Audience Perceptions on Online Radio Platforms: A Case of University Students in Nyanza Region, Kenya

Fred Awiti[1]
Oloo Ong'ong'a[2]

[1]fredawiti77@gmail.com
[2]doloo@mku.ac.ke

[1,2]Mount Kenya University, Kenya

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ABSTRACT

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 agenda-setting theory. The research employed a descriptive research design. The target population was 872 media studies undergraduate students in six universities in the Nyanza region. Stratified random sampling was utilized to select 274 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 to explore participants' perspectives. Data were presented using graphs, pie charts, and tables. Findings revealed that online radio provided higher quality programming compared to traditional radio. Results indicated that signal reception on online radio platforms was consistently reliable. According to the findings, programs aired on online radio platforms were engaging and interesting. Results indicated that the presentation style of programs on online radio platforms was professional. The study concludes that diverse and high-quality content on online radio platforms caters to varied interests, offering clear audio and stable listening experiences. Engaging and well-structured programs meet entertainment needs, recommending the development of new genres, topics, and formats to stay relevant. Quality programming, optimized scheduling, and innovative content delivery methods are essential for maintaining listener satisfaction and competitiveness in the media industry.

Keywords: *Audience Perceptions, Online Radio, Programmes, Programming, Signal Reception, University Students*

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I. INTRODUCTION

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 et al., 2023).

In response, radio has adapted by embracing these new media forms to engage with audiences (Scanlon et al., 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 et al. (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). This is evident in online radio platforms, where audience perceptions are shaped by the interactive capabilities of the medium. Unlike traditional radio, online platforms enable listeners to engage actively through social media, live comments, and user-generated content, creating a more personalized and responsive listening experience. This has transformed the traditional one-way transmission model into a two-way or even multiple-way model (Leung, 2018), empowering media users to influence content direction and express preferences. As a result, 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).

Online radio platforms in Kenya have greatly transformed how young listeners engage with media, enhancing their assertiveness, responsiveness, and collaborative input. These students, many of whom are digitally literate and active on social media, interact with radio producers, presenters, and DJs in real-time, which has reshaped the traditional passive listening experience into one that is dynamic and interactive (Haleem et al., 2022). The influence of these platforms extends beyond simple engagement, as university students bring their expectations for creative content and compelling presentation, reflecting broader exposure to global media trends and a desire for programming that resonates with their interests and values. This shift has not only affected the character of online radio stations but also has significant effects for programming choices and production quality. Radio stations must now cater to an audience that is both knowledgeable about technology and highly attuned to current issues and pop culture. Consequently, university students in Nyanza communicate with producers and presenters in ways that are unique to their tech-savvy demographic, often using online channels to give instant feedback, request content, and participate in discussions (Ojwang, 2023). This level of interaction pushes radio stations to adopt more audience-centered approaches, promoting a sense of community and immediacy that traditional radio formats rarely offered. The rise of online radio has amplified the voice of young audiences, including university students, shaping radio as a more inclusive and participatory medium.

1.1 Statement of the Problem

Currently, conventional television, radio, and print publications have fully embraced digital technology, leading to substantial transformations in their operations. In the radio broadcasting sector, digital tools are employed for various purposes, such as expanding audience reach, generating revenue, enhancing decision-making, building brand identity, ideation, gathering listener feedback, and collaborating with content specialists. While understanding and prioritizing the audience has long been essential in media, today's media organizations increasingly rely on data metrics and analytics to track quantitative and qualitative audience perceptions (Komodromos, 2020). This shift has given rise to new roles within newsrooms, such as audience engagement editors, growth editors and audience development editors. These positions are responsible for interpreting audience data and relaying insights to senior editors to refine editorial quality and ensure alignment with audience interests. However, despite these advancements in technology and data-driven strategies, many radio stations have not yet made audience perceptions a central focus. While there have been improvements in operational processes and technological integration, insufficient attention to actively understanding and addressing audience opinions and preferences persists, potentially impacting audience satisfaction and engagement levels. This gap highlights the need for a more audience-centered approach to sustain and enhance listener loyalty in a highly competitive digital media environment.

Previous studies have not thoroughly examined audience views on internet radio. Balsebre-Torroja et al. (2023) examined scientific literature on digitalization to identify the influences affecting the evolution of modern radio, demonstrating that the audience was continually changing and that content needed to be tailored to satisfy user requirements. The study discloses a methodological flaw as it merely examined current literature. Laor et al. (2017) examined the use of radio across various internet platforms in Israel and found that radio stations have started to stream live online, offer selected segments of their programs, and interact with their audience. The study uncovers a contextual gap as it was conducted in Israel. Oywer et al. (2023) examined the influence of user comments on editorial processes. Findings indicated that discussions in the comment areas were typically courteous. Users often utilized these platforms to express their opinions instead of engaging in hostile behaviors. The study emphasizes shortcomings in both ideas and techniques. The research focused on user opinions, whereas the intended study emphasizes audience feedback. In the research, the media outlets in Kenya were analyzed, while the proposed study will analyze university students. The study

also reveals a gap in context as it was conducted in Nairobi County; the next research will be held in the Nyanza region. This research analyzes how university students in Nyanza region view online radio platforms.

1.2 Research Objectives
The study's objectives were:
  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

II. LITERATURE REVIEW

2.1 Theoretical Review
2.1.1 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." 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.

2.1.2 Agenda Setting Theory
This study will be led by agenda-setting theory, which aims to analyze the effect 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. 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.

2.2 Empirical Review
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).

Ismed et al. (2024) examined the effect of integrating online, off-air, and on-air methods in radio media programming. Their qualitative study utilized descriptive interviews and observations to analyze this implementation. Findings indicated that these approaches have significantly changed how radio content is produced and disseminated, with on-air still being the traditional method but off-air activities like events gaining importance for listener loyalty. Online platforms enhance accessibility through streaming and social media, addressing modern listeners' diverse needs while opening new advertising opportunities. The integration led to improved programming quality, allowing for dynamic and interactive content. Real-time social media feedback enriches live broadcasts, fostering better engagement and participation, and promoting off-air activities online creates a cohesive strategy for maximizing interest from listeners and advertisers.

Ardilla et al. (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. Ardilla 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.

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.

2.2.2 Audience Perception of Signal Reception of Online Radio Platforms

The rapid advancement of communication technologies, particularly in wireless systems, has significantly impacted human life, becoming essential in various civilian and military applications. The transmission of personal data, including e-health information and credit card details, hinges on these technologies (Ismed et al., 2024). Initially, wireless networks faced limitations in data handling (Gavaza & Pearse, 2023), but today's demand for high-speed transmission and reliable mobility has evolved the design of these systems (Fotopoulos, 2023). Challenges arise from congestion in the radio frequency (RF) spectrum, especially in lower frequency bands (Schramm & Mayer, 2023). To counter this, two main strategies are proposed: the Micro/Pico Cell Concept, which reduces cell size to serve more users (Coley, 2021), and utilizing higher-frequency bands to relieve lower-band congestion (Mongkol et al., 2019). However, these solutions entail challenges, including higher costs related to additional base stations and the complexities of operating in higher frequency ranges (Nevradakis, 2022). Therefore, while promising, these approaches necessitate careful consideration in wireless system design and implementation.

Rusmana et al. (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. 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 et al. (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 et al. (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 effect 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 (Ollari, 2020). 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. 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.

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 et al., 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).

The media landscape has been transformed by the Internet, digital radio being a clear example of how different media platforms have been affected by these changes (Lunga, 2023). From the late 20th century onwards, digital radio has existed alongside traditional wave radio, but online broadcasts have become increasingly popular. Balsebre-Torroja et al. (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. It is thus crucial to redefine the concept of radio in this diverse platform setting.

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 (Ningrum & Adiprasetio, 2021). 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 effect and significance in the digital era. The research utilized a case study research design, while this study applies a descriptive research design, creating a methodological gap.

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. 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.

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. 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 long-term, 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.

Kenyan newsrooms are discussing the value of keeping comment sections on their websites amidst the rise of social media. Oywer et al. (2023) conducted a study on the impact of user comments on editorial processes and the benefits for media organizations. They used a mixed-methods approach with surveys, interviews, and data analysis, involving journalists from Standard Group, Radio Africa Group and Nation Media Group in Nairobi County. Surprisingly, the findings showed that most comment conversations were respectful, with users using the platform to express thoughtful opinions. Journalists found user feedback valuable for content assessment, while media organizations utilized audience data for strategic decisions. The study concluded that, with proper management, comment sections can be beneficial for both journalists and media organizations by fostering meaningful discourse and informing content improvement and strategic initiatives. The study, however, was limited in scope by focusing on only three media houses.

III. METHODOLOGY

3.1 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.

3.2 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.

3.3 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. 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 1.

Table 1
Target Population

University	1st years	2nd years	3rd years	4th years
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
Total	**220**	**222**	**225**	**205**

3.4 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; Makwana et al., 2023). 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).

3.5 Sample Size

The appropriate sample size was determined by the sampling procedure. This research used the Yamane (1967) formula in order to get a sample size of 274, distributed as per Table 2.

Table 2
Sample Size

University	Population	Sample
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
Total	**872**	**274**

3.6 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.

3.7 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. The questionnaires were collected and verified for accuracy and completeness.

3.8 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.

IV. FINDINGS & DISCUSSION

4.1 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 Mugenda and Mugenda (2003) 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.

4.2 Demographic Information

The study analyses respondents' information. Respondents' gender, age and year of study were investigated. 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. 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 ages of 21 and 23 years. Thirty-five students (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 3: -

Table 3

Demographic Information

Demographic	Category	Frequency	Percentage
Gender	Male	153	60
	Female	100	40
Age	18-20	14	6
	21-23	148	58
	24-26	86	34
	27-29	5	2
Year of study	1	35	14
	2	115	45
	3	92	36
	4	11	4

4.3 Descriptive analysis
4.3.1 Effects of Audience Perception of Programming of Online Radio Platforms

Table 4 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). The study participants' responses are summarized and presented in Table 4: -

Table 4
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

Respondents shared their insights on engaging aspects of programming on online radio platforms, emphasizing the flexibility of content availability and the ability to listen at their convenience. They appreciated the diverse genres and interactive features that enhanced their overall experience. In contrast to traditional radio, online platforms were commended for offering specialized shows and global reach, catering to a variety of interests. However, respondents suggested improvements such as reducing advertisements, enhancing sound quality, and incorporating more local content. They also voiced a desire for subscription models for ad-free listening and improved recommendation algorithms to discover new shows.

4.3.2 Effects of Audience Perception of Signal Reception of Online Radio Platforms

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 study participants' responses are summarized and presented in Table 5: -

Table 5

Effects of Audience Perception of Signal Reception of Online Radio Platforms

Statements	N	Mean	Std. Dev.	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

Respondents shared their experiences with signal reception quality on online radio platforms, appreciating their accessibility but noting issues like buffering and interruptions, especially in urban areas with weak signals or rural settings. These inconsistencies led to frustration, with some abandoning programs altogether. Challenges like buffering and lagging were worsened during peak internet usage or multitasking, impacting listening enjoyment. Loss of signal during bad weather disrupted live broadcasts and interviews, causing frustration. To improve reception, respondents suggested optimizing streaming technology for varying internet speeds, implementing adaptive streaming, and offering offline listening options. They also recommended better user feedback mechanisms and partnerships with internet service providers to enhance streaming quality, especially in areas with connectivity issues.

4.3.3 Effects of Audience Perception of Programmes Aired of Online Radio Platforms

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). The study participants' responses are summarized and presented in Table 6: -

Table 6
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

Respondents shared their favorite programs on online radio platforms, praising music shows for introducing them to new artists and genres, and talk shows for their engaging discussions on current events and social issues. They valued charismatic hosts and interactive segments that fostered a sense of community. The study found online radio tailored content to individual preferences in ways traditional radio did not, with podcasts on niche topics resonating deeply with listeners' values. Respondents desired more local content and educational programming to strengthen community connections and offer practical benefits. They believed online radio platforms could enhance their overall listening experiences by including a wider range of content that reflects diverse interests and needs. Overall, the study emphasized the importance of personalized, engaging, and community-focused programming on online radio platforms.

4.3.4 Effects of Audience Perception of Programs Presentation of Online Radio Platforms

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). The study participants' responses are summarized and presented in Table 7: -

Table 7
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
Program presentation on online radio platforms enhance learning new things	253	4.40	0.544	43%	55%	2%	0	0

Respondents were asked to describe the presentation style of programs on online radio platforms and identify effective aspects. The presentation style was described as dynamic and engaging, with the host's personality playing a key role in shaping the listening experience. Authenticity, enthusiasm, and a genuine connection to the content were highlighted as effective qualities. Conversational tones were appreciated for creating intimacy and relatability, while storytelling techniques were praised for drawing in listeners. Balancing humor with serious topics was seen as making the programming more enjoyable without undermining its importance. To enhance their listening experience, respondents suggested hosts incorporate more listener feedback and interaction, improve pacing and organization, and enhance audio quality. Specific programs or presenters that were enjoyed included one known for a soothing voice and skillful storytelling, and another featuring a lively and humorous duo discussing current events and pop culture with wit and charm, creating an entertaining atmosphere.

4.4 Discussions
4.4.1 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, Mongkau 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.

Listeners find the programming schedule on online radio platforms convenient, with engaging hosts. There is a shift towards internet-based viewing, as indicated by Leung (2018), potentially concerning traditional broadcasters. Gavaza and Pearse (2023) noted radio hosts incorporating live video streaming into broadcasts. New platforms are gaining popularity. The variety of genres on online radio platforms meets audience preferences, reflecting media convergence trends (Mongkol et al., 2019). Online radio's innovative content is seen as an advantage over traditional radio, aligning with technological advancements outlined by Okubanjo et al. (2022).

Nevradakis (2022) examined Greece's alternative media landscape, noting the emergence of platforms like Radio Bubble during the economic crisis to provide uncensored news. Online radio fills gaps left by mainstream media, offering timely updates that resonate with daily experiences. The ease of navigation on these platforms ensures accessibility for listeners to engage meaningfully with content. Fauteux (2017) highlighted how online radio ads are less intrusive, creating a personalized experience for users. By reducing interruptions, online radio presenters can enhance audience interaction with tailored advertisements. Paul et al. (2017) found that niche programming in online radio caters to specific audiences, influencing listener perceptions on advertising success. Online radio is now a vital platform for local advertising, engaging listeners and prompting action based on their preferences.

4.4.2 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. Raketić (2022) discusses the evolution of hybrid radio, where traditional broadcasts blend with online streaming to offer reliable and high-quality reception. This approach expands radio's reach beyond geographical boundaries, providing users with seamless access to multimedia content like video and text. Users have reported clear audio quality on online radio platforms, indicating improved broadcast standards in line with Gordon's (2019) research on audio evolution in the UK. The integration of online streaming enhances audio clarity and resilience against connection issues, demonstrating the robust digital infrastructure behind these platforms.

The online transition also impacts journalistic practices, aligning with the reliability and responsiveness seen in online radio. Online journalism's real-time updates cater to user expectations for continuous content, similar to the immediate interaction found on digital media platforms. Laor et al. (2017) emphasize the importance of digital platforms in maintaining user engagement, with online radio stations successfully using internet platforms for stable streaming. Fisher et al. (2022) suggest that network congestion patterns may affect signal quality, influencing online streaming services. This aligns with the adaptability of online radio platforms in overcoming infrastructural challenges to provide a stable user experience, ensuring their competitive edge over traditional radio.

4.4.3 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.

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 for both content delivery and audience engagement.

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-Costa et al. (2018), also highlights 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.

Through online programs, audience discovered new music, shows and 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-Torroja 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.

4.4.4 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.

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.

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.

V. CONCLUSIONS & RECOMMENDATIONS

5.1 Conclusions

Online radio platforms offer diverse, high-quality programming tailored to listeners' interests. The convenient schedule aligns with habits, and hosts are engaging. The variety of genres and innovative content meets audience preferences. Timely news updates are delivered, and the user interface is easy to navigate. Advertisements are less intrusive, making programming relevant. Signal reception is reliable with clear audio quality and stable listening experiences. Users perceive online radio signal strength as superior to traditional radio. Despite minor fluctuations, signal drops are quickly resolved. Programming is engaging and relevant, meeting entertainment needs with high-quality content. Programs are professional and well-structured, with knowledgeable hosts maintaining listener attention. Presentation styles are effective, enhancing learning and new information acquisition. In summary, online radio platforms offer diverse, high-quality, and engaging programming with reliable signal reception and professional presentation styles.

5.2 Recommendations

Online radio platforms should develop new genres, topics, and formats to keep content engaging and relevant, attracting a wider audience. Diverse and well-researched content, skilled hosts, and high production standards enhance the listener's experience, ensuring engagement and satisfaction. Optimal program scheduling, host training, and innovative content delivery methods are key to maximizing audience engagement and staying competitive in the media landscape. These platforms should provide timely news updates, interactive segments, and user-friendly platforms for better listener experience. These platforms should adjust schedules based on listener habits and investing in host training to retain existing listeners and attract new ones, establishing themselves as a preferred choice for entertainment and information in a dynamic radio audience environment.

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