



Audience Perception of Programmes Aired on Online Radio Platforms among University Students in Nyanza Region

Fred Awiti
fredawiti77@gmail.com

ABSTRACT

The purpose of this study was to investigate audience perception of programmes aired on online radio platforms among university students in Nyanza region. This study was underpinned by 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. This research used the Yamane (1967) formula to determine the sample size of 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 tables. Findings revealed that online radio platforms provided engaging programmes that met listeners' entertainment needs. High-quality programming featured knowledgeable hosts, with convenient scheduling enhancing the listening experience. The study concludes that programmes aired on online radio platforms are engaging and interesting. The study recommends that online radio platform providers should continue developing diverse, innovative and audience-centered programmes that meet listeners' changing entertainment and information needs. Content producers and programme managers should conduct regular audience research to identify listeners' interests, preferences and emerging trends. Radio hosts and presenters should receive continuous training to enhance their presentation skills, creativity and audience engagement techniques.

Key words: audience perceptions, online radio, platforms, programmes, university students

Copyright © 2026 The Author(s): This is an open-access article distributed under the terms of the Creative Commons Attribution

4.0 International License (CC BY-NC 4.0) which permits unrestricted use, distribution, and reproduction in any medium for non-commercial use provided the original author and source are credited.

INTRODUCTION

1.1 Background

The internet has changed information and communication exchanges. Television channels, radio stations and newspapers have been complemented with digital media (Ollari, 2020). This evolution has improved the interaction of consumers as it makes global communication possible (Zhai, 2024). Additionally, social media has given the power of producing and sharing information to online users without limits. Radio has grown from Guglielmo Marconi's wireless telegraph, which he invented in 1901, into an excellent medium of information and entertainment transmission. It gives the listeners news, music and represents the voice of the society (Sthamann & McMullen, 2021). Radio is still among the best and cheapest modes of communication, particularly in the developing nations, where many people own it, in the form of either radio set or mobile phones (Toyos, 2022). According to Shen et al., (2023), in the past

twenty years, new media such as the internet and social media have threatened radio as a widely-used medium of communication.

Radio has incorporated new media forms to communicate with their audience (Scanlon et al., 2020). According to Ojwang (2023), contemporary radio is an ever-changing medium using technologies to enhance its effectiveness and expand its capabilities. Internet radio came up in 1993, courtesy of Carl Malamud's "Internet Talk Radio" (Raketić, 2022). Internet access determines the working of internet radio, in terms of signal strength, number of listeners, sound quality and delivery speed (Musvipwa & Lunga, 2023). As technology develops, there have been many changes made in radio, in its working and in broadcasting. In earlier days, radio programmes were available via on-air and off-air

means. Today, they are available online, owing to online production (Ollari, 2020). Such developments facilitate better advertising and accommodate changing media consumption trends.

The technologies of new media have revolutionized the character of the audience and the use of old media, encouraging increased interactivity (Leung, 2018). This is evidenced in online radio sites, where the perceptions of the audience are influenced by the interactivity of the media. Unlike conventional radio stations, online radio allows active participation by the listener through social media and comments, among other ways of engaging the site (Leung, 2018). This has led to a shift from the one-way flow of information to two-way, or even multi-way, flow of information. It has enabled the users of media to be involved in the direction of content and preference (Miroshnychenko, 2019). Consequently, media users have greater freedom and are able to produce their own content.

1.2 Statement of the Problem

Traditional television, radio and print media have integrated themselves into the digital world, resulting in radical changes in their processes. The use of digital media has been enhanced through increasing audiences, earning money, better decision making, brand building, ideation, gathering listeners' perception and collaboration with content creators. There is more focus on metrics and data-driven strategies where media houses try to find both quantitative and qualitative audience perceptions (Komodromos, 2020). Consequently, several new job roles have emerged in the newsroom such as audience engagement editors, growth editors and audience development editors. Their responsibility is analysis of audience data and communicating it to senior editors for improving editorial quality. In spite of the advanced technology used and data-driven strategy adopted, most radio stations do not have much consideration for audience perceptions. This creates a practice gap on audience perception of programmes aired on online radio platforms; hence this study.

1.3 Purpose of the Study

The purpose of this study was to investigate audience perception of programmes aired on online radio platforms among university students in Nyanza region

LITERATURE REVIEW

2.1 Theoretical framework

The study is guided by Agenda Setting Theory, developed by Max McCombs and Donald Shaw in 1972. Accordingly, the media cannot only be considered a platform of information and opinion dissemination. He asserted that people's perception of the world reflects their personal choices, interest and images formed by presenters, editors and publishers of their favorite radio stations (McCombs & Shaw, 2017). Indeed, the media has an effect on how the

audience perceives the importance of certain matters in life depending on how the matter is framed and given attention by the media. Perception of the audience towards online radio programmes is influenced by the way the programme selects issues to give priority, in order to create an impression on the audience. Issues that are repeatedly highlighted by the online radio station gain importance and attention from the audience.

2.2 Empirical Review

Musvipwa and Lunga (2023) investigated the use of mobile and online digital media platforms. 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. This shift has significantly affected radio's institutional practices and cultures, particularly in terms of programming production and distribution.

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. It observed how radio stations have adjusted their business strategies to keep up with the quick changes in audience preferences and communication (Miroshnychenko, 2019). This 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.

Balsebre 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 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. 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.

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. 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. Consequently, radio stations mostly used educational and advertising methods.

METHODOLOGY

3.1 Research design

It is a systematic and organised strategy employed to perform a scientific investigation (Abutabenhjeh & 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

Source: Universities in Nyanza (2026)

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 ;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).

3.5 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

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.

FINDINGS AND DISCUSSIONS

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 age of 21-23 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

Respondents were issued with a questionnaire, with statements based on a five-point Likert scale, with responses coded as: 1 = Strongly Disagree, 2 = Disagree, 3 = Neutral, 4 = Agree, and 5 = Strongly Agree. The mean scores were calculated by averaging the coded responses for each item. Table 4 indicates that out of 253 responses, 29% strongly agreed that the programmes 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 programmes 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 programmes 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 programmes 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 programmes 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 programmes 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 programmes 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 4: -

Table 4: Effects of audience perception of programmes aired on online radio platforms

Statements	n	Mean	Std.Dev	SA	A	N	D	SD
The programmes aired on online radio platforms are engaging and interesting.	253	4.24	0.534	29%	66%	5%	0	0
The variety of programmes on online radio platforms meets my entertainment needs.	253	4.32	0.580	38%	57%	5%	0	0
Online radio platforms offer programmes that are relevant to my interests and hobbies.	253	4.33	0.527	36%	61%	3%	0	0
The quality of content in the programmes aired on online radio platforms is high.	253	4.28	0.546	33%	62%	5%	0	0
I find the scheduling of programmes on online radio platforms convenient.	253	4.40	0.544	43%	55%	2%	0	0
Presenters on online radio platforms are knowledgeable.	253	4.23	0.611	32%	58%	10%	0	0
I discover new information through the programmes aired on online radio platforms.	253	4.27	0.583	34%	59%	7%	0	0
The programmes on online radio platforms are innovative.	253	4.44	0.550	47%	50%	3%	0	0
I feel that online radio platforms cater to a wide range of audiences.	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 enjoyed online radio programmes, with appealing elements including engaging hosts, interactive features, diverse content and quality audio production that enhanced listener participation and enjoyment. Respondents found that online radio programmes aligned well with their interests and expectations by offering personalized and niche content. Respondents recommended the inclusion of more local, cultural and educational programmes on online radio platforms to better represent community interests, support local voices and provide practical content that enriches listeners' experiences.

4.4 Discussion of findings

Programmes 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 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 programmes 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 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 programmes 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 programmes are perceived as conveniently timed and accessible supports the view that digital radio has optimized content delivery methods to suit listeners' preferences.

The quality of content in the programmes aired on online radio platforms was high and the timing and scheduling of programmes 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 or information. Programmes on online radio platforms were perceived as more innovative than those on traditional radio and they catered to a wide range of audiences. Programmes 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.

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). Online radio is more dynamic and modern than traditional radio, influencing listeners to view it as a primary source of entertainment, learning and personal engagement.

REFERENCES

1. Abutabenjeh, S., & Jaradat, R. (2018). Clarification of Research Design, Research Methods and Research Methodology: A Guide for Public Administration Researchers and Practitioners. *Teaching Public Administration*, 36(3), 237– 258.
2. Adam, A. M. (2020). Sample size determination in survey research. *Journal of Scientific Research and Reports*, 26(5), 90-97.

CONCLUSIONS AND RECOMMENDATIONS

5.1 Conclusions

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

5.2 Recommendations

The study recommends that online radio platform providers should continue developing diverse, innovative, and audience-centered programmes that meet listeners' changing entertainment and information needs. Content producers and programme managers should conduct regular audience research to identify listeners' interests, preferences and emerging trends to maintain relevant and high-quality programming. Radio hosts and presenters should receive continuous training to enhance their presentation skills, creativity and audience engagement techniques. Additionally, scheduling teams should optimize programme timing based on listener habits to improve accessibility and participation. Online radio platforms should also invest in new technologies and interactive features to sustain their innovative advantage over traditional radio services.

Limitations of the study

The study was limited to media studies undergraduate students from six universities in the Nyanza region. Therefore, findings may not represent students from other disciplines and regions. The study relied on self-reported questionnaire data, which may have been influenced by respondents' personal perceptions and experiences. The descriptive research design also limited the study to their perceptions without establishing causal relationships. The study did not include the views of programme presenters, producers, or online radio platform managers.

3. Ahern, S. (2022). *Making Radio and Podcasts: A Practical Guide to Working in Today's Radio and Audio Industries*, 4th Edition. Making Radio and Podcasts: A Practical Guide to Working in Today's Radio and Audio Industries, 4th Edition (pp. 1–320). Taylor and Francis. <https://doi.org/10.4324/9781003181736>
4. Balsebre-Torroja, A., Ortiz-Sobrino, M. Á., & Soengas-Pérez, X. (2023). Cross-media radio and hybrid radio: the new way to inform and entertain

- yourself on the digital stage. *Revista Latina de Comunicacion Social*, 2023(81), 17–39. <https://doi.org/10.4185/rlds-2023-1848>
5. Espada, A. (2022). Radio content throughout other platforms. An analysis of the distribution and communication strategies of content on social media and platforms by different radio producers in Argentina (2019-2020). *Comunicacion y Medios*, 36(46), 120–134. <https://doi.org/10.5354/0719-1529.2022.66863>
 6. Gumpili, S. P., & Das, A. V. (2022). Sample size and its evolution in research. *IHOPE Journal of Ophthalmology*, 1, 9–13. https://doi.org/10.25259/ihopejo_3_2021
 7. Hao, X. (2022). Analysis of the Characteristics of Agenda Setting Theory in the New Media Era. *Journal of Humanities and Social Sciences Studies*, 4(3), 213–216.
 8. Komodromos, M. (2020). Interactive radio, social network sites and development in Africa: a literature review study. *Journal of Enterprising Communities*. Emerald Group Holdings Ltd. <https://doi.org/10.1108/JEC-06-2020-0111>
 9. Leung, L. Y. M. (2018). Online radio listening as ‘affective publics? (Closeted) participation in the post-Umbrella Movement every day. *Cultural Studies*, 32(4), 511–529. <https://doi.org/10.1080/09502386.2017.1357133>
 10. Maduga, H. (2020). The Imperative of Population Sampling in Social Science Research. *Global Journal of Political and Science and Administration*, 3(3), 49–57. Retrieved from www.eajournals.org
 11. McCombs, Maxwell & Shaw, Donald. (2017). The Agenda-Setting function of mass media. *The Agenda Setting Journal*. 1. 10.1075/asj.1.2.02mcc.
 12. Miroshnychenko, P. (2019). Sound Image of a Regional Radio Programme in the Context of Basic Trends in Development of Media Market. *Scientific Notes of the Institute of Journalism*, (2 (75)), 85–94. <https://doi.org/10.17721/2522-1272.2019.75.6>
 13. Mugenda, O. M., & Mugenda, A. G. (2003). *Research Methods: Quantitative and Qualitative Approaches* (pp. 1-256). ACT, Nairobi.
 14. Musvipwa, R. K., & Lunga, C. M. (2023). Campus Radio in the Digital Era: A Case Study of UNESWA FM. In *Converged Radio, Youth and Urbanity in Africa: Emerging trends and perspectives* (pp. 229–246). Springer International Publishing. https://doi.org/10.1007/978-3-031-19417-7_12
 15. Ojwang, B. O. (2023). The Language of Audience Engagement in Converged Radio Through Facebook and Twitter: The Case of NRG Radio and Ghetto Radio in Nairobi, Kenya. In *Converged Radio, Youth and Urbanity in Africa: Emerging trends and perspectives* (pp. 185–208). Springer International Publishing. https://doi.org/10.1007/978-3-031-19417-7_10
 16. Ollari, K. (2020). How Podcasts Became the Radio of the Future: Understanding Factors That Influence Podcast Consumption Among Millennials. Aalto University.
 17. Raketić, N. (2022). The Perspective of Hybrid Radio in the Process of Media Convergence. *AM Journal of Art and Media Studies*, (29), 69–79. <https://doi.org/10.25038/am.v0i29.538>
 18. Saroj, D., & Singh, K. (2016). An evaluation of the sampling methods in social research. *Business Sciences International Research Journal*, 4(1).
 19. Scanlon, E., Herodotou, C., Sharples, M., & McLeod, K. (2020). NQuire: Citizens Acting as Scientists in Massive Open Online Learning. In *L@S 2020 - Proceedings of the 7th ACM Conference on Learning @ Scale* (pp. 257–260). Association for Computing Machinery. <https://doi.org/10.1145/3386527.3406722>
 20. Shen, G., Zhang, J., & Marshall, A. (2023). Deep Learning - Powered Radio Frequency Fingerprint Identification: Methodology and Case Study. *IEEE Communications Magazine*, 61(9), 170–176. <https://doi.org/10.1109/MCOM.001.2200695>
 21. Siedlecki, S. L. (2020). Understanding descriptive research designs and methods. *Clinical Nurse Specialist: The Journal for Advanced Nursing Practice*, 34(1), 8–12.
 22. Sthamann, E., & McMullen, L. M. (2021). Critiquing the Critique: Resisting Commonplace Criticisms of Antidepressants in Online Platforms. *Qualitative*

Health Research, 31(14), 2617–2628.
<https://doi.org/10.1177/10497323211040768>

23. Toyos, S. (2022). From Radio Drama to Rne's Sound Fiction In 2021; Kos Santos Inocentes, Ka Reina Muerta Y Ventajas De Viajar En Tren. *Acotaciones*, 2(49), 37–63.
<https://doi.org/10.32621/Acotaciones.2022.49.02>
24. Yamane, Y. (1967). Mathematical Formulae for Sample Size Determination.
25. Zhai, J. (2024). The Reinforced Effect of Integrating New Media and Local Urban Broadcasting. *Communications in Humanities Research*, 24(1), 248–253. <https://doi.org/10.54254/2753-7064/24/20231766>