilla & Kimweli, 2023). As a result, radio audience remains high in the country. Online radio platforms in Kenya have significantly enhanced audience engagement, making listeners more assertive, responsive, and collaborative. Real-time interactions with producers, presenters, DJs, and other players via digital platforms have transformed radio stations' character and performance (Moraa, 2022). This evolution has influenced programming patterns and production quality. City youth who are wellinformed about technology and current trends anticipate creative content and captivating presentation skills. Consequently, the way in which they communicate with radio producers and presenters on various platforms is distinct (Ojwang, 2023).

## **1.2 Statement of the Problem**

Conventional television, radio, and print publications have completely adopted digital technology, resulting in major changes. The radio broadcasting industry has implemented technology for various purposes including audience growth, revenue generation, decision making, branding, idea generation, listener feedback, and collaborating with content experts. Although the focus on audience importance in newsrooms is not a recent development, media organizations currently utilize data metrics and analysis to monitor both quantitative and qualitative audience data (Komodromos, 2020). Thanks to monitoring and evaluating data, new roles such as audience engagement editor, growth editor, and audience development editors have emerged in the newsroom. These duties involve reviewing information and passing it on to senior editors to enhance editorial quality and reach the intended audience. Even with significant progress in radio broadcasting, a lot of stations have failed to make audience perceptions their top priority. Hence, although advancements have been made in technology and operations, there has not been enough focus on recognizing and responding to the opinions and preferences of the audience, which could affect audience satisfaction and engagement.

Past research has not sufficiently analyzed audience opinions of internet radio. In their study in

2023, Balsebre, Ortiz, and Soengas reviewed scientific literature on digitalization to determine the factors impacting the development of contemporary radio, showing that the audience was in a constant state of flux and content had to be customized to meet user demands. The research reveals a methodological deficiency because it simply reviewed existing literature. Laor, Galily and Tamir (2017) investigated the utilization of radio on different internet platforms in Israel and discovered that radio stations have begun streaming live online, providing specific parts of their shows, and engaging with their listeners. The research reveals a contextual void since it was carried out in Israel. Oywer, Booker, Owilla and Kimweli (2023) investigated how user comments impact editorial processes. Results showed that conversations in the comment sections were usually respectful. Users frequently turned to these platforms to articulate their thoughts rather than participate in aggressive actions. The research highlights deficiencies in both concepts and methods. The study concentrated on user feedback but the planned research centers on audience opinions. The media stations in Kenya were the focus of analysis in the study, whereas university students will be the focus of analysis in the proposed study. The research also identifies a gap in context since it was carried out in Nairobi County; the upcoming study will take place in the Nyanza region. In 2023, Ojwang studied the evolving characteristics of internet radio listeners at NRG Radio and Ghetto Radio, both based in urban Nairobi. The stations' Facebook and Twitter pages were analyzed qualitatively using the Uses and Gratifications theory. Results showed that engaging audience involvement can improve quality of service and promote customer loyalty during fierce competition and the emergence of new media options. The research was restricted in its focus on two radio stations. Moreover, the research used qualitative methods for gathering and analyzing data, resulting in a gap in methodology. This research analyzes how university students in Nyanza region view online radio platforms.

### **1.3 Purpose of the Study**

The purpose of this study was to examine audience perceptions on online radio platforms among university students in Nyanza region.

### **1.4 Objectives of the Study**

The study's objectives are:

- i. to assess audience perception of programming of online radio platforms among university students in Nyanza region
- ii. to evaluate audience perception of signal reception of online radio platforms among university students in Nyanza region
- iii. to investigate audience perception of programmes aired of online radio platforms among university students in Nyanza region
- iv. to analyse Audience perception of programs presentation of online radio platforms among university students in Nyanza region

### **1.5 Research Questions**

- i. What is the audience perception of programming of online radio platforms among university students in Nyanza region?
- ii. What is the audience perception of signal reception of online radio platforms among university students in Nyanza region?
- iii. What is the audience perception of programmes aired of online radio platforms among university students in Nyanza region?
- iv. What is the audience perception of programs presentation of online radio platforms among university students in Nyanza region?

### **1.6 Significance of the Study**

The research will be important to online radio platforms management. The program managers will better understand audience perception of programming, signal reception, programmes aired and programs presentation of online radio platforms. Recommendations for practice will form a basis for informed policy on online radio. Consequently, management of these platforms would use the findings to improve their programs and enrich audience experiences.

This study will be important to media consultants as they will better understand audience perceptions on programming, signal reception, programmes aired and programs presentation of online radio platforms. Consequently, they would advise their clients and prospective media houses in the media business.

His research results will be valuable to academics because they will enhance the understanding of audience views on online radio platforms. Students in media studies and similar fields will use the research as a reference source. Suggestions for upcoming research will offer a base for researchers to expand on in their investigations.

### **1.7 Scope of the Study**

This study examined audience perceptions of online radio platforms among university students in the Nyanza region. Conceptually, the study focused on : audience perception of programming, signal reception, programmes aired and programs presentation of online radio platforms. It was underpinned by the framing theory and the agenda-setting theory. The study was conducted among media studies undergraduate students in six universities in the Nyanza region. Media studies undergraduate students were selected as this population was homogeneous for the study's purpose. The study was performed between June and October 2024.

### **1.8 Study Limitations**

The study was limited to the examination of audience perceptions of online radio platforms among university students in the Nyanza region. It focused on the geographic area of the Nyanza region. The research relied solely on the information and data provided by the participants involved in the study. The respondents' lack of clear expression in the chosen data collection language restricted the quality of the collected data. The researcher reduced this limitation by using oral questionnaires and allowing ample time for respondents to answer.

### **1.9 Study Delimitations**

The study was limited to examining audience perceptions of online radio platforms among university students in the Nyanza region. It acknowledged that there could be other facets of audience perceptions; nevertheless, only individuals within the specified range received attention. The research took place within a specific timeframe and focus, aiming to reach university students in universities located in the Nyanza region. The research provided questionnaires only to those respondents who were willing and comfortable to take part.

## 1.10 Assumptions of the Study

It was expected that the participants had knowledge of online radio platforms and were able to provide the research with relevant and precise information. It was also assumed that the audience had perceptions of programming, signal reception, programs aired, and program presentation of online radio platforms. Additionally, it was assumed that the respondents would provide unbiased responses.

## 1.11 Operational Definition of Terms

<b>Audience perception</b>	Relates to how viewers assess and make sense of different media materials
<b>Online radio platforms</b>	Streaming radio online. The radio signal is not broadcasted through AM or FM frequencies, but instead, it is streamed through the internet. This indicates that your device must be linked to the internet in order to receive the radio station.
<b>Programmes aired</b>	Content designed to be aired on the radio. It could be a single-time creation or a component of a regularly repeating sequence.
<b>Programming</b>	Arranging a lineup of radio programming for both commercial and public radio stations.
<b>Programs presentation</b>	Packaging content using specialised techniques to make it appealing and impactful.
<b>Signal reception</b>	Receiving radio transmissions. The sound quality from a radio depends on signal strength and interference present.

## CHAPTER TWO

### LITERATURE REVIEW

#### 2.1 Introduction

This part examines practical studies on the subject matter. The discussion revolves around the theories that inform the research. The theoretical framework is introduced and elucidated. An overview of the literature review is emphasized.

#### 2.2 Empirical literature

This section reviews and presents empirical studies as per the research objectives that is: to assess audience perception of programming of online radio platforms; to evaluate audience perception of signal reception of online radio platforms; to investigate audience perception of programmes aired of online radio platforms and to analyse Audience perception of programs presentation of online radio platforms.

##### 2.2.1 Audience perception of programming of online radio platforms

The evolving digital age has transformed traditional journalistic practices across media platforms, including the radio (Ismed, 2020). This has rekindled debate over how online newsrooms employment compares to other platforms with varying media forms and affordances (Withers 2020). In 2020, approximately 200 journalism outlets in Australia either closed, reduced services, discontinued print editions, or merged with other newsrooms, with regional news outlets being particularly hard hit. This situation highlights the urgent need for effective government policies and business strategies to support the journalism sector (Briskman, 2020).

Pop, Pelau and Stanescu (2019) examined consumer attitudes towards fake news and online information sources, revealing generational differences through discriminant analysis. The study found that fake news is a widespread issue, with both older and younger individuals perceiving it similarly in many contexts. However, notable differences emerged regarding social networks, with younger generations showing a stronger affinity for them. Conversely, those over 40 years old exhibited a stronger belief in the need for improved legislation and verification of online

information. The study employed discriminant analysis, while this study is descriptive, hence a methodological gap.

Ismed, Mongkau and Amala (2024) explored the influence of this implementation on the quality of radio media programs. The research aimed to describe how radio stations incorporate these three approaches—online, off-air and on-air—into their broadcast programming. Employing a qualitative approach along with descriptive interviews and observational methodologies, the researchers provided a comprehensive analysis of the implementation process. The study revealed several key insights. First, the integration of off-air, on-air and online methods has transformed the dissemination and production of radio content. On-air remains the traditional and primary method of reaching audiences, but off-air activities, such as events and community engagements, have become crucial for listener interaction and loyalty. Meanwhile, online platforms have expanded the reach and accessibility of radio programs, allowing for streaming, podcasts, and social media engagement. This multi-platform approach not only meets the diverse needs of modern listeners but also new avenues are being opened for advertising and revenue generation. Moreover, the study highlighted the qualitative improvements in radio programming due to this integration. Radio stations can offer more dynamic and interactive content, thus enhancing listener engagement. For instance, real-time feedback through social media can inform live broadcasts, making them more responsive and relevant. Additionally, off-air activities can be promoted online, creating a cohesive strategy that maximizes listener participation and advertiser interest.

Dinda, Andre and Sudarmo (2023) observe that the public media public consumption is beginning to transition to platforms which are online. The digital era presents significant problems, particularly for local private radio. Dinda et al. (2023) investigated the use of digital technology to assist with the analogue transmissions of K Radio, one of Jember's local radio stations. The study took a qualitative approach, using document analysis, direct observation and in-depth interviews. The findings depicted that K Radio was fairly implemented in adopting convergence of media to support land stations. K Radio, as a news radio station, remains a mass media outlet offering information, education, entertainment, and social control. The research primarily concentrated on a single radio station, resulting in a more limited focus.

Leung (2018) assessed factors influencing audience adoption of online video platforms. According to a survey of college students, gender, age, and personal innovativeness were not significant

indicators of online platform adoption, but perceived utility was. The most popular internet programs are comedies and dramas. Online video platforms appear to pose little threat to the following media channels: newspapers, magazines, music, and radio. However, they have a substantial impact on people's television viewing habits. More than half of respondents believed online video outlets had replaced television to some extent. The study's findings revealed that a substantial audience was migrating to the Internet. This could be a worrying indication for broadcast networks, whose primary revenue source is television advertising. Broadcasters must incorporate alternative channels into their programming distribution strategy and devise new ways to monetize these internet platforms.

Online music libraries, also known as music streaming services, have overflowed their streaming platforms with hundreds of thousands of music playlists and music catalogs, making it difficult for users to find the best music playlists based on their needs and musical preferences (Danito, Ketut, Wiranatha, Agus & Suarjaya, 2020). Tushar, Siddhesh, and Amruta (2022) wanted to create a method for producing playlists based on the user's musical preferences. In this approach, the study examined FM radio music programming, converted songs into audio attributes, and used that information to create playlists for users.

Gavaza and Pearse (2023) examined the evolution of social media platforms, the Internet and digital media technology in South Africa, focusing on their application in programming of university radio. During their initial study performance in 2016, Facebook, Twitter, and Instagram were the most popular social media platforms and frequent topics on radio. These platforms were used to share content and encourage participation through comments. Since then, the media environment has changed, with radio personalities now incorporating streaming of live video from platforms into their broadcasts. Additionally, new platforms have gained popularity and increased advertising revenue. Given these changes, the adaptation of youth-oriented community radio stations to these trends was assessed. Almost five years after the initial study, the authors revisited Registered Merit Reporter to evaluate its progress in implementing social media and web platforms. This research evaluated the level of social media maturity of Rhodes Music Radio (RMR), a community radio station in South Africa, by applying a model based on previous studies. The survey showed that RMR was at a level 3 on a 5-level maturity scale, indicating that their use

of social media was still evolving and had not reached full maturity yet. The study was conducted in South Africa, a different jurisdiction, hence a contextual gap.

Coley (2021) explored his connection with conventional radio in addition to his availability on digital audio platforms. The research found that people had a strong liking for the medium and a natural understanding of radio mechanics. Laor, Galily, and Tamir (2017) emphasized the significance of Prince's early exposure to a variety of music on the radio in shaping his unique sound. The study argued that Prince's early exposure to varied radio programming had an everlasting impact on his eventual artistic output. Local Minneapolis DJs' self-curated playlists introduced him to a diverse range of musicians, contributing to his own blend of influences. This study also looked at Prince's radio censorship as well as his achievements and failures to gain airplay. According to Gautam, Kumar and Panda (2022), the rise of digital broadcast platforms such as this demonstrates the popularity of radio programs. Arbitron Inc. and Edison Media Research's recent research, *Digital Platforms Radio*, delves into the growth of the radio industry and its implications for marketers and media strategists.

Music dominates radio broadcasts. Furthermore, the reason why many listeners tune on the radio is because of music, but an increasing number of listeners are abandoning traditional radio in favor of various streaming services and online music offers (Paulose, 2020). Classic radio stations that broadcast linear programming are increasingly unable to compete in the music market and connect with their audiences. The initial two phases of this trend research, carried out twenty and ten years in the past, revealed that music journalists depend on data from music market studies instead of intuition when planning their music schedules for their audience (Ollari, 2020). In the third phase of this study, Çetinkaya (2020) examines the impact of online feedback channels on music programming during the past decade. The current wave is similar to those from ten and twenty years ago, which were conceptualized as a survey census. All radio programs in Germany that broadcast their programming were invited to participate. According to Schramm and Mayer (2023), traditional music-related market research is slightly less important, music journalists play a larger role and online research is still minor but becoming more important. The gap between public service and private radio stations has narrowed even more.

A channel used to reach the masses is termed as the FM radio but it also has the advantage of providing broad coverage while being cost-effective. There are 245 private FM radio stations in

twelve main cities across India (Gautam et al., 2022). Radio has evolved into a key local advertising medium, distinguished by highly specialized programming that caters to a certain part of the population. A better awareness of the several radio stations in India is managed by the radio agency. It is critical to investigate the efficacy of radio as an advertising medium. Paul, Kaur, Bansal, and Bagga (2017) evaluated the success of radio as a medium of advertisement. Primary study was performed using an online survey to carry out a consumer's radio listenership patterns research. Furthermore, it seeks to discover what types of radio advertisements are successful and how consumers react to various types of radio ads. To meet the goals, primary study was undertaken using a standardized questionnaire. Over the course of a month, 321 people in the Delhi and NCR regions provided data. The findings suggested that listeners' perceptions were influenced by a variety of elements, allowing them to decide whether or not to act on the advertisement. Additionally, a successful advertisement is defined by a radio commercial that is broadcasted at the correct frequency, during the appropriate time slot, on the right channel, and has the capacity to engage the listener. The research identifies a conceptual shortfall by solely examining radio as an advertising platform.

According to Mongkol, Pratomo and Putri (2019), the evolution of communication and technology has resulted in several transformations, particularly in the broadcast business. Since the internet era, people have been able to listen to music via numerous accessed media portals via cellphones. This trend is known as media convergence, in which the radio and internet are intertwined. The media convergence birth in the industry of radio also gave origin to the term 'streaming', which refers to the live broadcast of audio and video content via the internet. One of Indonesia's streaming radio service providers. The reason for this scholarly study is to give an overview of and contribute to the new media era, particularly in the music and radio industries. Newton and Kaiser's internet technique for music radio programming is being used.

Okubanjo, Okandeji, Osifeko, Onasote and Olayemi (2022) introduced a smart library management system aimed at enhancing traditional library management by integrating radio frequency identification (RFID) technology with a biometric recognition system. The proposed design combines biometric and RFID technologies to streamline user processing, enhance user services, and mitigate book theft. It facilitates the seamless integration of new volumes and enhances biometric security measures against unauthorized access. The study employed Java

programming, the Internet of Things (IoT) and MySQL to develop a system that grants users convenient access to online library resources via mobile devices or personal computers. To improve efficiency, the proposed design incorporates email alert systems and SMS for notifications. Consequently, users can securely access books and course materials from any location. The system's performance was evaluated against manual methods based on criteria such as false acceptance and rejection rates, counting efficiency, book positioning and average search time for bookings. The findings show that the proposed system traditional library systems are outperformed by the proposed system.

According to Nevradakis (2022), Greece's economic crisis fueled a growth in activist groups, with civil society projects and several alternative media emerging. Several comparable initiatives emerged online to bypass traditional media filters. An instance is Radio Bubble, a well-liked internet radio station recognized for its reporting on social movements and non-mainstream news shows. The radio's sphere acted as a breeding ground for upcoming civil society initiatives, with its online platform serving as a meeting point for advocates. Yet, did Radio Bubble's unconventional programming model persist? The problems Radio Bubble faced in retaining its early momentum are discussed in interviews with volunteers recorded between 2012 and 2017. Grant Lawrence, host of CBC Radio 3, said that the network would no longer broadcast programming and would instead use an automated music streaming service. The reduction in funding and manpower calls into question public radio's ability to engage with listeners and disseminate their citizens' creative work. Fauteux (2017) highlights that a radio presenter's core presence in 2015 can stimulate discourse and contextualize new and independent music, as they are seen as authoritative and trustworthy individuals who guide the listening experience and the online debate within their listener community.

### **2.2.2 Audience perception of signal reception of online radio platforms**

It is widely acknowledged that the rapid expansion of communication technologies and wireless system advancements in recent decades has had a substantial impact on human life. Wireless communication systems are now so important in daily life and widely used in a variety of civilian and military applications that transmit personal data such as e-health data, energy pricing and credit card information would be impossible without them (Ismed, Mongkau & Amala, 2024). Moreover,

the integration of wireless technology has become indispensable in modern human life. However, in the early stages of telecommunications, wireless network applications were limited by their ability to handle only low data rates (Gavaza & Pearse, 2023). Today, the demand for high transmission speeds, wide bandwidth, and reliable mobility has become paramount in the design of modern wireless communication systems (Fotopoulos, 2023). Yet, meeting these requirements poses significant challenges due to the congestion of the operating radio frequency (RF) spectrum, particularly in lower frequency bands (Schramm & Mayer, 2023). To address this issue, two main approaches have been identified. The first approach involves the Micro/Pico Cell Concept, which aims to minimize the size of the cell to accommodate more users (Coley, 2021). The second approach proposes utilizing higher-frequency bands to alleviate spectral congestion in lower-frequency bands (Mongkol, Pratomio & Putri, 2019). However, implementing these solutions presents various challenges. Decreasing cell size to accommodate more users necessitates deploying a bigger number of base stations (BSs) to accommodate the whole area service, resulting in increased overall costs. On the other hand, operating in higher frequency ranges entails higher maintenance, installation, and equipment expenses (Nevradakis, 2022). Thus, while these solutions offer potential alleviation of spectral congestion, they also introduce additional complexities and costs that must be carefully considered in the design and implementation of wireless communication systems.

Raketić (2022) found that internet and digitization have expanded the traditional radio reach, enriching programming and attracting new listeners for a global audience. Hybrid radio combines DAB+ or FM broadcasts with the Internet, allowing for a wider audience reach through media convergence and digitalization, along with additional multimedia content. Today's radio listeners anticipate radio stations to offer news, traffic updates, weather forecasts, and details about songs played in different formats (such as text, video, audio, or text), along with artist information. Listeners desire the ability to tune in to their preferred radio station on the same app and device, regardless of being outside the program's coverage area. Economically speaking, this method is both cost-efficient and environmentally friendly, since the majority of stations already offer an online stream alongside their FM or DAB+ broadcasts. Moreover, the interest of advertisers rises with audience growth.

Rusmana, Rizal, Khadijah, Anwar and Muchtar (2024) analyzed 148,474 stories from 365 media outlets in 37 countries to assess how journalistic roles in online newsrooms differ from those in print, radio and television. The study aimed to determine if journalistic practices differ across these platforms and whether such differences are consistent or vary internationally. The findings revealed measurable differences in how journalistic roles are executed on various platforms. Online journalism, in particular, showed distinct characteristics compared to traditional media. These differences were most notable in the areas of service and entertainment orientation. Online platforms tend to emphasize immediate interaction and engagement with their audience, reflecting a service-oriented approach that prioritizes real-time updates and personalized content. In contrast, roles focused on public service, such as investigative journalism and in-depth reporting, were found to be implemented similarly across all platforms. This suggests that despite the medium, the core values of public service journalism remain intact. Moreover, the study highlighted that the relationship between online and traditional platforms is influenced by the political systems of different countries. For instance, in politically restrictive environments, online journalism might face more significant constraints compared to traditional media, affecting how journalistic roles are performed. Conversely, in more open political systems, online platforms might enjoy greater freedom, allowing for more diverse and dynamic journalistic practices. The study used secondary data in analysis and findings, hence a gap in methodology. Rusmana et al. (2023) concluded that while the digital era has introduced new dynamics into journalistic practices, the foundational principles of journalism endure across platforms. However, the effect of these changes is nuanced and varies significantly depending on the political and regulatory context of each country.

Fisher, Nolan, McGuinness and Park (2022) analysed survey data from 307 regional Australian journalists and conducting 31 in-depth interviews. Their study revealed significant disparities in how regional journalists perceive and describe their roles, emphasizing critical distinctions between TV, radio, web, and print media. These findings are crucial for ongoing debates about the sustainability and future of regional journalism in Australia. In a related study, Laor, Galily, and Tamir (2017) explored the use of radio across various internet platforms in Israel. They found that radio stations, through their online presence, have started maintaining interaction with their audiences, offering selected segments of their programs and broadcasting live online. Moreover, traditional radio stations have established a presence on social media platforms and are increasingly using mobile apps to engage with their listeners. The research utilized an interview

guide for data gathering, whereas this research will employ a semi structured questionnaire for data collection, resulting in a gap in data collection methods.

Gordon (2019) conducted a study on the status of audio broadcasting services in the UK, with a specific emphasis on the community radio industry. Community radio stations in the UK need to assess the number of listeners opting for FM analog broadcasts and determine if this is a feasible choice for them. Audience members are able to listen to audio content through DAB, SSDAB, television providers, and online platforms. There were further enhancements made to the physical receivers that allowed for their use with cellphones for listening via online Wi-Fi or 4G. Currently, there are no intentions to discontinue FM in the UK, and a reception system combined with hybrid broadcast is expected to be the main scenario in the near future. The impact of this environment on audio content, audience, and producers was talked about sequentially. A representative sample of twelve community radio stations was used to assess current processes. These stations are part of the Access Pilot community radio category and started broadcasting in 2002, making them the UK's oldest and most well-known stations. This research gives initial explanations when relevant and utilizes up-to-date information from regulatory, nationwide audience studies, and other sources to analyze the listening habits of individuals and the manner in which they do so, incorporating instances from various types of radio stations such as public service, commercial, and community radio.

### **2.2.3 Audience perception of programmes aired of online radio platforms**

The evolution of radio through morphosis has resulted in the creation of new digital channels on platforms like social media. Radio journalists, radio stations, and media personalities have each established their own presence on social media platforms such as Facebook and Twitter, creating distinct identities (Ahern, 2022). These profiles serve as a classic radio content expansion for an audience who are more and more turning to the Internet to enhance their understanding of conventional media (Edlira, 2017). If radio organizations need to create social profiles in response to a trend in channel ownership, factors such as online community consolidation, audience engagement, and content personalization are important. Otero (2022) investigated how the primary Spanish radio program channels are present and utilized on Twitter. His research focused only on radio program channels on twitter, resulting in a more restricted scope.

Media content can now reach a larger audience thanks to the digital age we live in today. Ahern (2022) often shares the content through websites and social networking platforms. The rise in media platforms and the widespread use of smartphones among consumers have resulted in a higher level of engagement between audiences and media (Musvipwa & Lunga, 2023). Television, radio, newspapers, and even specific programs are increasingly participating in cross-media activities, enabling direct engagement with the audience and various options for user interaction with content (Ollari, 2020). The distribution, design, and production of content on social media platforms are becoming more and more participatory for the audience. Edlira (2017) analyzed how audience engagement is utilized on five Albanian TV channels and their corresponding online platforms. The study focused on how audiences reacted and behaved on certain websites from October to December 2016, using exploratory analysis to analyze around 300 audience engagement experiences over a five-week period Edlira (2017). The examination centered on the audience's participation in particular sections of the website. The research reveals a lack of empirical evidence due to its concentration on TV channels Edlira (2017).

Radio play production in Spain has evolved over time. Following a period of decline, the genre saw a rebound in 2013, as seen by an increase in available dramatic content and the appearance of new internet broadcast platforms. Radio Nacional de España still favors radio drama but refers to it as sound fiction Toyos (2022). The distinction between these phrases is vague; some experts argue that the difference is in the employment of the narrator, while others focus on the frequency of the broadcast or the presence of an audience. Toyos (2022) examined the viewpoints of these theorists and reflected on the limitations of radio drama based on fiction programs broadcast on Spanish public radio in 2021. Scanlon, Herodotou, Sharples and McLeod (2020) evaluated recent improvements in the use of nQuire, an Open University platform that facilitates public participation in interactive surveys which are large-scale and scientific inquiries. The platform was created to complement BBC Lab UK's series of large-scale online science investigations related to broadcast TV and radio programs, as well as citizen-led inquiries (Scanlon et al.,2020). This study reports on developments in platform development and its use in a range of scenarios.

Musvipwa and Lunga (2023) investigated the use of mobile and online digital media platforms by the youth managing UNESWA FM, seeking to probe the potential of these platforms in democratizing radio and enhancing audience interaction in the Kingdom of Eswatini. The

integration of the mobile phones, social media and internet has brought about significant changes in radio consumption and production, revolutionizing the medium through various avenues such as blogging, mobile streaming, webcasting, podcasting and social media platforms (Laor, Galily, & Tamir, 2017). This shift has significantly affected radio's institutional practices and cultures, particularly in terms of programming production and distribution. However, rather than heralding the demise of traditional over-the-air radio, the digital era has opened up new opportunities for the industry (Schramm & Mayer, 2023).

Employing social determinism and convergence theories, along with analysis content of the university radio station's social media profiles and in-depth interviews with producers, Musvipwa and Lunga (2023) contended that the station's operations represent a fusion of traditional and digital media platforms. This amalgamation enables the creation of programs that resonate with the audiences' lived experiences. Despite encountering challenges like the digital divide and low engagement (Ollari, 2020), the convergence of these platforms facilitates the generation of more dynamic and interactive content, thereby expanding the reach and impact of the radio station.

For those interested in mastering successful program creation in the digital era, producing podcasts and radio shows is an essential guidebook to follow. Ahern (2022) investigated the essential duties in podcasts and audio, such as promotion, announcement, marketing, research, production, copywriting, and presentation. It also describes the steps involved in producing various types of programs, including current events and news, features, talkback, music, features and comedy, podcasts, regulatory and legal limits. The fourth edition has been completely revised, with input from professionals in the field, centering on the worldwide impact of podcasts and digital radio (Ahern, 2022). It explores multi-platform distribution, internet advertising, social media, and subscriber lists. It also observed how radio stations have adjusted their business strategies to keep up with the quick changes in audience preferences and communication (Miroshnychenko, 2019). This text is ideal for graduate and undergraduate students studying media creation, radio and podcasting, audio and digital media, and is also valuable for professionals in the audio industry.

The media landscape has been transformed by the Internet, digital radio being a clear example of how different media platforms have been impacted by these changes. From the late 20th century onwards, digital radio has existed alongside traditional wave radio, but online broadcasts have

become increasingly popular. Balsebre, Ortiz and Soengas (2023) investigated scientific research on digitalization to pinpoint the factors shaping the development of modern radio. Their research, backed by expert analysis and audience feedback from the Extraordinary General Meeting, demonstrated how the emergence of the new digital landscape, defined by multimedia and transmedia components, has resulted in languages, formats, and content that starkly contrast with those found in traditional radio. Mobile devices have broadened their audience reach by adjusting to new consumption behaviors such as streaming and podcasts, ultimately changing how content is accessed by listeners (Balsebre et al.,2023). It was crucial to redefine the concept of radio in this diverse platform setting. The viewers were always evolving, so the material had to be customized to meet their needs (Balsebre et al.,2023). The changing ways people listen to media due to convergence require a reevaluation of how radio consumption is measured, at both traditional stations and online platforms, to effectively meet audience needs. Updating professional profiles to align with the current situation was also very important (Balsebre et al.,2023).

Multi-platform radio utilizes various channels for connecting with its audience in the commercial and artistic realm, including platforms like Spotify, YouTube, and radio aggregators, along with social media. Espada (2022) examined the process by which radio stations make choices regarding the administration of streaming services beyond their own platforms. The study assessed 30 stations situated in four Argentine municipalities. The research employed semi-structured interviews and content analysis involving important sources. The research suggested methods for classifying these multiplatform strategies (Espada ,2022). The main broadcasters viewed these channels as instruments for rivalry rather than support for objectives. Digital media emerged as a continuation of radio stations' lives and tales (Espada ,2022). As a result, radio stations mostly used educational and advertising methods. The "conviviality" of digital radio stations, notably on social media, was nevertheless shaped by a top-down communication strategy.

The radio industry was among the pioneers in transitioning to the digital environment, establishing a strong presence on the Internet while maintaining its core sound identity. Martínez, Moreno and Amoedo (2018) conducted a comprehensive study on online radio in Spain, systematically cataloging various aspects of the medium. They constructed a detailed database encompassing the number of online stations, platforms utilized, territorial reach, ownership structures, content types, social media integration, funding models, and languages employed. Their report highlights that

online radio in Spain has been particularly strengthened at the local level, where stations primarily offer generalist programming. This indicates a robust adaptation to the digital shift, providing a wide range of content to cater to diverse local audiences (Martínez et al.,2018). However, the study also points out that the financial models for these online radio stations are still evolving. Unlike traditional radio, which often relies on well-established revenue streams such as advertising and sponsorships, online radio stations in Spain are experimenting with various funding routes to achieve sustainability (Martínez et al.,2018). This includes exploring new monetization strategies like crowdfunding, subscription models, and enhanced digital advertising. Additionally, the integration of social media platforms has become crucial, allowing stations to engage with their audiences more interactively and expand their reach beyond traditional listeners. Findings of Martínez et al. (2018) highlight that while online radio in Spain is thriving, particularly at the local level, there is still a need for more stable and innovative financial models to ensure long-term viability.

The permeability of the online media environment has significantly blurred the distinctions between political, popular, and social domains. While a considerable amount of media research highlights the 'DIY engagement' facilitated by the internet, it often fails to recognize that most users are primarily consumers rather than active creators of political content. Leung (2018) revisited the participatory practices politics in everyday life by utilizing Ranciere's concept of the aesthetics of the everyday, with a specific focus on online radio listening. This study concentrated on female listener and elderly communities to illustrate how the porous nature of social media can foster an 'involvement of the sensible.' This form of participation entails engaging in online radio listening not only as a leisure activity but as a subversive behaviour against the government and a strategic response to escalating political and social fragmentation (Leung ,2018). In the context of Hong Kong, where political tensions are pronounced, this study attempts to delineate the intricate relationship between media engagement and a politically fragmented environment. Online radio, by providing a platform for voices and opinions often marginalized by mainstream media, becomes a tool for political expression and resistance (Leung ,2018). This engagement is significant for communities such as the elderly and women, who may find traditional forms of political participation less accessible. Leung's study underscores the transformative potential of digital media in enabling everyday acts of resistance and highlights the importance of understanding media consumption patterns within politically charged contexts (Leung ,2018). This view of media

participation expands the discourse on how digital platforms can serve as arenas for subtle yet impactful political engagement.

#### **2.2.4 Audience perception of programs presentation of online radio platforms**

As outlined by Zhai (2024), China is facing obstacles due to the fast growth of information technology and the rise of urban broadcasting, especially in radio stations and the digital era. These include variety of digital media platforms, competition with new media services, online broadcasting. However, within these problems is the question of how local media can successfully transform into the era of new media. Using Haikou Music Broadcasting 916 as a case study, Zhai (2024) examined the contemporary problems that local radio stations face. Furthermore, it focuses on transformational skills that use new media ideologies. The larger context involves a significant change in listener preferences and demographics, as seen in the decrease in traditional radio listeners and the rise in smart device users. As local broadcasting stations navigate these changes, it is imperative to implement strategic responses like engaging on multiple platforms, diversifying programming, and connecting with offline events. This study examines these dynamics, offering a deeper understanding of the evolving landscape of urban broadcasting in China and offering guidance for traditional media companies seeking to maintain their impact and significance in the digital era (Zhai ,2024). The research utilized a case study research design, while this study applies a descriptive research design, creating a methodological gap.

Laor, Galily, and Tamir (2017) noted a major change in radio journalism starting in the mid-1990s, as computer technology began to be used in studios and newsrooms, leading to the emergence of the term for producing and delivering hourly news bulletins. In the UK, some music-based commercial radio stations, along with a few BBC local stations, continued to broadcast longer news programs, usually lasting between 15 to 30 minutes, in the midday or early evening slots. Currently, there are only a few specialized speech radio stations, mostly in the public sector, that still air long news and current affairs shows, as well as magazine programs covering topics like consumer affairs, women's issues, arts and documentaries (Laor et al.,2017). While sports coverage remains prominent on select stations, including live commentaries and dedicated channels like TalkSPORT, radio journalism has undergone considerable change since the 1990s, albeit maintaining certain continuities. Despite a reduction in the proportion of speech content on music stations due to relaxed regulatory frameworks in the UK's commercial sector, traditional

broadcast genres remain radio journalism's primary offerings, with station owners increasingly prioritizing cost-cutting measures to maximize profits (Espada, 2022). Analog FM transmissions remain the predominant platform for distributing radio 'content,' a trend expected to persist in developed countries for several years (Ismed, Mongkau, & Amala, 2024). Nonetheless, emerging digital practices, spurred by Web 2.0's emergence as a platform for user-generated content, alongside the rise of podcasts as non-linear content dissemination channels, have profoundly reshaped radio journalism's environment, ushering in a new era characterized by digital production techniques and innovative content delivery mechanisms (Ismed et al.,2024).

Engaging with content plays a vital role in our everyday routines, with over 80% of Europeans using the internet. Online platforms allow unrestricted reach to large audiences, leading to the megaphone effect (Whitner, 2020). Podcasts, a form of audio files accessible on websites and mobile apps, represent one instance of this occurrence. At present, there are more than 700,000 podcasts in operation and they have produced more than 29 million episodes (Whitner, 2020), yet this trend has not been thoroughly analyzed. The consumption and study of content in general has been elucidated. Because of limited prior studies, Ollari (2020) gained a deeper insight into millennials' podcast consumption and delved into the key factors that contribute to it. The aim of this qualitative and interpretive research was to gain a deeper insight into podcast content consumption (Whitner, 2020). Eight in-depth semi-structured interviews were conducted in order to gain insight into how millennials utilize podcasts. The research found three key factors that impact millennials' podcast listening habits: Millennials seek personal growth and find podcasts to be a valuable mix of entertainment and education (Whitner, 2020). Millennials strive for effectiveness and podcasts assist them in accomplishing that by enabling them to juggle everyday responsibilities while gaining new knowledge. The core of podcasts is defined by the lack of sharing options and other features, which enables the medium to be authentic and personal. These essential factors contribute to the increasing appeal of podcasts among millennials (Whitner, 2020).

Ismed (2020) assessed the shifting demographics and preferences of radio audiences in the digital age, alongside the corresponding alterations in business models and technological innovations within the radio industry. Employing qualitative methodologies, including descriptive interviews and observational analyses, the study illuminated how advancements in digital technology have

fundamentally transformed listeners' perceptions and behaviors towards radio consumption. Moreover, it underscored the profound changes in lifestyle patterns and channel preferences among contemporary audiences. Through the exploration of radio's evolutionary trajectory, Ismed highlighted the emergence of Tri-O, a pioneering approach that seamlessly integrates program presentation and advertising across three distinct domains: on air, offline, and online platforms (Ismed ,2020). This holistic integration signifies a paradigm shift in the perception of radio, which has transcended its traditional role as an audio-only medium to embrace the visual dimension, thereby enhancing its relevance and adaptability in an increasingly digitized media environment (Ismed ,2020).

Convergence entails the complete merging of data, technology, and key elements of human endeavor. Convergence has inevitably affected various facets of mass media globally, nationally, and locally. Fajriyah and Adiprasetio (2021) talked about how Cirebon's three local radio stations, Cirebon Radio, Wara Gratia FM, and Sindangkasih FM are adapting to the convergence culture. This study seeks to demonstrate the impact of convergence culture on non-mainstream private broadcast media in Indonesia. Based on this study's results, it was determined that three private radio stations in Cirebon have embraced convergence culture by integrating news presentation, information coverage, structural changes, and storytelling techniques (Fajriyah & Adiprasetio ,2021). The radio's structure was organized, allowing for increased collaboration in the newsgathering and writing processes. Scriptwriters and reporters were in charge of managing news content for both traditional print and online media as well as radio shows. At the news broadcasting stage, news was not just shown on TV but also communicated through modern online platforms like social media and websites. These coming together led to a newsroom that was more cohesive, incorporating the merging of journalism procedures, employing journalists with multiple skills and sharing resources, utilizing a range of technical tools, enhancing audience engagement, and broadening audience reach (Fajriyah & Adiprasetio ,2021). The research only focused on three local radio stations, creating a gap in context and scope that the intended study aims to address.

Mungkid, Widyastuti, Mardiana, and Suryawan (2021) assessed the opinions of teachers and parents regarding the use of radio channels as online learning resources. The study compared qualitative data with case studies. Data was gathered from 11 parents, 11 pairs of children, and 6 teachers spanning grades 1 through 6. Authors utilized interviews, observations, and anecdotes in

the data collection phase. Authors employed both technology and source triangulation to ensure data accuracy. Data analysis is comprised of four elements: collecting data, minimizing data, presenting data, and making deductions. According to the study findings, each child, parent, and teacher provided favorable feedback (Mungkid et al.,2021). This occurred because the three data sources offered clear guidance on implementing online education through radio channels, thorough preparations were made, and the use of the app was optional. Students are generally given tasks, whether online or offline, as a way to assess their learning progress. Each day, tasks were assigned and completed online through WhatsApp and Google Forms. During the two days the system was down each week, students accomplished and collected assignments on Thursdays and Mondays (Mungkid et al.,2021).

Miroshnychenko (2019) examined the distinctive characteristics of programming offered by regional radio stations within the broader context of the media industry's evolution. Using a methodology grounded in authentic scientific inquiry, the study meticulously examined various sources of information to construct its conceptual framework. Employing techniques such as data analysis from sociological studies and comparative evaluations of radio programs submitted to prestigious journalism competitions, the study examined how regional broadcasters, internet-based platforms, and FM stations embraced key trends shaping the media landscape. These trends included genre hybridity, convergence, multiplatform specificity, visualization, and listenercentric technological accessibility (Miroshnychenko, 2019). Public radio broadcasts were characterized by extended program durations reminiscent of earlier broadcasting practices, coupled with distinct stylistic approaches to content delivery. However, concerns were raised regarding the efficacy of these programs in engaging modern audiences accustomed to fasterpaced lifestyles. In contrast, regional online radio and FM stations adopted shorter program formats and employed a "rip and read" presentation style, resulting in more streamlined sound images (Miroshnychenko, 2019). The absence of regional broadcasters from certain industry competitions hinted at potential disparities in knowledge and technological resources compared to larger media entities. Despite these challenges, the study highlighted the influence of traditional sound design practices rooted in the daily dissemination of information, albeit with limited capacity to captivate contemporary audiences seeking dynamic and engaging content (Miroshnychenko, 2019).

Ojwang (2023) analysed the rising features of listeners of online radio from two urban Nairobi radio stations, Ghetto Radio and NRG Radio. Through the Uses and Gratifications theory, a qualitative content analysis of conversations on these stations' Twitter and Facebook pages was conducted. The findings indicated that active audience participation could enhance service quality and foster customer loyalty amid intense competition and the rise of new media alternatives. The urban reach of these stations unites a critical and dynamic audience, adding significant value, especially in entertainment, news, and advertising sectors (Ojwang, 2023). This engaged audience possesses substantial agency and influence, shaping listenership, recommending preferred content, and fostering a loyal following for specific presenters and programs. The convergence of media not only facilitates monitoring and evaluation but also guides radio stations in developing longterm, youth-centered programming strategies. This highlights the importance of adapting to new media environment to maintain relevance and sustain audience engagement in the rapidly evolving digital age (Ojwang, 2023).

In the era of social media, Kenyan newsrooms have debated the merits of maintaining comment sections on their news websites. This discussion revolves around balancing the need for gathering user opinions with the potential risks associated with unregulated third-party comments. Oywer, Booker, Owilla and Kimweli (2023) assessed this issue by examining the nature and impact of user comments on editorial procedures and the advantages for media organizations that retain these comment sections. The study employed a mixed-methods approach targeting journalists in Nairobi County media outlets, including Standard Group, Radio Africa Group and Nation Media Group. The study included 252 participants for gathering quantitative data, conducted in-depth interviews with nine key informants, and analyzed 84 articles for content. Methods of gathering data consisted of surveys, interviews, and coding sheets. Quantitative data was analyzed using SPSS, and qualitative data underwent thematic analysis (Oywer et al., 2023). In contrast to common assumptions, the findings indicated that conversations in comment sections were mostly respectful. Users often sought these platforms to express themselves thoughtfully rather than engage in hostile behavior. In cases where incivility did occur, the sources of hostility were typically identifiable, allowing for targeted moderation. Journalists found user feedback from comments to be a valuable resource for assessing the quality of their content. Meanwhile, media organizations used audience data from these comments to inform strategic decisions, enhancing their ability to respond to reader interests and concerns effectively. Oywer et al. (2023) concluded

that, with appropriate management, comment sections on news websites can be a beneficial tool for both journalists and media organizations. They offer a means for the public to participate in meaningful discourse, providing insights that can drive content improvement and strategic initiatives, while mitigating the risks of unregulated comments through effective moderation practices. The authors focused on only 3 media houses stations, hence a limitation in scope, findings and conclusion.

## **2.3 Theoretical framework**

It is a logical structure of interlinked concepts and ideas, built upon established theories. It aims to provide explanations for observed phenomena, enabling authors to enhance practical actions, draw conclusions novel and foster the growth of more advanced theories (Kivunja ,2018). This research is underpinned by the agenda setting theory and framing theory.

### **2.3.1 Framing theory**

This study is based on Goffman's (1974) framing theory, which suggests that people use primary frameworks or schemata of interpretation to make sense of events they encounter. Goffman (1974) classified these primary frameworks into two general categories: social and natural. Natural frameworks label events as unguided, unanimated, unoriented, and undirected — essentially described as "purely physical." These events without direction are solely caused by natural factors, like the current weather conditions. On the other hand, social structures offer a context for situations that include the managing endeavor, goal, determination of a rational actor, mainly people. These agents can face threats, insults, compliments, and persuasion. Their behavior is referred to as "directed actions." Salazar (2019) explains that social frameworks interpret problems and events as being initiated, propelled, and guided by the actions and intentions of social actors. Without their primary social frameworks, individuals would constantly face challenges in interpreting and understanding issues and events in their environment. Hence, to understand gender-based violence, it is important to prioritize the media as major sources of information and recognize the functions of primary frameworks in comprehending and interpreting this violence (Roslyng & Dindler, 2023).

Güran and Özarıslan (2022) argue that individuals typically use interpretive schemas to meaningfully and efficiently process, interpret and classify new information. Similarly, Luo and Ling (2023) affirm that framing refers to how people develop particular conceptualizations or orientations about issues like gender-based violence. Roslyng and Dindler (2023) note that framing is the procedure by which the media construct and define issues related to gender-based violence. Güran and Özarıslan (2022) further explain that framing is influenced by both macro- and micro level conceptions. At the micro level, framing describes how the media shape the way people interpret and read information. At the macro level, it pertains to how a story is presented in a way that aligns with the audience's existing primary frameworks. It is proposed that the way a story is depicted in the media and its effect on viewers are greatly affected by limitations in time, space, and resources. These constraints require print media journalists to choose which stories to prioritize and which to exclude completely. Hence, media frames and framing are crucial instruments in determining the emphasis and attitude of a story in newspapers. This process aids readers in comprehending stories and forming impressions about issues like gender-based violence (Salazar, 2019). The media have the power to evoke certain emotions and impressions from the public through the way a story is framed. Salazar (2019) explains that individuals' emotions significantly influence how they interpret news media content.

Framing theory is applicable to this research as it describes how the structuring and presentation of content influence audience perceptions. For online radio platforms targeting university students, the framing of programming is crucial. Curating shows around themes or specific times can make the platform appear more organized and tailored to student lifestyles, enhancing its relevance and attractiveness. Signal reception, although a technical aspect, also benefits from effective framing. Platforms that frame their signal reliability through marketing can instill confidence in users, making them more likely to perceive the service as dependable. Highlighting robust technical support and easy troubleshooting tips also reinforces this perception. The framing of the programmes aired significantly impacts audience engagement. Shows that frame their content around student interests—like academic tips, local campus news, or popular music—can resonate more deeply with the audience (Salazar, 2019). The presentation of programs is a key element of framing. The demeanor and style of hosts, the quality of production, and the tone of language used all contribute to how the audience perceives the platform. Friendly, relatable hosts and high-quality

audio production can frame the platform as professional yet accessible, enhancing trust and connection with the student audience.

### **2.3.2 Agenda setting theory**

This study will be led by agenda-setting theory, which aims to analyze the impact of mass media on public matters. Hao (2022) notes that contemporary understanding of agenda setting is derived from public perception. The agenda-setting model, originally proposed by Walter Lippmann, was later advanced and refined by Bernard Cohen. According to the theory, the media are more than just channels for sharing information and views. While the media may not always influence what people think, they are highly effective in shaping what people think about. He concluded that individuals' perceptions of the world are influenced by their personal preferences, interests, and the images projected by journalists, editors, and publishers of their preferred radio stations (McCombs & Shaw, 2017).

According to the theory the media often fail to shape what people think, yet different individuals view the world differently based on media content. The theory is summarized as, “the media don’t tell their audience what to think, instead, they tell people what to think about.” Yuliatiningtyas (2023) identified this anomaly and predicted a new paradigm, leading to McCombs and Shaw's (2017) study on agenda setting. This new paradigm offered a fresh perspective in mass communication research and, to a lesser extent, in political science, sociology, and among social scientists. According to Yuliatiningtyas (2023), this new agenda-setting paradigm provided a new understanding of media effects, enabling familiar objects to be seen in a different light.

McCombs and Shaw (2017) articulated their understanding of agenda setting by noting that media practitioners, through their decisions on news coverage, contribute to shaping political reality. The audience is informed about specific issues and understands their importance based on how the media position and project them. Thus, the media can set the agenda on an issue or around a campaign. Yuliatiningtyas (2023) emphasizes that agenda setting involves changes over time in the media, the public and policy agenda.

The agenda setting theory is applicable to this research as it highlights how the selection and prominence of programming shape university students' perceptions. When platforms prioritize certain topics—such as campus news, mental health, or popular music—these become focal points

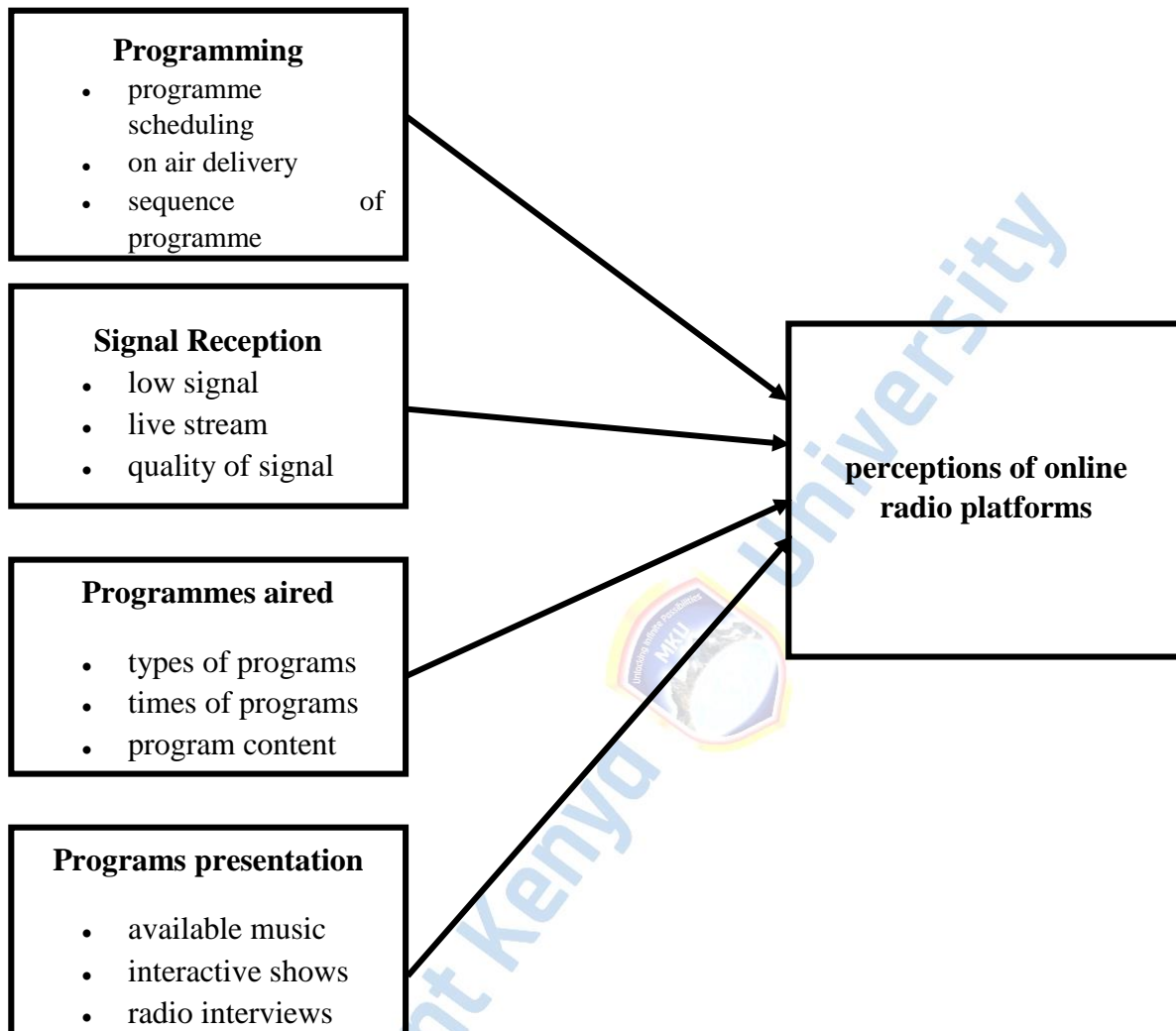
for the audience. Effective agenda-setting ensures that issues relevant to students are consistently featured, thus aligning the platform's content with their interests and concerns. Signal reception, while primarily a technical matter, is also influenced by agenda-setting through constant updates on service quality, creating an expectation of reliable access (Yuliatiningtyas ,2023). The programmes aired, by emphasizing timely and pertinent issues, further reinforce the platform's role as a key information source. The presentation of programs, through the careful selection of charismatic hosts and engaging formats, sets the agenda for what is deemed important or entertaining. Through curating content that reflects the priorities and interests of their audience, online radio platforms not only capture student attention but also shape their daily conversations and concerns, establishing themselves as indispensable parts of the campus experience.

#### **2.4 Conceptual framework**

It reflects the researcher's synthesis of existing literature, guiding the explanation of a particular phenomenon. This framework outlines the steps necessary for conducting the study, drawing upon the researcher's prior knowledge of the perspectives and findings of other scholars concerning the subject (Crawford, 2019). A conceptual framework visually represents proposed relationships, providing a foundation for understanding correlational or causal connections between interpretations and their observation. Figure 2.1 illustrates the study's conceptual framework.

### Independent variables

### Dependent variables



**Figure 2.1 : Conceptual framework**

**Source : Author (2024)**

The study's independent variables are audience perception of programming, signal reception, programmes aired and programs presentation of online radio platforms. The dependent variable is perceptions of online radio platforms.

Creating a program or radio show is known as programming (Barber, 2019). A program starts with an idea, which is then developed and realized through the production process. Broadcasting radio stations need programs to fill their broadcast time, and it is through these programs that they attract and retain listeners. Radio programs are generally produced in-house, without involving outside parties. In radio programming, planning is the most critical element because broadcasting has a significant and powerful impact (Säily, 2020). Therefore, careful planning is required, using data and facts as comprehensively as possible. Planning includes production planning and the procurement of broadcast materials, organized into a series of daily, weekly, and monthly agendas. It also involves planning suggestions, pre-facilities, and administrative issues (Shtanko, 2018).

In radio design, administration organizes or programs every hour much like a lesson plan or a recipe. These plans dictate what the emcee will do at different times of the day. Radio administrators also segment programming into day parts. According to Campbell (1998), critics of organized radio argue that only the most popular songs get airplay, while lesser-known songs, deserving of broadcast time, receive minimal attention. Although a few popular star disk jockeys continue to play a role in programming, many others stopped when directors introduced formats (Manap, 2019). Proprietors consider programming more of a science, while emcees view it as an art. Record selections are based on jukebox inventories, record store sales, and trade publication charts. In past decades, radio dictated popular rhythms, particularly with its popular evening programs. Today, radio programmers are concerned with "channel cruising," a habit of listeners, especially those in cars, who search the dial until they find a song they like. Stations have become more specialized. Listeners in the 1940s were loyal to favorite programs, but today we are loyal to favorite stations and even radio personalities. We generally listen only to a few stations that target us, usually based on our age, gender, or race (Shtanko, 2018).

A receiver and a transmitter are essential components for the reception and transmission of radio waves. Radio waves act as messengers of signals containing information, which can be added through modulation or directly encoded by intermittently interrupting the wave's transmission (as in Morse code telegraphy). The essential data in a modulated signal is contained in its sidebands, which are the extra frequencies mixed with the carrier wave, not in the carrier wave alone (Shtanko, 2018). Amplitude modulation (AM) and frequency modulation (FM) are the two main types of modulation utilized in radio. FM reduces noise and offers better fidelity than AM, the older

broadcasting method. FM and AM are analog transmission methods that transform sounds into constantly changing patterns of electrical signals that mimic sound waves. On the other hand, digital radio uses a method of transmission where signals travel as distinct voltage pulses or sequences of numbers. Prior to being transmitted, an analog audio signal is changed into a digital signal, which can then be sent within the FM or AM frequency range (Klonowski, 2018).

Digital radio broadcasting provides high-quality reception and reproduction similar to that of compact discs on the FM band, and FM-quality reception and reproduction on the AM band (Lemaire, 2019). In its usual use, radio broadcasts music, voice, and television images. Sounds and images are first transformed into electrical signals by a microphone (for sounds) or video camera (for images). Afterwards, the signals are boosted and utilized to vary a carrier wave produced by an oscillator circuit in a transmitter. The modulated signal is subsequently boosted before being transmitted through an antenna. The antenna transforms electrical signals into electromagnetic waves to be transmitted into outer space. These waves move at the same speed as light and are not only transmitted by direct line of sight but also by bouncing off the ionosphere (Klonowski, 2018).

Radio holds a unique position as a mass communication tool in Africa due to its suitability for the continent's inhabitants. It serves as an ideal form of mass communication because it enables both literate and illiterate individuals to access information, and it is highly affordable to acquire and operate without relying on electricity (Chan-Olmsted, 2020). Through radio communication, citizens are not only informed about emerging societal issues but also educated about their rights and responsibilities, making it a powerful social mobilization tool (Briskman, 2020). Radio can inspire people to pursue certain goals by increasing their awareness and encouraging a feeling of shared responsibility in the community.

Moreover, radio serves as both a conduit and a catalyst for development, standing out among other media channels for its ubiquity and penetrative reach (Lemaire, 2019). Development-related content, in particular, finds greater efficacy on radio compared to television due to its ability to effectively communicate complex ideas and stimulate the imaginations of listeners. The audio format of radio allows for a more intimate and immersive experience, facilitating deeper engagement with the content and enhancing its impact on the audience. Hence, radio plays a crucial role in African societies by providing accessible and affordable means of communication,

educating citizens, mobilizing communities, and driving development initiatives. Its unique qualities make it a powerful tool for social change and progress on the continent.

Radio offers a diverse array of programs ranging from football matches to music and beyond. However, in today's rapidly evolving media landscape, creating compelling radio programs presents a significant challenge. This is particularly true as audiences have shifted from watching television to listening to radio, necessitating constant innovation to keep the medium relevant and appealing to listeners (Barber, 2019). The key to maintaining the vitality of radio lies in adapting to changing audience preferences and technological advancements. A successful radio program is one that resonates with the public and is widely appreciated by both the general community and specific target audiences (Säily, 2020). To achieve this, radio broadcasters must continuously explore new formats, topics, and delivery methods to captivate their audience's attention and meet their evolving needs and interests. Innovation is essential to keeping radio programming fresh and engaging. This may involve incorporating interactive elements, leveraging social media platforms for audience engagement, or experimenting with new storytelling techniques. Additionally, staying abreast of emerging trends in music, entertainment, and cultural discourse ensures that radio remains a relevant and vibrant medium in the digital age. Ultimately, the success of radio programming hinges on its ability to connect with listeners on a personal and emotional level. By embracing innovation and staying attuned to audience preferences, radio broadcasters can ensure that their programs remain dynamic, compelling, and indispensable to their audience.

## **2.5 Recap of literature review**

Previous studies exhibit various knowledge gaps. Dinda et al. (2023) investigated the use of digital technology to assist with the analogue transmissions of K Radio, one of Jember's local radio stations. The research took a qualitative approach, using in-depth interviews, direct observation and document analysis. The research focused on one radio station, hence a limitation in scope. Secondly, the study was purely qualitative, hence a methodological gap. Laor, Galily and Tamir (2017) explored the use of radio across various internet platforms in Israel and found that radio stations, through their online presence, have started broadcasting live online, offering selected segments of their programs, and maintaining interaction with their audiences. The study presents a contextual gap as it was performed in Israel. In the same vein, Amoedo (2018) conducted a

comprehensive study on online radio in Spain and highlighted that online radio in Spain has been particularly strengthened at the local level, where stations primarily offer generalist programming. Additionally, Edlira (2017) investigated the characteristics of audience involvement on five Albanian television networks and their respective websites. These studies were conducted in different geographical contexts, hence a contextual gap.

In their study in 2023, Balsebre, Ortiz, and Soengas reviewed literature on digitalization, finding that the evolution of modern radio is influenced by factors such as changing audience preferences and the need for user-specific content. The research highlights a lack of methodology as it simply reviewed existing literature. In their study conducted in 2023, Ojwang examined the new characteristics of online radio audiences of two urban Nairobi radio stations, NRG Radio and Ghetto Radio. Through the Uses and Gratifications theory, a qualitative content analysis of conversations on these stations' Twitter and Facebook pages was conducted. The findings indicated that active audience participation could enhance service quality and foster customer loyalty amid intense competition and the rise of new media alternatives. The study was limited in scope as it focused on two radio stations. additionally, the study employed qualitative techniques in data collection and analysis, hence a methodological gap.

Oywer, Booker, Owilla and Kimweli (2023) explored this issue by examining the nature and impact of user comments on editorial procedures and the advantages for media organizations that retain these comment sections. Findings revealed that discussions in comment sections were generally civil. The research presents a conceptual gap as it focused on user comments and editorial processes. Ismed (2020) assessed the shifting demographics and preferences of radio audiences in the digital age. Employing qualitative methodologies, including descriptive interviews and observational analyses, the study illuminated how advancements in digital technology have fundamentally transformed listeners' perceptions and behaviors towards radio consumption. The study was limited in its data collection and analysis as only qualitative tools and analysis were conducted. There was thus no triangulation of these results.

## CHAPTER THREE

### RESEARCH METHODOLOGY

#### 3.1 Introduction

This part covers the investigation and methodological approach used in the research. The identification of the location and target population was made. Explanation on the sampling methods and sample provided. Methods of collecting data are talked about. Pilot testing was described and techniques for collecting data emphasized. Ethical considerations and data analysis were detailed.

#### 3.2 Research methodology

The study employed a mixed methods research methodology to examine audience perceptions of online radio platforms among university students in the Nyanza region. Using a descriptive research design, data collection involved semi-structured questionnaires containing both openended and closed-ended questions, allowing for qualitative insights and quantitative measurement. Quantitative data were analyzed using SPSS to provide descriptive statistics, while thematic analysis of qualitative responses identified key themes related to perceptions.

#### 3.3 Research design

It is a systematic and organised strategy employed to perform a scientific investigation (Abutabenjeh & Jaradat, 2018) conducted the study. A design involving descriptions will be utilized. A systematic method of collecting and analyzing data without altering it, aimed at comprehending the research issue is involved in a descriptive research design (Siedlecki, 2020). The study collected data from media studies undergraduate students in universities in Nyanza region.

#### 3.4 Study Location

The research took place in the Nyanza area of Kenya. The region was located in the southwestern part of Kenya, close to Lake Victoria. It included a section of the eastern edge of the lake (Map found in Appendix IV).

### 3.5 Target population

Population is the collective number of individuals with common traits in a specific geographic region (Adam, 2020). The study was conducted among media studies undergraduate students in the six universities in the Nyanza region (Map shown in Appendix VI). Media studies undergraduate students were selected as this population was homogeneous for the study's purpose. The respondents were thus able to relate the concepts of this study to their class work and experiences. The target population was indicated in Table 3.1:

**Table 3.1: Target population**

<b>University</b>	<b>1st years</b>	<b>2nd years</b>	<b>3rd years</b>	<b>4th years</b>
Maseno university	57	63	58	52
Jaramogi Oginga Odinga University of Science and Technology	48	42	47	44
Kisii University	28	25	32	27
Rongo University	34	37	34	32
Tom Mboya University	26	31	24	22
Uzima University	27	24	30	28
<b><u>Total</u></b>	<b><u>220</u></b>	<b><u>222</u></b>	<b><u>225</u></b>	<b><u>205</u></b>

**Source: Universities in Nyanza (2024)**

### 3.6 Sampling procedures and techniques

Sampling is a basic method in research that involves selecting a smaller sample that is representative of a larger population in order to gather information. The main objective of sampling is to gather information on a specific topic from a larger population without examining each individual in that population (Maduga, 2020 ;Saroj & Singh, 2016). Sampling is responsible for determining the suitable size of the sample (Gumpili & Das, 2022). The research employed stratified random sampling to select students in each of the universities. Simple random sampling enabled the researcher to randomly select respondents; it was thus a probability sampling technique (Maduga, 2020).

### 3.7 Sample size

The appropriate sample size was determined by the sampling procedure. This research used the Yamane (1967) formula in order to determine the sample size. Thus:

$$n = \frac{N}{1 + N(e)^2}$$

Given: n represents the size of the sample; N is the population; and e is the margin of error in the computation, which is set at 0.05.

Thus:

$$n = \frac{872}{1 + 872 (0.05)^2}$$

n= 341

Sample size = 341

The sampling frame is as per Table 3.2.

**Table 3.2: Sample size**

<u>University</u>	<u>Population</u>	<u>Sample</u>
Maseno university	230	72
Jaramogi Oginga Odinga University of Science and Technology	181	57
Kisii University	112	35
Rongo University	137	43
Tom Mboya University	103	33
Uzima University	109	34
<b><u>Total</u></b>	<b><u>872</u></b>	<b><u>274</u></b>

### 3.8 Construction of research instruments

Data was collected through semi structured surveys. Both closed-ended and open-ended questions were included in the survey to gather the necessary and relevant data to achieve the research goals. The questionnaires consisted of five parts on details about the participants and variables. Instructions were given to participants on how to fill out the questionnaires. To ensure anonymity,

respondents did not need to indicate their names when completing the questionnaires. Additionally, the study assured the participants that their involvement in the study posed no risks.

### **3.9 Research instrument piloting**

A pilot study was conducted to assess the efficiency, suitability, and sufficiency of the datagathering instrument. The goal was to improve the tools and correct any weaknesses in their design. The pilot study took place at Kabianga University. A random selection of 27 respondents (10% of the sample size) was chosen for the pilot sample (Connelly, 2008).

The study's purpose and objectives were explained by the researcher to the pilot participants, who received questionnaires to fill out. During the pilot test, the researcher assessed the procedures and activities to discover any potential issues. The duration needed to complete the questionnaires was also assessed to determine the practicality of the questionnaire. Furthermore, the researcher noted any concerns raised by the participants regarding the coherence of statements.

#### **3.9.1 Reliability**

According to Mohajan (2017), reliability refers to how consistently an instrument measures the specific variables it is intended to assess. The instrument's capacity to generate comparable or almost identical outcomes each time the same test is performed with it. Two approaches were used to assess the trustworthiness of the data collection tools. The test-retest methodology was adopted to evaluate the reliability of responses across multiple time points. This involved giving the same tool to the same set of participants at various time points and analyzing their answers to ensure reliability. Additionally, internal consistency was used to evaluate the coherence of the questions present in the same tool. This approach assessed the alignment of questions measuring the same construct. If the Cronbach's Alpha was 0.7 or above, it indicated that the instrument was reliable and that the questions consistently assessed the variables (Segal and Coolidge, 2018).

#### **3.9.2 Validity**

The researcher evaluated whether the tools correctly depicted the desired concepts (Taherdoost, 2016). The survey included only questions that were significant and accurately reflected these concepts. Content validity focused on ensuring that the assessments mirrored the research objectives. Any insignificant queries identified in the original research were replaced. Criterion

validity was employed to evaluate the reliability of the tool. The researcher intended to record the connection between the findings obtained from different tools provided to the participants during the initial research stage. This helped determine if the tools yielded reliable and uniform outcomes. The objective was to improve and refine the data collection instrument to precisely evaluate the variables for the research.

### **3.10 Data collection procedures**

The necessary approvals were sought from the university's ethics committee, and a research permit was applied for. Two research assistants were subsequently recruited and trained by the researcher. The training entailed an overview of the study topic and the research objectives. The researcher and the assistants visited the universities and outlined the research objectives to the students. The students were issued consent forms, and those who consented were given the questionnaires and advised on how to proceed with filling them out. Any issues that were not clear were clarified. The researcher assured the respondents of confidentiality. Ultimately, the questionnaires were collected and verified for accuracy and completeness.

### **3.11 Data analysis**

The surveys were reviewed for precision and uniformity. Data cleaning and analysis were performed through editing, coding, and tabulation. This was done to identify any irregularities in the responses and assign specific numeric values to each for analysis. Data analysis was carried out using SPSS software, version 26. The research incorporated descriptive statistics such as frequencies, averages, and percentages. The statistical measures provided a summary of how the data was spread out and what the central tendencies were, enabling an examination of audience perception on online radio platforms. A thematic analysis approach was used to analyze qualitative data. Responses from open-ended questions in the questionnaires were examined to identify recurring themes. The study analyzed the depth of the participants' perspectives and experiences by organizing data into broad themes. Data was presented through graphs, pie charts, and tables.

### **3.12 Ethical consideration**

A letter of introduction was requested from Mount Kenya University. The researcher requested a permit for the research from the National Commission for Science, Technology, and Innovation.

Data shared by the participants remained confidential, and the integrity of the collected data was maintained. Objectives for the research were explained to the respondents, who were subsequently issued consent forms to participate in the study. The respondents signed the consent form and were free to withdraw from the study or request the deletion of their data if they wished to do so. The study maintained high moral principles, ensuring that no respondent was coerced into providing information unwillingly. Data was collected and stored securely, involving data encryption; secure storage solutions were implemented, and regular security audits were conducted to safeguard data from unauthorized access. No data was shared with third parties.



## CHAPTER FOUR

### RESULTS AND DISCUSSIONS

#### 4.1 Introduction

This chapter discusses demographics, descriptive statistics and discussions. It examines the data based on the objectives: to assess audience perception of programming of online radio platforms among university students in Nyanza region, to evaluate audience perception of signal reception of online radio platforms among university students in Nyanza region, to investigate audience perception of programmes aired of online radio platforms among university students in Nyanza region and to analyse Audience perception of programs presentation of online radio platforms among university students in Nyanza region.

#### 4.2 Response Rate

The study issued 274 questionnaires to media studies undergraduate students in the 6 universities in Nyanza region, out of which 253 were completed and returned; hence was a response rate of 92%. According to Shiyab, Ferguson, Rolls and Halcomb (2023) a response rate of 50% and above are acceptable for analysis. Consequently, the study's overall response rate of 92% was ideal, satisfactory and reliable. This is illustrated in Table 4.1: -

**Table 4.1: Response rate**

University	Sample	Response	Response rate
Maseno university	72	68	94%
JOUST	57	52	91%
Kisii University	35	31	89%
Rongo University	43	39	91%
Tom Mboya University	33	31	94%
Uzima University	34	32	94%
<b>Total</b>	<b>274</b>	<b>253</b>	<b>92%</b>

**Source : Field data (2024)**

### **4.3 Reliability results**

A pilot study was conducted to assess the efficiency, suitability, and sufficiency of the datagathering instrument. The goal was to improve the tools and correct any weaknesses in their design. The pilot study was conducted at Kabianga University. The study's purpose and objectives were explained by the researcher to the pilot participants, who were then given questionnaires to complete. During the pilot test, the researcher assessed the procedures and activities to identify any potential issues. The duration needed to complete the questionnaires was also evaluated to determine the practicality of the instrument. Additionally, the researcher took note of any concerns raised by the participants regarding the coherence of the statements.

Two approaches were used to assess the reliability of the data collection tools. The test-retest methodology was adopted to assess the reliability of responses across multiple time points. This involved giving the same tool to the same set of participants at various time points and analyzing their answers to ensure reliability. Internal consistency evaluated the coherence of the questions present in the same tool, assessing the alignment of questions measuring the same construct. If the Cronbach's Alpha was 0.7 or above, it indicated that the instrument was reliable and the questions consistently assessed variables (Segal and Coolidge, 2018). The reliability results from the pilot research are indicated in Table 4.2.

**Table 4.2: Reliability results**

<b>Variable</b>	<b>Item</b>	<b>Alpha Value</b>	<b>Recommendations</b>
Audience perception of programming	10	0.802	Reliable
Audience perception of signal reception	10	0.761	Reliable
Audience perception of programmes aired	10	0.786	Reliable
Audience perception of programs presentation	10	0.743	Reliable

**Source : Field data (2024)**

#### **4.4 Validity tests**

Content validity focused on ensuring that the assessments accurately mirrored the research objectives. Any insignificant queries identified in the original research were replaced. Criterion validity was employed to evaluate the reliability of the tool. The researcher recorded the connection between the findings obtained from different tools provided to the participants during the initial research stage. This helped determine if the tools yielded reliable and uniform outcomes. The objective was to improve and refine the data collection instrument to precisely evaluate the variables for the research.

#### **4.5 Demographic information**

The study analyses respondents' information. Respondents' gender, age and year of study were investigated.

##### **4.5.1 Respondents' gender**

The study findings showed that out of 253 respondents 153(60%) were male and 100(40%) were female. This shows that most of the respondents were male as showed in Table 4.3: -

**Table 4.3: Respondents' gender**

<b>Gender</b>	<b>Frequency</b>	<b>Percent</b>
Male	153	60
Female	100	40
<b>Total</b>	<b>253</b>	<b>100</b>

**Source : Field data (2024)**

##### **4.5.2 Respondents' age**

Out of 253 respondents, 14(6%) were between the age of 18-20, 148(58%) were between the age of 21-23 years, 86(34%) were between 24-26 years of age and 5(2%) were between 27-29 years. This shows that most of the respondents were between the age of 21-23 years. This is illustrated in Table 4.4: -

**Table 4.4: Respondents' age**

Age	Frequency	Percent
18-20	14	6
21-23	148	58
24-26	86	34
27-29	5	2
<b>Total</b>	<b>253</b>	<b>100</b>

**Source : Field data (2024)**

#### 4.5.3 Respondents' year

Out of 253 respondents 35(14%) were of year one of study, 115(45%) were of year two, 92(36%) were of year three and 11(4%) were of year four of study. This shows that most of the respondents were of year two of study as shown in Table 4.5: -

**Table 4.5: Respondents' year**

Year	Frequency	Percent
1	35	14
2	115	45
3	92	36
4	11	4
<b>Total</b>	<b>253</b>	<b>100</b>

**Source : Field data (2024)**

#### 4.6 Descriptive analysis

This section presents descriptive statistics used by the researcher to establish the main findings of the study and draw conclusions. The analysis is presented as per the research objectives that is to: evaluate the effects of audience perception of programming of online radio platforms, assess the effects of audience perception of signal reception of online radio platforms, analyze the effects of audience perception of programmes aired of online radio platforms and investigate the effects of audience perception of programs presentation of online radio platforms.

#### 4.6.1 Effects of audience perception of programming of online radio platforms

The first objective was to evaluate the effects of audience perception of programming of online radio platforms. Respondents were asked ten questions regarding effects of audience perception of programming of online radio platforms. The responses were presented on a Likert scale. The study participants' responses are summarized and presented in Table 4.6: -

**Table 4.6: Effects of audience perception of programming of online radio platforms**

Statements	n	Mean	Std.					
			Dev	SA	A	N	D	SD
The content on online radio platforms is diverse and caters to my interests.	253	4.23	0.611	32%	58%	10%	0	0
Online radio platforms provide high-quality programming compared to traditional radio.	253	4.27	0.583	34%	59%	7%	0	0
The programming schedule on online radio platforms is convenient for my listening habits.	253	4.44	0.550	47%	51%	2%	0	0
I find the hosts on online radio platforms engaging and entertaining.	253	4.46	0.545	48%	49%	3%	0	0
The variety of genres available on online radio platforms meets my preferences.	253	4.38	0.561	41%	55%	4%	0	0
I believe online radio platforms offer more innovative content compared to traditional radio.	253	4.31	0.563	36%	59%	5%	0	0
Online radio platforms provide timely and relevant news updates.	253	4.33	0.583	39%	55%	6%	0	0

I am satisfied with the user interface and ease of navigation on online radio platforms.	253	4.31	0.542	35%	61%	4%	0	0
The advertisements on online radio platforms are less intrusive than on traditional radio.	253	4.29	0.550	34%	61%	5%	0	0
Online radio programming is relevant to daily life experiences.	253	4.33	0.590	39%	55%	6%	0	0

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**Source : Field data (2024)**

Table 4.5 indicates that out of 253 responses, 32% strongly agreed that the content on online radio platforms was diverse and caters to my interests, 58% agreed and 10% were not sure (Mean=4.23; SD=0.611). However, 34% strongly agreed that online radio platforms provide high-quality programming compared to traditional radio, 59% agreed and 7% were not sure (Mean=4.27; SD=0.583). Forty seven percent strongly agreed that the programming schedule on online radio platforms was convenient for my listening habits, 51% agreed and 2% were not sure (Mean=4.44; SD=0.550). Forty eight percent strongly agreed that they found the hosts on online radio platforms engaging and entertaining, 49% agreed and 3% were not sure (Mean=4.46; SD=0.545). Also, 41% strongly agreed that the variety of genres available on online radio platforms meets my preferences, 55% agreed and 4% were not sure (Mean=4.38; SD=0.561). Thirty six percent strongly agreed that they believed online radio platforms offered more innovative content compared to traditional radio, 59% agreed and 5% were not sure (Mean=4.31; SD=0.563). Additionally, 39% strongly agreed that online radio platforms provide timely and relevant news updates, 55% agreed and 6% were not sure (Mean=4.33; SD=0.583). Thirty five percent strongly agreed that they were satisfied with the user interface and ease of navigation on online radio platforms, 61% agreed and 4% were not sure (Mean=4.31; SD=0.542). Moreover, 34% strongly agreed that the advertisements on online radio platforms were less intrusive than on traditional radio, 61% agreed and 5% were not sure (Mean=4.29; SD=0.550). Then, 39% strongly agreed that online radio programming was relevant to daily life experiences, 55% agreed and 6% were not sure (Mean=4.33; SD=0.590).

Respondents were required to indicate aspects of the programming on online radio platforms they found most engaging and reasons. Respondents indicated several aspects of programming on online radio platforms that they found particularly engaging. A significant highlight was the

flexibility of content availability, which allowed listeners to access programs on demand. Many respondents expressed appreciation for being able to listen at their convenience, fitting their favorite shows into their busy schedules without the constraints of traditional broadcasting hours. This adaptability enabled them to explore various genres, from music and talk shows to educational programs and niche podcasts. The ability to pause, rewind, or skip segments further enriched the experience, providing listeners with control over their consumption of content. Additionally, the interactive nature of online radio was a notable draw; many respondents enjoyed engaging with hosts through social media or live chats during broadcasts, creating a sense of community that made the listening experience more enjoyable and personal.

Respondents were required to describe any specific features or programs on online radio platforms they believed set them apart from traditional radio. Unlike traditional radio, which often focuses on popular or mainstream content, online platforms offered a vast array of specialized shows that catered to diverse interests. Respondents highlighted programs centered around specific themes, such as independent music, cultural discussions, or unique storytelling, which they felt were often overlooked by conventional radio stations. This range of content not only provided listeners with more choices but also encouraged them to discover new interests and perspectives. Furthermore, the global reach of online radio was a crucial differentiator; respondents enjoyed the ability to access broadcasts from various countries.

Respondents indicated improvements or changes to enhance programming experience on online radio platforms. A common recommendation was to reduce the number of advertisements, as many felt that excessive ads interrupted the flow of programs and detracted from the overall enjoyment. Some respondents proposed offering subscription models for ad-free listening, which they believed would attract more listeners who are willing to pay for a more seamless experience. Additionally, respondents emphasized the importance of improving sound quality, as inconsistent audio levels were noted as a common issue. They also suggested incorporating more local content to bridge the gap between global and community-focused programming, allowing listeners to connect with local issues and voices. Lastly, many respondents expressed a desire for enhanced recommendation algorithms that would help them discover new shows based on their listening habits, ensuring that the platform remains engaging and relevant to their preferences.

#### 4.6.2 Effects of audience perception of signal reception of online radio platforms

The second objective was to assess the effects of effects of audience perception of signal reception of online radio platforms. Respondents were asked ten questions regarding effects of audience perception of signal reception of online radio platforms. The responses were presented on a Likert scale. The study participants' responses are summarized and presented in Table 4.7: -

**Table 4.7: Effects of audience perception of signal reception of online radio platforms**

Statements	n	Mean	Std.D	SA	A	N	D	SD
The signal reception on online radio platforms is consistently reliable.	253	4.58	0.540	61%	37%	2%	0	0
I experience minimal buffering or interruptions when listening to online radio	253	4.28	0.574	34%	59%	7%	0	0
The audio quality of online radio platforms is clear and crisp.	253	4.55	0.499	55%	45%	0	0	0
Online radio platforms offer a stable listening experience regardless of my location.	253	4.23	0.575	30%	62%	8%	0	0
I rarely encounter connection issues when streaming online radio.	253	4.40	0.544	43%	55%	2%	0	0
The signal strength of online radio is better than that of traditional radio.	253	4.50	0.554	52%	45%	3%	0	0
I am satisfied with the consistency of signal reception on online radio platforms.	253	4.55	0.544	58%	40%	2%	0	0

I notice a difference in signal reception quality depending on the time of day when using online radio platforms.	253	4.31	0.519	34%	63%	3%	0	0
Online radio platforms quickly recover from signal drops or disruptions.	253	4.35	0.590	41%	53%	6%	0	0
I am satisfied with the signal reception of online radio platforms.	253	4.44	0.558	47%	49%	4%	0	0

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**Source : Field data (2024)**

Results indicate that 61% strongly agreed that the signal reception on online radio platforms was consistently reliable, 37% agreed and 2% were not sure (Mean=4.58; SD=0.540). However, 34% strongly agreed that they experienced minimal buffering or interruptions when listening to online radio, 59% agreed and 7% were not sure (Mean=4.28; SD=0.574). Fifty five percent strongly agreed that the audio quality of online radio platforms was clear and crisp and 455 agreed (Mean=4.55; SD=0.499). Thirty percent strongly agreed that online radio platforms offers a stable listening experience regardless of my location, 62% agreed and 8% were not sure (Mean=4.23; SD=0.575). Also, 43% strongly agreed that they rarely encountered connection issues when streaming online radio, 55% agreed and 2% were not sure (Mean=4.40; SD=0.544). Fifty two percent strongly agreed that the signal strength of online radio was better than that of traditional radio, 45% agreed and 3% were not sure (Mean=4.50; SD=0.554). Additionally, 58% strongly agreed that they were satisfied with the consistency of signal reception on online radio platforms, 40% agreed and 2% were not sure (Mean=4.55; SD=0.544). Thirty four percent strongly agreed that they noticed a difference in signal reception quality depending on the time of day when using online radio platforms, 63% agreed and 3% were not sure (Mean=4.31; SD=0.519). Moreover, 41% strongly agreed that online radio platforms quickly recover from signal drops or disruptions, 53% agreed and 6% were not sure (Mean=4.35; SD=0.590). Then, 47% strongly agreed that they were satisfied with the signal reception of online radio platforms, 49% agreed and 4% were not sure (Mean=4.44; SD=0.558).

The respondents were required to indicate their experience with the signal reception quality on online radio platforms. Most respondents appreciated the accessibility of online radio, especially in urban areas with stable internet connections. However, several participants highlighted that they

often encountered buffering issues and interruptions, particularly when using mobile data in areas with weak signals. This inconsistency significantly influenced their listening experiences, leading to frustration and sometimes causing them to abandon programs altogether. Additionally, respondents mentioned that when they accessed online radio in rural or remote areas, the signal quality deteriorated, making it difficult to enjoy their favorite shows without constant disruptions. While many respondents enjoyed the convenience of online radio, the variable signal reception often diminished their overall satisfaction.

The study inquired from the respondents the challenges they faced on signal reception when using online radio platforms, and how have these affected their listening experience. Buffering and lagging were common issues, especially during peak internet usage times when network congestion was at its highest. Many respondents noted that these challenges were exacerbated when they were multitasking or using multiple devices connected to the same network, which led to slower speeds and poorer quality. Furthermore, several participants mentioned that they experienced a complete loss of signal during adverse weather conditions, which disrupted their listening experience. The frustration of missing critical segments of their favorite shows, especially live broadcasts or interviews, was a recurring theme among the feedback. For many respondents, these reception challenges transformed what should have been an enjoyable and engaging experience into one filled with irritation and disappointment.

Respondents were required to indicate how the signal reception of online radio platforms could be improved to enhance their listening experience. A common recommendation was to optimize the streaming technology used by these platforms, ensuring that they can handle varying internet speeds and network conditions more effectively. Respondents expressed interest in platforms offering adaptive streaming, which would adjust the quality based on their current connection, minimizing interruptions and buffering. Additionally, many respondents advocated for better integration with offline listening options, such as allowing users to download content for later playback, which would eliminate concerns about signal quality altogether. Moreover, respondents emphasized the need for improved user feedback mechanisms, enabling them to report signal issues in real-time, thereby helping platform providers identify and address specific problems more efficiently. Respondents suggested that partnerships with internet service providers could enhance streaming quality, particularly in areas with known connectivity issues.

### 4.6.3 Effects of audience perception of programmes aired of online radio platforms

The third objective was to assess the effects of audience perception of programmes aired of online radio platforms. Respondents were asked ten questions regarding effects of audience perception of programmes aired of online radio platforms. The responses were presented on a Likert scale.

The study participants' responses are summarized and presented in Table 4.8: -

**Table 4.8: Effects of audience perception of programmes aired of online radio platforms**

Statements	n	Mean	Std.Dev	SA	A	N	D	SD
The programs aired on online radio platforms are engaging and interesting.	253	4.24	0.534	29%	66%	5%	0	0
The variety of programs on online radio platforms meets my entertainment needs.	253	4.32	0.580	38%	57%	5%	0	0
Online radio platforms offer programs that are relevant to my interests and hobbies.	253	4.33	0.527	36%	61%	3%	0	0
The quality of content in the programs aired on online radio platforms is high.	253	4.28	0.546	33%	62%	5%	0	0
I find the timing and scheduling of programs on online radio platforms convenient.	253	4.40	0.544	43%	55%	2%	0	0
The hosts and presenters on online radio platforms are knowledgeable and entertaining.	253	4.23	0.611	32%	58%	10%	0	0
I discover new music, shows, or information through the programs aired on online radio platforms.	253	4.27	0.583	34%	59%	7%	0	0

The programs on online radio platforms are more innovative than those on traditional radio.	253	4.44	0.550	47%	50%	3%	0	0
I feel that online radio platforms cater to a wide range of audiences with their programming.	253	4.46	0.545	48%	49%	3%	0	0
Programmes aired on online radio platforms are educative.	253	4.38	0.561	41%	55%	4%	0	0

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**Source : Field data (2024)**

The study findings showed that out of 253 responses, 29% strongly agreed that the programs aired on online radio platforms were engaging and interesting, 66% agreed and 5% were not sure (Mean=4.24; SD=0.534). However, 38% strongly agreed that the variety of programs on online radio platforms meets their entertainment needs, 57% agreed and 5% were not sure (Mean=4.32; SD=0.580). Then, 36% strongly agreed that online radio platforms offered programs that were relevant to their interests and hobbies, 61% agreed and 3% were not sure (Mean=4.33; SD=0.527). Thirty three percent strongly agreed that the quality of content in the programs aired on online radio platforms was high, 62% agreed and 5% were not sure (Mean=4.28; SD=0.546). Also, 43% strongly agreed that they found the timing and scheduling of programs on online radio platforms convenient, 55% agreed and 2% were not sure (Mean=4.40; SD=0.544). Thirty two percent strongly agreed that the hosts and presenters on online radio platforms were knowledgeable and entertaining, 58% agreed and 10% were not sure (Mean=4.23; SD=0.611). Additionally, 34% strongly agreed that they discovered new music, shows or information through the programs aired on online radio platforms, 59% agreed and 7% were not sure (Mean=4.27; SD=0.583). Forty seven percent strongly agreed that the programs on online radio platforms were more innovative than those on traditional radio, 50% agreed and 3% were not sure (Mean=4.44; SD=0.550). Moreover 48% strongly agreed that they felt that online radio platforms catered to a wide range of audiences with their programming, 49% agreed and 3% were not sure (Mean=4.46; SD=0.545). Lastly, 41% strongly agreed that programmes aired on online radio platforms were educative, 55% agreed and 4% were not sure (Mean=4.38; SD=0.561).

Respondents indicated programs aired on online radio platforms they enjoyed the most, and identified specific elements that made them appealing to them. Respondents highlighted music shows featuring genres like indie, jazz and world music as favorites, appreciating the curated playlists that introduced them to new artists and songs. Other respondents favored talk shows that focused on current events, social issues, and personal stories, emphasizing the relatable and thought-provoking nature of the discussions. Specific elements that made these programs appealing included the charismatic hosts, who often infused personality and humor into their presentations, creating an engaging atmosphere. Listeners also valued interactive segments, such as listener call-ins and social media engagement, which fostered a sense of community and allowed them to participate in the conversation actively. These interactive features, combined with high-quality audio production, significantly enhanced their enjoyment of the programs.

The study inquired how well the programs aired on online radio platforms aligned with their interests and expectations, with examples. Respondents noted that online radio offered content tailored to their preferences in ways traditional radio often did not. Respondents mentioned that they followed specific podcasts focusing on niche topics like environmental sustainability, mental health, and personal development, which resonated deeply with their personal values and aspirations. One respondent cited a weekly podcast on sustainable living that inspired them to make eco-friendly choices in their own life, illustrating the program's direct effect. Respondents felt that online radio allowed them to find content that reflected their individual interests and expectations, which led to a more satisfying listening experience.

The study from the respondents the types of programs or content they felt missing from online radio platforms and how their inclusion improved their listening experience. A common request was for more local content, including news, music, and cultural programming that highlighted regional artists and events. Respondents believed that such inclusion would foster a stronger connection to their communities and provide a platform for local voices and issues often overlooked by mainstream media. Additionally, several listeners expressed interest in more educational programming focused on skills development and practical advice, such as cooking shows, financial literacy and projects. They argued that these types of content would not only entertain but also enrich their lives and offer practical benefits. Respondents felt that online radio

platforms could greatly enhance their listening experiences, making them more inclusive and reflective of the listeners' varied interests and needs.

#### 4.6.4 Effects of audience perception of programs presentation of online radio platforms

The fourth objective was to investigate the effects of audience perception of programs presentation of online radio platforms. Respondents were asked ten questions regarding effects of audience perception of programs presentation of online radio platforms. The responses were presented on a

Likert scale. The study participants' responses are summarized and presented in Table 4.9: - **Table 4.9 : Effects of audience perception of programs presentation of online radio platforms**

Statements	n	Mean	Std.Dev	SA	A	N	D	SD
The presentation style of programs on online radio platforms is professional	253	4.31	0.563	36%	59%	5%	0	0
The hosts and presenters on online radio platforms are engaging and keep my attention.	253	4.33	0.583	39%	55%	6%	0	0
The programs on online radio platforms are well-structured and organized.	253	4.31	0.542	35%	61%	4%	0	0
I find the presentation of programs on online radio platforms to be clear and easy to follow.	253	4.29	0.550	34%	61%	5%	0	0
The hosts and presenters on online radio platforms are knowledgeable about the topics they discuss.	253	4.33	0.590	39%	55%	6%	0	0
The audio quality of the program presentations on online radio platforms is high.	253	4.58	0.540	61%	37%	2%	0	0
The pacing of the program presentations on online radio platforms is appropriate.	253	4.28	0.574	34%	59%	7%	0	0
The interaction between hosts and guests on online radio platforms is engaging.	253	4.55	0.499	55%	45%	0	0	0

I find the use of music, sound effects, and other audio elements in program presentations to be effective.	253	4.23	0.575	31%	62%	7%	0	0
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Program presentation on online radio platforms enhance learning new things	253	4.40	0.544	43%	55%	2%	0	0
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**Source: Research Data**

Out of 253 responses, 36% strongly agreed that the presentation style of programs on online radio platforms was professional, 59% agreed and 5% were not sure (Mean=4.31; SD=0.563). However, 39% strongly agreed that the hosts and presenters on online radio platforms were engaging and keep my attention, 55% agreed and 6% were not sure (Mean=4.33; SD=0.583). Thirty five percent strongly agreed that the programs on online radio platforms were well-structured and organized, 61% agreed and 4% were not sure (Mean=4.31; SD=0.542). Also, 34% strongly agreed that they found the presentation of programs on online radio platforms to be clear and easy to follow, 61% agreed and 5% were not sure (Mean=4.29; SD=0.550). Thirty nine percent strongly agreed that the hosts and presenters on online radio platforms were knowledgeable about the topics they discuss, 55% agreed and 6% were not sure (Mean=4.33; SD=0.590). Hence, 61% strongly agreed that the audio quality of the program presentations on online radio platforms was high, 37% agreed and 2% were not sure (Mean=4.58; SD=0.540). Thirty four percent strongly agreed that the pacing of the program presentations on online radio platforms was appropriate, 59% agreed and 7% were not sure (Mean=4.28; SD=0.574). Additionally, 55% strongly agreed that the interaction between hosts and guests on online radio platforms was engaging and 455 agreed (Mean=4.55; SD=0.499). Thirty one percent strongly agreed that they found the use of music, sound effects and other audio elements in program presentations to be effective, 62% agreed and 7% were not sure (Mean=4.23; SD=0.575). Moreover, 43% strongly agreed that program presentation on online radio platforms enhanced learning new things, 55% agreed and 2% were not sure (Mean=4.40; SD=0.544).

Respondents were required to describe the presentation style of programs on online radio platforms, and the aspects they found most effective or engaging. Respondents described the presentation style of programs on online radio platforms as dynamic and engaging, with many highlighting the importance of the host's personality in shaping their listening experience. Most found hosts who displayed authenticity, enthusiasm, and a genuine connection to the content

particularly effective. Many listeners appreciated conversational tones that created a sense of intimacy, making them feel as if they were part of a dialogue rather than just passive consumers of information. Additionally, the use of storytelling techniques, such as anecdotes and personal experiences, was noted as a compelling way to draw in listeners and create relatable content. Respondents also found that hosts who effectively balanced humor with serious topics made the programming more enjoyable, as this blend kept the content engaging without undermining its importance.

Respondents were required to indicate improvements that could be made to the way programs are presented on online radio platforms to enhance their listening experience. A common suggestion was for hosts to incorporate more listener feedback and interaction during programs. Many listeners felt that including live call-ins or addressing listener comments in real-time could create a more immersive and participatory atmosphere. Additionally, some respondents mentioned that programs could benefit from better pacing and organization, particularly in longer segments. They suggested that hosts should provide clearer transitions between topics and perhaps include brief summaries or teasers for upcoming segments to maintain listener engagement throughout the program. Furthermore, respondents noted that enhanced audio quality, such as clearer sound and better production values, could significantly improve their overall experience. Online radio platforms could create a more polished and engaging listening environment.

The study inquired from the respondents the specific programs or presenters on online radio platforms whose presentation style they particularly enjoyed, and the reasons. One popular presenter mentioned was a host known for their soothing voice and skillful storytelling, which many respondents felt made even complex topics accessible and enjoyable. Listeners appreciated how this presenter engaged with experts in the field while maintaining a warm and friendly demeanor, which made the interviews feel like conversations rather than formal question and answer sessions. Another favorite was a program that featured a lively and humorous duo who tackled current events and pop culture with wit and charm. Respondents praised their chemistry and quick banter, which created an entertaining atmosphere that kept them coming back for more.

## **4.7 Discussion of findings**

This section discusses the findings of the study. These are as per the research objectives: to assess audience perception of programming of online radio platforms among university students in Nyanza region, to evaluate audience perception of signal reception of online radio platforms among university students in Nyanza region, to investigate audience perception of programmes aired on online radio platforms among university students in Nyanza region and to analyse audience perception of program presentation of online radio platforms among university students in Nyanza region.

### **4.7.1 Effects of audience perception of programming of online radio platforms**

The first objective was to evaluate the effects of audience perception of programming of online radio platforms. Content on online radio platforms was diverse and catered to listeners' interests. Online radio provided higher-quality programming compared to traditional radio. Indeed, Ismed, Mongkai and Amala (2024) found that online radio platforms have revolutionized radio content production and distribution. While on-air remains a primary method, off-air activities like events have become crucial for listener engagement. Online platforms have also expanded program reach through streaming and social media. This multi-platform approach meets modern listener needs and creates new opportunities for advertising and revenue.

The programming schedule on online radio platforms was convenient for their listening habits. Hosts on online radio platforms were engaging and entertaining. This aligns with study by Leung (2018), who found that online video outlets had replaced TV to some extent, indicating a shift towards internet-based viewing that may concern traditional broadcasters. Additionally, Gavaza and Pearse (2023) indicated that radio hosts incorporate live video streaming from platforms into broadcasts. New platforms have also gained popularity.

The variety of genres available on online radio platforms was viewed as meeting audience preferences. The findings align with empirical studies on online radio's evolution and its role in contemporary media landscapes. The variety of genres available on online radio platforms,

perceived as meeting audience preferences, reflects the broader trend of media convergence discussed by Mongkol, Pratomo, and Putri (2019). They highlight that the fusion of radio and internet technologies has introduced streaming as a new medium, allowing listeners to access diverse content through digital platforms. This convergence has transformed traditional radio by expanding the range of genres and content types, enhancing audience satisfaction by catering to a wide array of tastes and preferences.

Online radio's innovative content, viewed by listeners as a distinct advantage over traditional radio, parallels the technological advancements outlined by Okubanjo et al. (2022). Although their study focuses on library systems, the adoption of digital tools such as IoT and RFID reflects how online platforms are leveraging technology to provide users with more streamlined, flexible, and personalized experiences. For online radio, this can translate to curated playlists, customized programming, and interactive features that foster a more innovative and engaging environment for listeners. Further, Balsebre et al.(2023) discussed how digital radio's multimedia capabilities allow for an evolution of content, blending traditional radio elements with new formats that appeal to different audience demographics. This aligns with the perception of online radio programs as more innovative and flexible than traditional radio. By adapting to digital trends, such as podcasts and social media integration, online radio platforms can offer content that appeals to a wider audience, mirroring listeners' preferences and lifestyles.

Online radio's provision of timely and relevant news updates and its easy-to-navigate interfaces echo Nevradakis (2022) examination of Greece's alternative media landscape. As traditional media struggled during Greece's economic crisis, platforms like Radio Bubble emerged to meet the public's demand for accessible and uncensored news. This shift demonstrates how online radio can fill gaps left by mainstream outlets, providing timely updates that resonate with daily life experiences. The accessibility and navigability of these platforms are crucial in ensuring that listeners can easily find and engage with content that is meaningful to them, enhancing the medium's relevance and reliability.

The perception of online radio advertisements as less intrusive than traditional radio ads reinforces Fauteux's (2017) insights into how online platforms can create more curated and personalized experiences. By reducing the interruptions often associated with traditional radio, online radio can offer a smoother and more listener-friendly experience. This aligns with Fauteux (2017)

observations of the radio presenter's role in shaping the listening experience by engaging the audience and enhancing their interaction with content. In online settings, this engagement extends to tailored advertisements that feel less invasive, thus fostering a more enjoyable user experience.

Online radio programming was relevant to listeners' daily life experiences. Indeed, Radio is now a vital local advertising platform with niche programming for specific audiences. Paul et al. (2017) conducted a study on radio advertising success through an online survey on consumer radio listenership patterns and found that listeners' perceptions were influenced by a variety of elements, allowing them to decide whether or not to act on the advertisement.

The framing theory suggests that media shape perceptions by emphasizing certain elements, online radio platforms effectively frame themselves as relevant, accessible, and listener-focused (Goffman 1974). Through provision of diverse, high-quality content that aligns with listeners' habits, these platforms emphasize convenience and personal relevance. The engaging hosts and variety of genres reinforce an image of responsiveness to audience preferences, shaping the perception that online radio is more innovative and user-centered than traditional radio (Salazar, 2019). Additionally, the less intrusive ads and intuitive navigation frame online radio as a more enjoyable and seamless experience. This framing strategy strengthens listener engagement and satisfaction by aligning content with users' daily experiences and expectations (Goffman, 1974).

#### **4.7.2 Effects of audience perception of signal reception of online radio platforms**

The findings on signal reception and the audio quality of online radio align well with empirical studies examining the influence of digital advancements on radio broadcasting. Users experienced consistently reliable signal reception on online radio platforms, with minimal buffering or interruptions. This enhanced listening experience reflects Raketić (2022) observations on hybrid radio, where traditional broadcasts merge with online streaming, providing stable and high-quality reception. Raketić (2022) noted that this hybrid approach extends radio's reach beyond geographical limitations, allowing users to access content seamlessly regardless of location. This transformation has not only improved signal reliability but also enabled radio stations to incorporate multimedia elements, such as video and text, into their broadcasts, enriching the user experience and aligning with user expectations for versatile content.

The clear and crisp audio quality reported by users on online radio platforms highlights how digitization has improved broadcast quality, which is consistent with Gordon's (2019) findings on the evolution of audio services in the UK. The author emphasized that the integration of online streaming has led to superior audio clarity, making online radio a viable alternative to traditional methods. Additionally, online radio's resilience against connection issues and rapid recovery from signal disruptions speaks to the robustness of digital infrastructure supporting these platforms, as noted in Gordon's (2019) study on the adaptability of hybrid radio.

Rusmana et al. (2024) highlight the shift in journalistic practices due to the online transition, which is also relevant to the reliability and responsiveness seen in online radio. Online journalism's service orientation, emphasizing real-time updates, aligns with the user expectations for uninterrupted and immediate content on online radio platforms. This immediacy and interaction are increasingly common in digital media environments, which have rapidly adapted to meet user demand for continuous and high-quality information streams, with fewer delays or disruptions.

Laor, Galily and Tamir (2017) further support the importance of digital platforms in maintaining consistent user engagement, as they found that online radio stations have successfully used internet platforms to broadcast live, offering stable streaming services. This suggests that online radio's signal reliability and quality are not only technical achievements but also strategic tools for maintaining audience loyalty and interaction. As online radio becomes more integrated with mobile apps and social media, it builds a dependable relationship with users, providing a steady stream of content even when traditional signals may falter.

The variation in signal quality depending on the time of day may reflect network congestion patterns that affect online streaming services, as suggested by the research methodologies employed by Fisher et al. (2022) in their study on regional journalism in Australia. They examined how regional journalists adapt to digital platforms, which is relevant here as it points to the infrastructural challenges that online media face, especially in regions with variable network quality. This agrees with the adaptive strategies that online radio platforms use to maintain a stable user experience, which is crucial for sustaining their competitive edge over traditional radio. **4.7.3**

### **Effects of audience perception of programmes aired of online radio platforms**

Programs aired on online radio platforms were engaging and interesting. Musvipwa and Lunga (2023) found that digital convergence through mobile and online platforms has indeed democratized radio, enabling greater audience interaction and relevance to listeners' lived experiences. This democratization allows radio stations to curate content that resonates with diverse audiences and meets specific interests, similar to the high-quality, relevant, and innovative programming observed in online radio platforms.

The variety of programs on these platforms met listeners' entertainment needs. The study by Espada (2022) on multiplatform radio underscores this evolution, demonstrating that online radio uses various channels (e.g., Spotify, YouTube) for both content delivery and audience engagement. The emphasis on educational and advertising methods among Argentine radio stations reflects a broader strategy to capitalize on digital platforms to expand reach and cater to specific listener preferences.

Online radio platforms offered programs relevant to listeners' interests and hobbies. Indeed, Ahern (2022) highlights the strategic elements involved in digital content production, including scheduling, research, and multi-platform distribution. The fact that online radio programs are perceived as conveniently timed and accessible supports the view that digital radio has optimized content delivery methods to suit listeners' preferences. The adaptation of radio stations to digital platforms, as reported by Martínez, Moreno, and Amoedo (2018), also underscores the importance of content variety and local relevance, which resonate well with the audience's preference for engaging and high-quality programming.

The quality of content in the programs aired on online radio platforms was high and the timing and scheduling of programs were convenient. Hosts and presenters on online radio platforms to be knowledgeable and entertaining. Leung's (2018) study on political participation through online radio in Hong Kong illustrates how digital radio can facilitate engagement in politically charged environments, particularly for marginalized groups. While this study focuses on political engagement, it underscores the broader appeal of online radio as a medium that offers diverse and relevant content, connecting with listeners on multiple levels, whether for entertainment, education, or socio-political engagement.

Through online programs, audience discovered new music, shows or information. Programs on online radio platforms were perceived as more innovative than those on traditional radio, and they catered to a wide range of audiences. Programs aired on online radio platforms were educative. These findings align with those of Balsebre et al. (2023) discussed how digital radio's multimedia capabilities allow for an evolution of content, blending traditional radio elements with new formats that appeal to different audience demographics.

Agenda-setting theory posits that media influences public focus by prioritizing certain topics, is evident in online radio's programming strategy. Through diverse, high-quality content aligned with listeners' interests and entertainment needs, online radio platforms set an agenda that emphasizes relevance, discovery, and innovation (Hao ,2022). The knowledgeable and engaging hosts, along with well-scheduled and educative programs, shape listener perceptions by highlighting topics that appeal to a broad audience while introducing new music, shows and information (McCombs & Shaw, 2017). This positions online radio as more dynamic and modern than traditional radio, influencing listeners to view it as a primary source of entertainment, learning and personal engagement (Yuliatiningtyas ,2023).

#### **4.7.4 Effects of audience perception of programs presentation of online radio platforms**

The presentation style of programs on online radio platforms was professional. The hosts and presenters were engaging and able to maintain listeners' attention. Programs on online radio platforms were well-structured and organized, with clear and easy-to-follow presentations. This aligns with assertions of Miroshnychenko (2019), on how online and regional radio stations have adapted to key trends like genre hybridity and listener-centric accessibility. This adaptation is crucial for attracting and maintaining audience attention, similar to how online radio platforms use well-organized, high-quality presentations to cater to listeners' evolving preferences. Miroshnychenko noted that public radio often lags in pacing, which can affect its appeal to modern audiences. In contrast, the findings on online radio suggest that these platforms have successfully created a compelling listening experience through thoughtful pacing, engaging audio design, and interactive host-guest dynamics.

The hosts and presenters were knowledgeable about the topics they discussed, and the audio quality of program presentations was high. The pacing of program presentations on online radio

platforms was appropriate, and the interaction between hosts and guests was engaging. This is in line with Ojwang's (2023) analysis of listener interaction on Nairobi's urban online radio stations, Ghetto Radio and NRG Radio, further supports these findings by emphasizing the role of audience engagement. Ojwang (2023) highlighted how active listener participation on social media not only enriches service quality but also promotes loyalty, which is essential for sustaining a competitive edge in the digital landscape. This speaks to the importance of interactive and responsive presentation styles that can captivate listeners and encourage their involvement. In online radio, maintaining engaging and well-structured programming directly contributes to listener retention, aligning with Ojwang's (2023) observation on the need for radio stations to adapt to the dynamic digital media environment.

The use of music, sound effects, and other audio elements in program presentations was found to be effective. Additionally, the presentation of programs on online radio platforms enhanced learning and the acquisition of new information. This is in line with a study by Oywer et al. (2023), who examined how digital platforms foster user engagement and provide valuable feedback loops for content improvement and revealed that audiences often engage constructively, offering insights that media organizations can leverage. This aligns with the high level of audience interaction and feedback seen in online radio, where listeners find value in the opportunity to shape programming through feedback. The focus on professional and knowledgeable hosts in online radio also resonates with the need to cultivate trust and credibility in digital platforms,

## **CHAPTER FIVE**

### **SUMMARY, CONCLUSIONS AND RECOMMENDATIONS**

#### **5.1 Introduction**

This chapter provides a summary of findings. Conclusions are made and recommendations for practice and for further research are outlined.

#### **5.2 Summary of the result findings**

##### **5.2.1 Effects of audience perception of programming of online radio platforms**

This study assessed audience perception of programming of online radio platforms among university students in Nyanza region. Content on online radio platforms was diverse and catered to listeners' interests, with only a small portion of the audience being uncertain. Online radio provided higher quality programming compared to traditional radio. Indeed, according to the framing theory, the media influences perceptions by highlighting specific aspects. Online radio platforms position themselves as relevant and user-friendly by offering diverse content and engaging hosts. This promotes an image of innovation and responsiveness, enhancing listener satisfaction through intuitive navigation and less intrusive advertising (Goffman, 1974; Salazar, 2019). The programming schedule on these platforms was convenient and aligned with listeners'

habits. Hosts on online radio platforms were engaging and entertaining, and the variety of genres available was viewed as meeting audience preferences. Online radio also offered more innovative content than traditional radio. Additionally, these platforms provided timely and relevant news updates. The user interface and ease of navigation were satisfactory, and advertisements on online radio were less intrusive than those on traditional radio.

### **5.2.2 Effects of audience perception of signal reception of online radio platforms**

This study evaluated audience perception of signal reception of online radio platforms among university students in Nyanza region. The signal reception on online radio platforms was consistently reliable. Users experienced minimal buffering or interruptions when listening to online radio. The audio quality of online radio platforms was clear and crisp, offering a stable listening experience regardless of location. Connection issues were rarely encountered when streaming online radio. The signal strength of online radio was perceived as better than that of traditional radio. There was satisfaction with the consistency of signal reception on online radio platforms. Users noticed some variation in signal reception quality depending on the time of day when using online radio platforms. Online radio platforms quickly recovered from signal drops or disruptions, and overall, users were satisfied with the signal reception of online radio platforms.

### **5.2.3 Effects of audience perception of programmes aired of online radio platforms**

The study investigated audience perception of programmes aired of online radio platforms among university students in Nyanza region. Programs aired on online radio platforms were engaging and interesting. The variety of programs on these platforms met listeners' entertainment needs. Online radio platforms offered programs relevant to listeners' interests and hobbies. The quality of content in the programs aired on online radio platforms was high, and the timing and scheduling of programs were convenient. Listeners found the hosts and presenters on online radio platforms to be knowledgeable and entertaining. Agenda-setting theory illustrates that media influences public attention by prioritizing topics, evident in online radio's programming. Through diverse, engaging content and knowledgeable hosts, online radio shapes listener perceptions and preferences, making it a modern source of entertainment and learning compared to traditional radio (Hao, 2022; McCombs & Shaw, 2017). Through these programs, they discovered new music, shows, or information. Programs on online radio platforms were perceived as more innovative than those on

traditional radio and they catered to a wide range of audiences. Programs aired on online radio platforms were viewed as educative.

**5.2.4 Effects of audience perception of programs presentation of online radio platforms** This study analysed audience perception of programs presentation of online radio platforms among university students in Nyanza region. The presentation style of programs on online radio platforms was professional. The hosts and presenters were engaging and able to maintain listeners' attention. Programs on online radio platforms were well-structured and organized, with clear and easy-to-follow presentations. The hosts and presenters were knowledgeable about the topics they discussed, and the audio quality of program presentations was high. The pacing of program presentations on online radio platforms was appropriate, and the interaction between hosts and guests was engaging. The use of music, sound effects, and other audio elements in program presentations was found to be effective. Additionally, the presentation of programs on online radio platforms enhanced learning and the acquisition of new information.

### **5.3 Conclusions**

The content on online radio platforms is diverse and caters to listeners' interests. Online radio provides higher quality programming compared to traditional radio, featuring a convenient schedule that aligns with listeners' habits. Hosts are engaging and entertaining, and the variety of genres available meets audience preferences while offering more innovative content. These platforms deliver timely and relevant news updates, and the user interface, along with ease of navigation, is satisfactory. Furthermore, advertisements on online radio are less intrusive than those on traditional radio, making overall programming relevant to listeners' daily life experiences.

The signal reception on online radio platforms is consistently reliable. Online audio quality is clear and crisp, providing a stable listening experience regardless of location, and connection issues are rarely encountered. Users perceive the signal strength of online radio as better than that of traditional radio and express satisfaction with the consistency of signal reception. Although there is some variation in signal quality depending on the time of day, online radio platforms quickly recover from any signal drops or disruptions. Online audience are satisfied with the signal reception on online radio platforms.

Programs aired on online radio platforms are engaging and interesting, meeting listeners' entertainment needs with a variety of options. These platforms offer programs that are relevant to listeners' interests and hobbies, maintaining a high quality of content. The timing and scheduling of programs are convenient, and listeners find the hosts and presenters knowledgeable and entertaining. Through these programs, they discover new music, shows, or information. Programs on online radio platforms are perceived as more innovative than those on traditional radio.

The presentation style of programs on online radio platforms is professional. Hosts and presenters are engaging and maintain listeners' attention effectively. Programs on these platforms are wellstructured and organized. The hosts and presenters are knowledgeable about the topics they discuss, and the audio quality of program presentations is high. The pacing of program presentations is appropriate, and the interaction between hosts and guests is engaging. The use of music, sound effects, and other audio elements in program presentations is effective. The presentation of programs on online radio platforms enhances learning and the acquisition of new information.

#### **5.4 Recommendations for practice**

This study recommends that online radio management should develop new genres, topics, and formats to ensure that content remains both relevant and engaging. Through broadening the range of programming, online radio can attract a wider audience, keeping existing listeners intrigued while drawing in new ones. A focus on diverse content not only satisfies the current preferences of the audience but also anticipates their future interests, fostering a dynamic listening environment.

Quality programming is paramount for maintaining listener satisfaction. Investing in wellresearched content, skilled hosts, and high production standards significantly enhances the listener's overall experience. A commitment to quality ensures that the programming not only captures attention but also retains it, as listeners are more likely to engage with shows that provide valuable and entertaining content. Furthermore, high-quality production standards contribute to the credibility and reputation of the online radio platform, making it a preferred choice for listeners seeking reliable and enjoyable audio experiences.

Online radio platforms should optimise program scheduling so as to maximise audience engagement. Regular reviews and adjustments to programming schedules should align with listener habits, using analytics to identify peak listening times. By strategically timing shows to coincide with when listeners are most likely to tune in, online radio platforms can enhance their reach and impact. Additionally, investing in the training of hosts and presenters can significantly improve their ability to connect with the audience, as engaging and knowledgeable hosts keep listeners coming back for more.

Online radio programs should innovate content delivery methods to stay competitive in the fastpaced media landscape. Experimenting with new formats, such as live-streaming events, interactive segments, or incorporating listener feedback into programs, can create a more immersive experience for the audience. Moreover, prioritizing timely news updates by establishing partnerships with news agencies ensures that listeners receive accurate and current information. Online radio programs should enhance user interface and navigation experience on online platforms, along with balancing advertisements to keep them less intrusive, can significantly improve the overall listener experience, making online radio a preferred choice for entertainment and information.

### **5.5 Recommendations for further research**

Future studies could broaden the participant pool to include a more diverse demographic beyond university students, such as high school students, working professionals, and older adults. This would provide a more comprehensive understanding of audience perceptions across different age groups and backgrounds. Further research might consider comparing audience perceptions of online radio platforms with traditional radio to highlight differences and similarities in listener preferences, programming, and engagement. This could help identify unique attributes of online radio that attract younger audiences. Incorporating qualitative methods such as in-depth interviews or focus groups could enrich the findings. This approach would allow for deeper exploration of individual experiences and perceptions, uncovering nuanced insights that quantitative methods may overlook. Future studies could investigate the impact of different content formats on audience perceptions and preferences. Understanding which formats resonate most with listeners can guide content creation strategies for online radio platforms.

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## APPENDICES

### Appendix I: Letter of Introduction

My name is Fred Awiti, a Master's student, conducting a study on ‘*audience perception on online radio platforms.*’ The study will be important to online radio platforms management, as they would use the findings to improve their programs and enrich audience experiences. Please complete this questionnaire accurately. Confidentiality will be maintained for all provided data.

Thank you

Yours Faithfully

Fred Awiti.

## **Appendix II : Informed Consent**

Dear Participant,

As a student pursuing a Master of Arts in Media studies, I am carrying out a study on '*audience perception on online radio platforms.*' I would like to extend an invitation to you to participate in this study. Enclosed in this letter is a questionnaire designed to gather information on audience perception of programming, signal reception, programmes aired and programs presentation of online radio platforms. Your responses will be in confidence. Data will be safely stored and used for this study's purpose. Please note that there are no direct benefits for you to participate in this research. However, your input will contribute significantly to the study's findings and help shed light on the subject under investigation. If you choose to participate, kindly answer the questions on the questionnaire to the best of your ability. Your prompt response in returning the filled

questionnaire will be greatly appreciated, as it will allow me to complete the report in a timely manner.

## CONSENT

After a review of the provided information, I have a complete understanding of its contents. I had the opportunity to seek clarification and ask any essential questions. I understand that my involvement in this research is optional, and I can abandon the study at any point without having to provide justification or being penalized. I understand that I will be given a duplicate of this consent form to keep for my records. With this understanding, I willingly give my consent to take part in this research study.

Signature.....

Date.....

## Appendix III: Questionnaire

### SECTION A : Demographic information

1. Gender

- i. Male
- ii. Female

2. Age

- i. 18-20      ii. 21-23      iii. 24-26      iv. 27-29
- v. above 29 years

3. Indicate your year of study.

- i. 1      ii. 2
- iii. 3
- iv. 4



Mount Kenya University





REF: MKU/ISERC/4480

Date: 11 October 2024

TO: FRED AWITI

REG: MJMS/2022/54359

Dear Sir/Madam,

**RE: AUDIENCE PERCEPTIONS ON ONLINE RADIO PLATFORMS : A CASE OF UNIVERSITY STUDENTS IN NYANZA REGION, KENYA**

This is to inform you that **Mount Kenya University** has reviewed and approved your above research proposal. Your application approval number is **3202**. The approval period is **11/10/2024 - 10/10/2025**.

This approval is subject to compliance with the following requirements;

- i. Only approved documents including informed consents, study instruments, MTA will be used
- ii. All changes including amendments, deviations and violations are submitted for review and approval by **Mount Kenya University**
- iii. Death and life-threatening problems and serious adverse events or unexpected adverse events whether related or unrelated to the study must be reported to **Mount Kenya University** within 72 hours of notification
- iv. Any changes, anticipated or otherwise that may increase the risks or affect the safety or welfare of study participants and others or affect the integrity of the research must be reported to **Mount Kenya University** within 72 hours
- v. Clearance for export of biological specimens must be obtained from relevant institutions
- vi. Submission of a request for renewal of approval at least 60 days prior to expiry of the approval period. Attach a comprehensive progress report to support the renewal
- vii. Submission of an executive summary report within 90 days upon completion of the study to **Mount Kenya University**

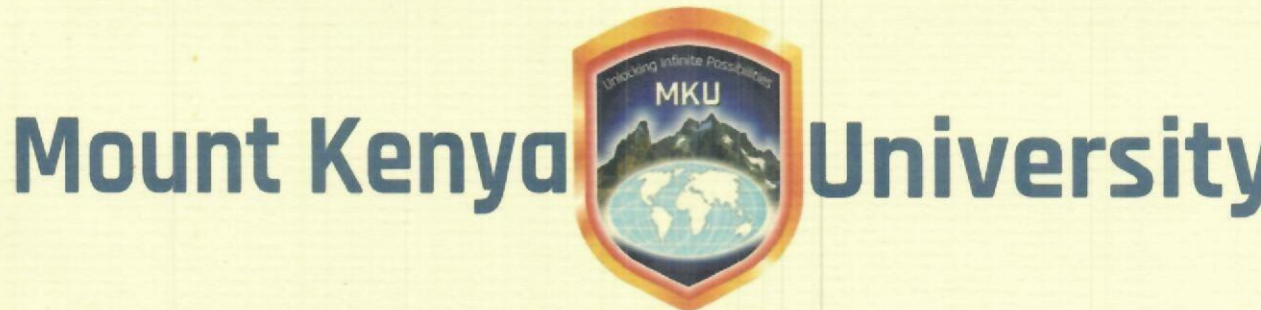
Prior to commencing your study, you will be expected to obtain a research license from National Commission for Science, Technology and Innovation (NACOSTI) <https://research-portal.nacosti.go.ke> and also obtain other clearances needed.

Yours sincerely,



## 2. INTRODUCTION LETTER





## DIRECTORATE OF GRADUATE STUDIES

MJMS/2022/54359

11<sup>th</sup> October, 2024

*National Commission for Science Technology & Innovation (NACOSTI)*  
*Off Waiyaki, Upper Kabete*  
*P.O Box 30623- 00100*  
**NAIROBI, KENYA**

Dear Sir/Madam,


**RE: FRED AWITI - REGISTRATION NO. MJMS/2022/54359**

The purpose of this letter is to introduce the above named student who is pursuing Master of Arts in Journalism and Media Studies in the Department of Journalism and Mass Communication in the School of Social Sciences.

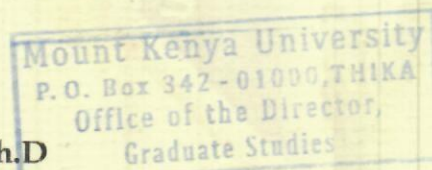
The title of the research is "Audience Perceptions on Online Radio Platforms: A Case of Mount Kenya University Students in Nyanza Region, Kenya." It has been cleared by the University Ethics Review Committee (Certificate attached) and now has to proceed to the field to collect data between **October, 2024 and December, 2024.**

Any assistance accorded to the student will be highly appreciated.

Thank you.

  
**Dr. Samuel M. Karenga, Ph.D**  
**Director, Graduate Studies**

Enc.



**3. NACOSTI**





REPUBLIC OF KENYA



Mount Kenya University

Walter Ombaka



**4. TURN IT IN REPORT**

Fred Awiti project.docx

*by Fred Awiti. Awiti*

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**Submission date:** 25-Mar-2025 12:57PM (UTC+0300)

**Submission ID:** 2624683087

**File name:** Fred\_Awiti\_project.docx (342.08K)

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ORIGINALITY REPORT

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PRIMARY SOURCES

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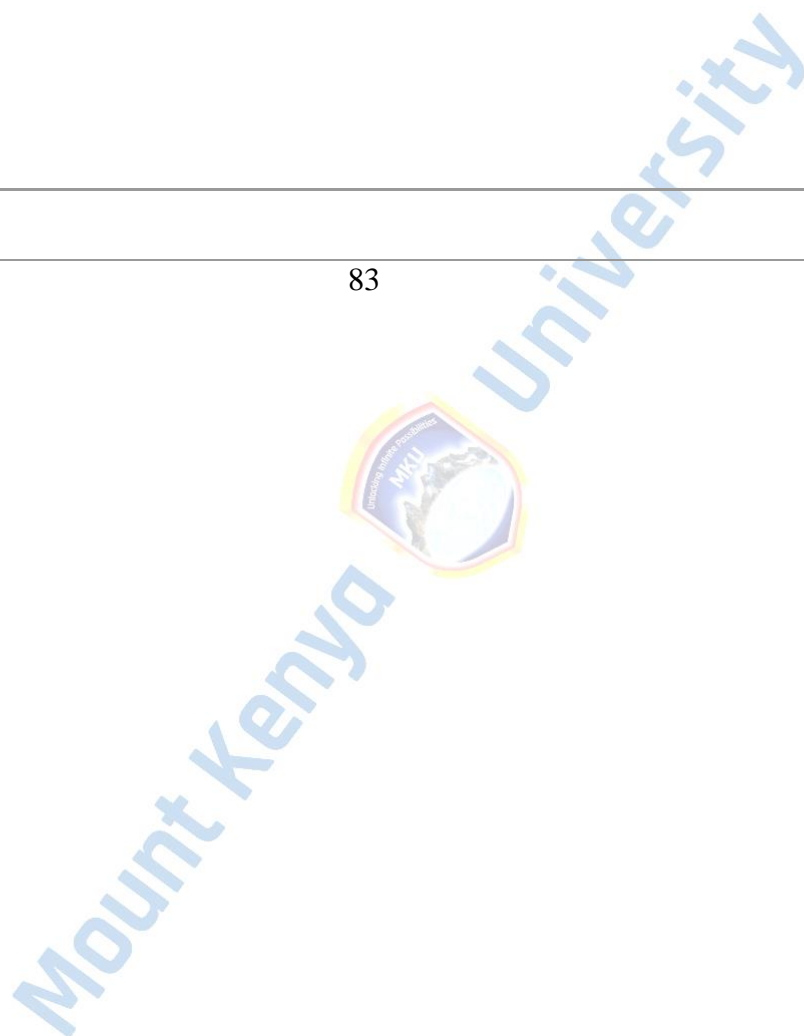
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Internet Source

Submitted to Garissa University College

Student Paper



Submitted to Robert Kennedy College

Student Paper

Submitted to Mount Kenya University

Student Paper

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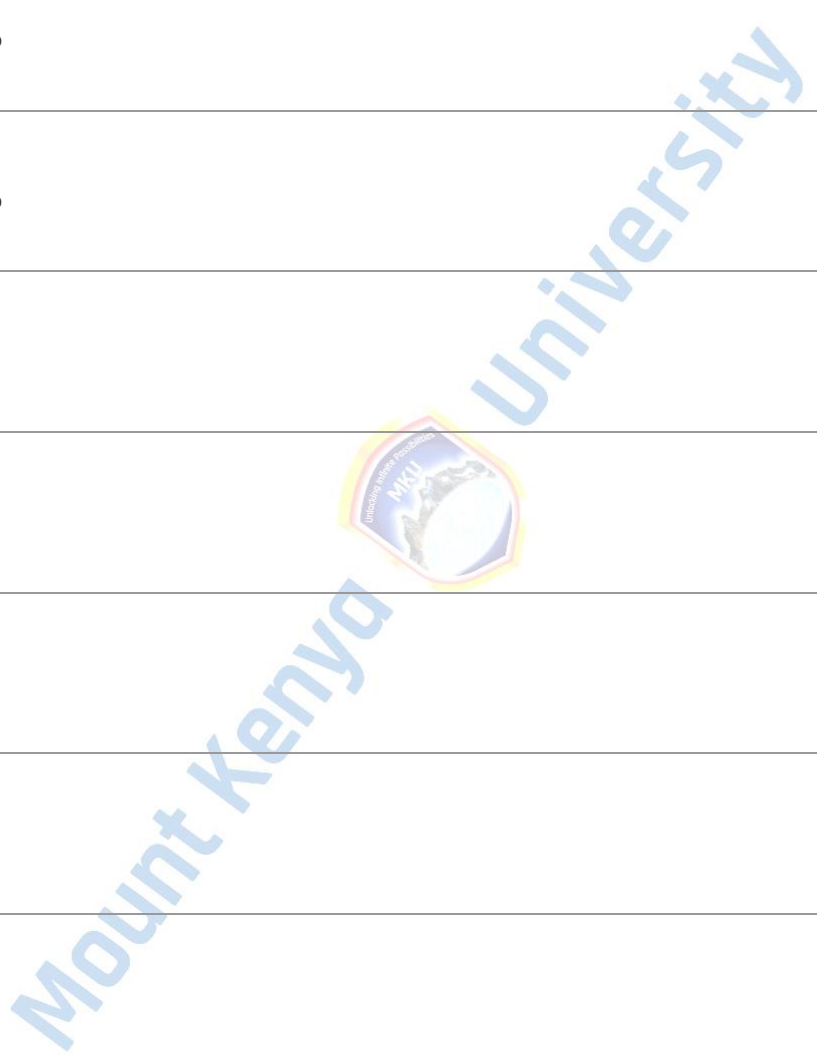
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**SECTION B : Audience perception of programming of online radio platforms**

In this section, and the subsequent sections, use the below scale and tick (√) the score that you agree with most scale: *5=strongly agree ,4= agree, 3=not sure, 2=disagree and 1=strongly disagree*

Statement	5	4	3	2	1
The content on online radio platforms is diverse and caters to my interests.					
Online radio platforms provide high-quality programming compared to traditional radio.					
The programming schedule on online radio platforms is convenient for my listening habits.					
I find the hosts on online radio platforms engaging and entertaining.					
The variety of genres available on online radio platforms meets my preferences.					
I believe online radio platforms offer more innovative content compared to traditional radio.					
Online radio platforms provide timely and relevant news updates.					
I am satisfied with the user interface and ease of navigation on online radio platforms.					
The advertisements on online radio platforms are less intrusive than on traditional radio.					
Online radio programming is relevant to daily life experiences.					

What aspects of the programming on online radio platforms do you find most engaging and why?

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Can you describe any specific features or programs on online radio platforms that you believe set them apart from traditional radio?

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What improvements or changes would you suggest to enhance the overall programming experience on online radio platforms?

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**SECTION C : Audience perception of signal reception of online radio platforms**

Statement	5	4	3	2	1
The signal reception on online radio platforms is consistently reliable.					
I experience minimal buffering or interruptions when listening to online radio.					
The audio quality of online radio platforms is clear and crisp.					
Online radio platforms offer a stable listening experience regardless of my location.					
I rarely encounter connection issues when streaming online radio.					
The signal strength of online radio is better than that of traditional radio.					
I am satisfied with the consistency of signal reception on online radio platforms.					
I notice a difference in signal reception quality depending on the time of day when using online radio platforms.					
Online radio platforms quickly recover from signal drops or disruptions.					
I am satisfied with the signal reception of online radio platforms.					

What is your overall experience with the signal reception quality on online radio platforms?

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What challenges, if any, have you faced regarding signal reception when using online radio platforms, and how have these impacted your listening experience?

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In what ways do you think the signal reception of online radio platforms could be improved to enhance your listening experience?

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**SECTION D : audience perception of programmes aired of online radio platforms**

Statement	5	4	3	2	1
The programs aired on online radio platforms are engaging and interesting.					
The variety of programs on online radio platforms meets my entertainment needs.					
Online radio platforms offer programs that are relevant to my interests and hobbies.					
The quality of content in the programs aired on online radio platforms is high.					
I find the timing and scheduling of programs on online radio platforms convenient.					
The hosts and presenters on online radio platforms are knowledgeable and entertaining.					
I discover new music, shows, or information through the programs aired on online radio platforms.					

The programs on online radio platforms are more innovative than those on traditional radio.					
I feel that online radio platforms cater to a wide range of audiences with their programming.					
Programmes aired on online radio platforms are educative.					

Which programs aired on online radio platforms do you enjoy the most, and what specific elements make them appealing to you?

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How well do the programs aired on online radio platforms align with your interests and expectations, and can you provide examples?

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Are there any types of programs or content you feel are missing from online radio platforms? If yes, how would their inclusion improve your listening experience?

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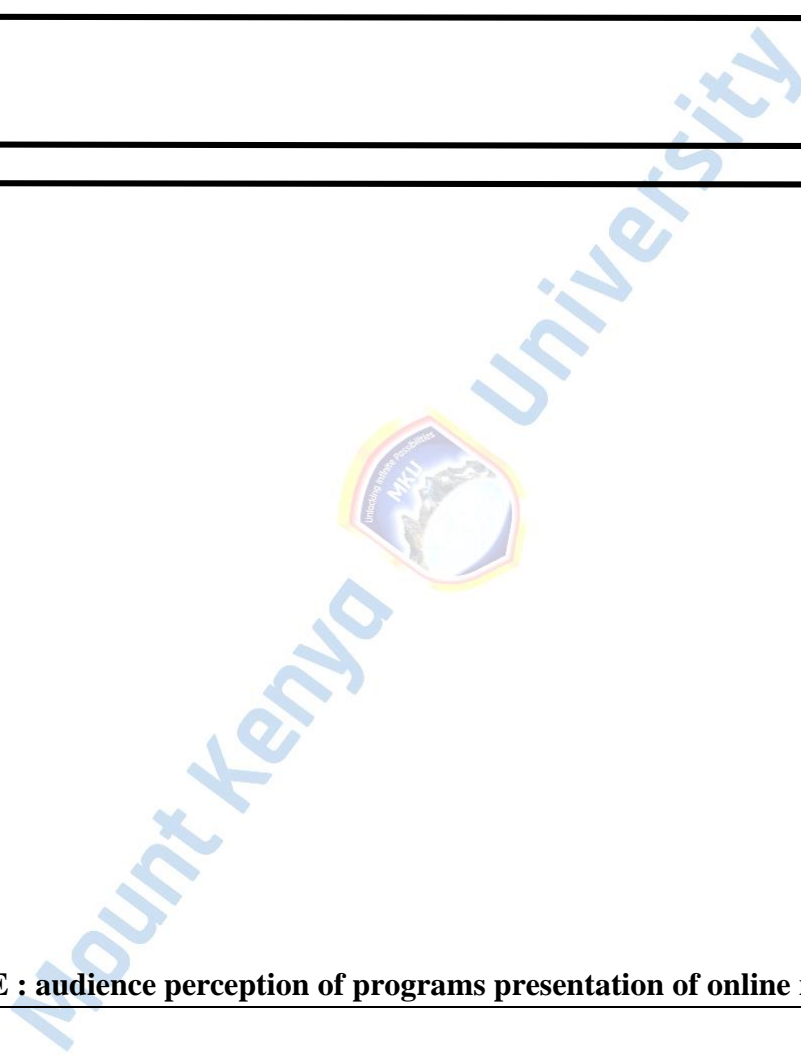
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**SECTION E : audience perception of programs presentation of online radio platforms**

Statement	5	4	3	2	1
The presentation style of programs on online radio platforms is professional.					
The hosts and presenters on online radio platforms are engaging and keep my attention.					
The programs on online radio platforms are well-structured and organized.					

I find the presentation of programs on online radio platforms to be clear and easy to follow.					
The hosts and presenters on online radio platforms are knowledgeable about the topics they discuss.					
The audio quality of the program presentations on online radio platforms is high.					
The pacing of the program presentations on online radio platforms is appropriate.					
The interaction between hosts and guests on online radio platforms is engaging.					
I find the use of music, sound effects, and other audio elements in program presentations to be effective.					
Program presentation on online radio platforms enhance learning new things.					

How would you describe the presentation style of programs on online radio platforms, and what aspects do you find most effective or engaging?

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In your opinion, what improvements could be made to the way programs are presented on online radio platforms to enhance your listening experience?

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Which specific programs or presenters on online radio platforms whose presentation style you particularly enjoy, and why?

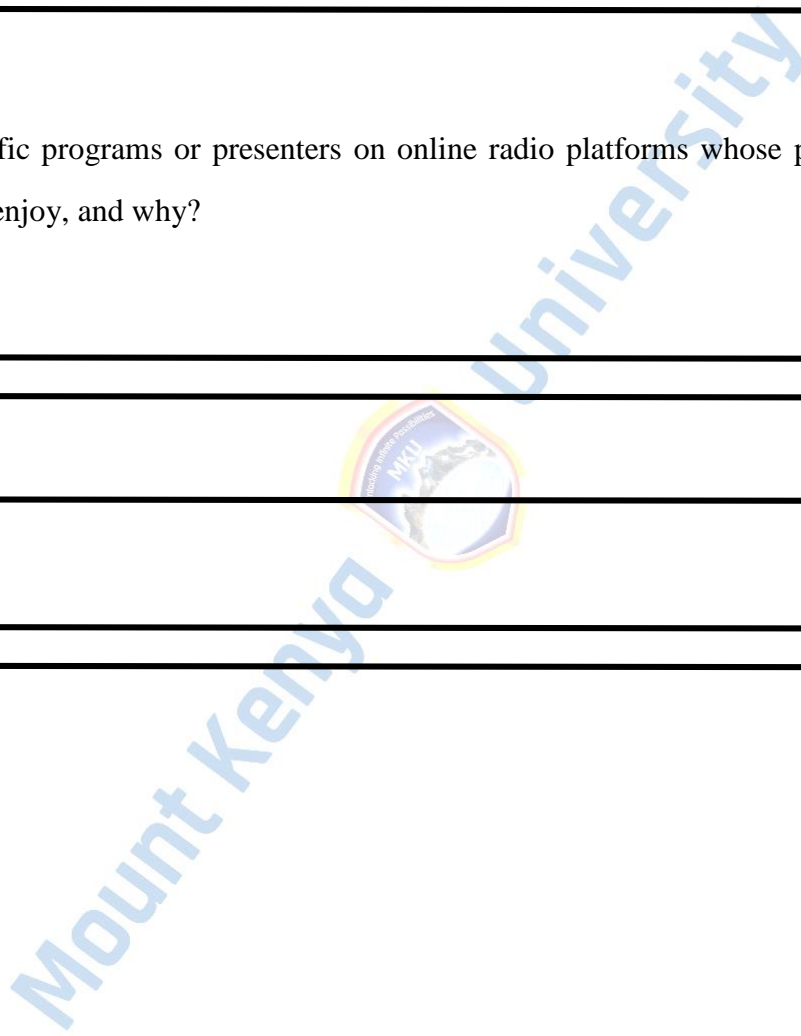
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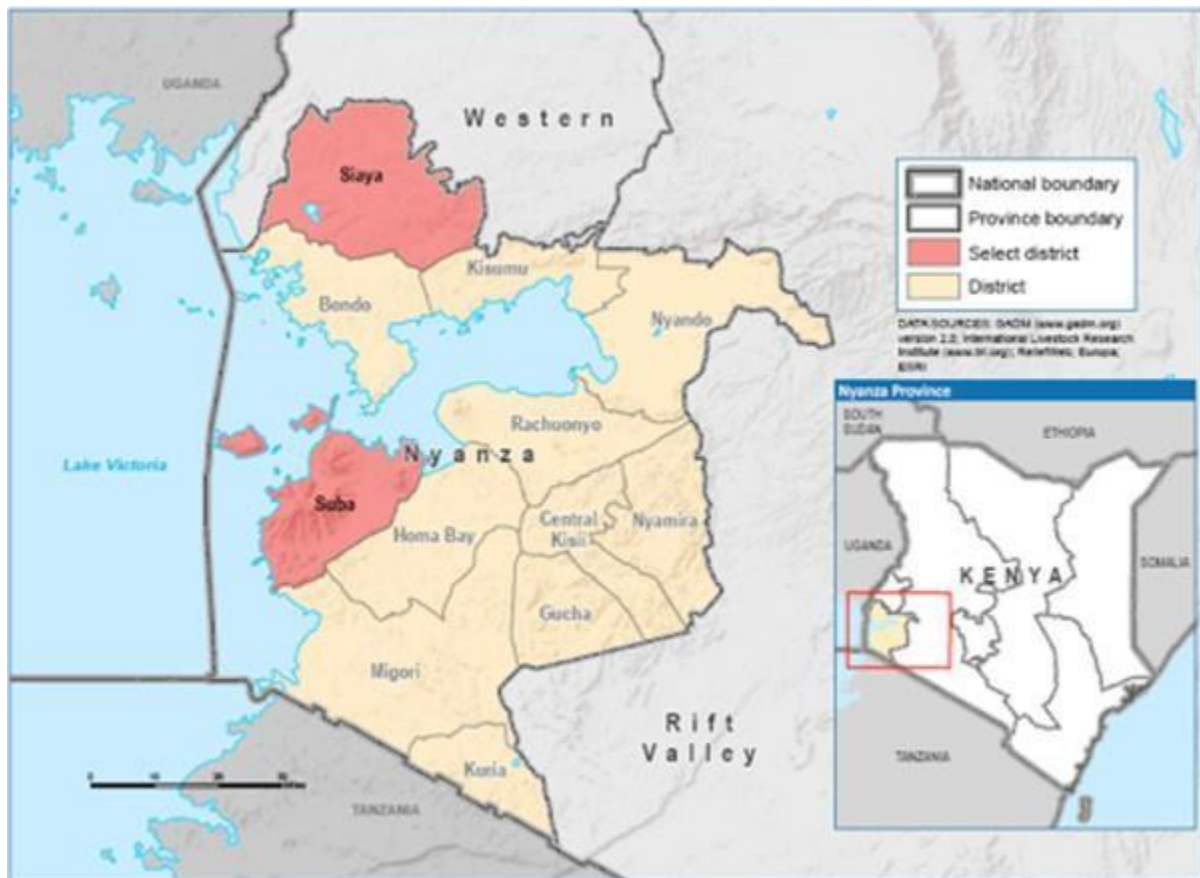
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**Appendix IV :Budget**

<b>Description</b>	<b>Quantity</b>	<b>Rate</b>	<b>Cost (Ksh)</b>
Printings proposal	5	2,000	10,000
Printing research project copies	5	2,000	10,000
Questionnaires printing	274	45	11,250
Binding of proposal documents	5	300	1,500
Binding of research projects	5	300	1,500
Stationery	5	1,200	6,000
Mileage and fares	10	4,700	47,000
Researchers subsistence	10	9,000	90,000
Data analysis training	1	30,000	30,000
<b>TOTAL</b>			<b>207,250</b>

## Appendix V: Map of Nyanza Region



Mount Kenya