

**PODCASTS AS TOOLS OF CONTENT CREATION IN RADIO NEWSROOMS: A
CASE STUDY OF CAPITAL FM KENYA**

BY

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DECLARATION

Declaration by the Student

This thesis is my original work and to the best of my knowledge has not been presented for examination of any degree in any Institution of Learning.

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DEDICATION

This study is dedicated to my family for the constant support during my academic endeavors. Thank you so much for the emotional and financial support which made this research project a success.

ABSTRACT

Podcasting as a means of representation of diverse content provides a viable opportunity for greater interaction, powerful expression, and personal empowerment. It enables subscribers to listen to specific audio content anytime, anywhere on their devices via the internet. Its consumption has increased, leading traditional radio stations to experiment with creating content using this technology. Against this background, this study's aim was to determine how podcasts have influenced radio journalists in creating content as a way of bridging the gap occasioned by digital disruption (s). The study purposely sampled Capital FM Kenya as a case study, an urban English radio station that explores the digital space and is considered a pioneer in radio podcasting. The study was guided by three questions: What is the pattern of podcast production in radio newsrooms? How has the production of podcasts influenced radio journalists in creating content? How do selected radio listeners engage with radio podcasts? Theoretically, this study was informed by two theories, namely: Uses and Gratifications Theory (UGT), specifically looking at how audiences have been motivated by the content gratification, which is referred to as content on demand, and Technology Acceptance Model (TAM), inspired by the perceived usefulness of the podcasts. In an attempt to respond to the research questions, this study adopted the qualitative research approach, more specifically, the case study method. Twenty (20) participants out of 110 employees from Capital FM Kenya were sampled purposively, where the 15 interviewed comprised four heads of department from Programs, Editorial, Digital, Marketing, as well as nine reporters and two program assistants. Also interviewed were six selected radio listeners. An interview guide was designed with the questions structured to address the key issues from the research questions. The data generated was transcribed and analyzed thematically. On the preference for podcasts in radio newsrooms, findings revealed that podcasts are driven by the availability of a specific interesting topic, and journalists need to take advantage of not only the fact that podcasts are more affordable to produce and easy in distribution, but also the fact that podcasts do not have any given restrictions from the policy makers, allowing creativity. About how podcasts have influenced radio journalists in creating content, participants welcomed it since it provided a platform for them to share ideas/opinions on a talk show, such as the editorials and columns in print newspapers, and can grow an audience that subscribes to their content. Lastly, on how selected radio listeners engage with radio podcasts, this study found that the majority of the respondents had subscribed to a podcast, whereas another significant section had not, even though they listened to them. On their part, the selected listeners indicated that they listen to podcasts via digital devices, mostly smartphones, mainly due to an interest in the host (s) who is an authority in the unique content of the discussion. Findings support the conclusion that podcasts in radio newsrooms are a necessity because they provide an opportunity to increase their audience through creating unique content, therefore exploring the digital channel and bridging the content gap occasioned by the new media. The study recommends that the media (radio stations), which is the key stakeholder incorporate podcasts as a tool of content creation to capture new followers, maximizing audience engagement especially the young generation who are the biggest consumers - They will tune in because there's more air play compared to normal programmed radio content, so that the journalists can tap into the digital space while still upholding its place as traditional media.

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ABBREVIATIONS AND ACRONYMS

LGBT	Lesbian, Gay, Bisexual and Transgender.
NACOSTI	National Council for Science, Technology and Innovations
SPSS	Statistical Package for the Social Sciences
TAM	Technology Acceptance Model
URL	<i>Uniform Resource Locator</i>
UGT	Uses and Gratification Theory
VCR	Videocassette Recorder

DEFINITION OF KEY TERMS

Audio blogging is an extension of blogging, where bloggers substitute the bulk of the text posts with voice recordings (The Guardian, 2004).

Bloggers: Scholar Daniel Berkowitz (2011) defines a blogger as someone who writes regularly for an online journal or website. A political blogger might provide weekly commentary on current events.

Information on demand: In the context of podcasts, author Kelly Shetron (2016) describes it as the ability for listeners to access audio content, such as episodes, anytime and anywhere, without needing to wait for a specific broadcast time. This contrasts with traditional radio, where listening is limited to a specific schedule.

Information dissemination: Communication scholar Arifah Fasha Rosmani refers to Information dissemination as the process of distributing information to a wide audience. This can be done through various methods, including oral communication, written materials, technology, and media. The goal is to make information accessible to a large number of people or organizations.

Podcasting: Writer Rahul Awati describes podcasting as the preparation and distribution of digital audio files to the computers of subscribed users using Simple Syndication (RSS) feeds. These files, made available on the internet, may then be uploaded to streaming services, which users can listen to on their smartphones, tablet devices, or other kinds of multimedia players.

Podcast styles: Author Katerina Eva Matsa refers to them as podcast formats or styles, which refer to the way a podcast episode is structured and delivered, influencing the overall listening experience. Some common podcast styles include interview-based, monologue, conversational, storytelling, and educational/tutorial formats.

Radio on demand: Journal writer Kelly Shetron defines "Radio on demand" as the ability to access and listen to radio content at any time, independent of traditional broadcast schedules. This includes on-demand audio, which encompasses full shows, segments, and individual audio stories or clips. Essentially, it's a shift from listening to the radio at a specific time to listening on your schedule.

Talk radio: According to researcher and author Paul Matzko, talk radio is a radio format containing discussion about topical issues and consisting entirely or almost entirely of original spoken word content rather than outside music.

CHAPTER ONE

INTRODUCTION

1.0 Overview

This chapter presents a detailed background to the study, which is useful in understanding when, and how podcasts emerged, and the emerging debates in journalism especially focusing on Kenya. This is followed by the context of the study which provides the necessary background information and understanding to comprehend the research's relevance, purpose, and findings. Thereafter, the statement of the problem, exploring it from three angles: the socio-economic, local, and academic problem, which sought to find out and recommend why podcasting as a tool of content creation warrants an empirical study. This is then followed by the aim of the study; it presents what prompted the study, guided by the three questions formulated. Also highlighted in this chapter is the scope of the study which basically delineates the depth and breath of the study theoretically, contextually and methodologically. This is finally followed by a justification, as well as the significance of the study.

1.1 Background to the Study

According to Lawlor (2018), in traditional radio, outdated structures such as the use of the telegram still coexist with the new forms of information dissemination, and one of the big problems is this coexistence, where the old still lingers and the new has not fully arrived. If there is no full innovation, there will be no complete evolution or development. Despite this scenario, the radio sector has been immersed in a process of

change that affects its entire value chain (Lawlor, 2018). Podcasting started this process of transformation and became a precursor of on-demand radio, which opened new business models for the industry, although with similar objectives (García-Gil, Gómez-García, and Reguero-Sanz, 2018).

Podcasting as a means of representation of diverse and plentiful experiences provides a viable opportunity for authentic representation, greater interaction, more powerful expression, and personal empowerment (King, 2019). Lowman (2019) describes podcasting as an audio recording relayed directly to consumers' media devices, such as portable music players, computers, laptops, smart speakers, and smartphones. Podcasters produce content such as sports, politics, comedy, arts, fashion, pop culture, technology, science, among other subjects. Podcast listeners tend to be loyal, engaged, create effective relationships with their hosts, and make podcast listening a part of their daily routine (Kupferman, 2018).

Before podcasts were discovered at the turn of the 21st century, people had already been experimenting with video blogs. But in 2003, software engineer Dave Winer developed an audio RSS feed for former The New York Times reporter and public radio host Christopher Lydon, who used this new RSS feed to offer audio content of notable interviews on his blog. (Son, 2023) Since then, podcasts have become a boom in Kenya, with the demand growing tremendously from the year 2020, enabling content creators to tell untold stories to locals and across the world.

In a latest report conducted by the Africa Podfest in April 2022, Kenya was named as one of three countries in African continent undergoing rapid podcasting growth and this is driven by high access to the internet. According to a survey done by the Communication Authority of Kenya (CA), the total data/Internet subscriptions rose by 4.9% in 2024 an indication that is likely to benefit the podcasting industry in Kenya, as more people can access and consume podcasts (Ranjan, 2025). According to statistics from Datareportal, an online data portal, there were 23.35 million internet users in Kenya in January 2022, while Kenya's internet penetration rate stood at 42% of the total population at the start of 2022.

However, despite challenges such as data and device affordability, internet access is increasing at a high rate as more people get access to online content, especially using mobile devices. Content creators have tapped into online media platforms to start their podcasts. Additionally, media ecosystem players have contributed to the rapid growth of podcasting by providing space for recording and hosting, training workshops, and promotion, while others help creators turn their talents into businesses.

Africa Podfest, a Kenya-based organisation that describes itself as a hub of podcasting on the continent, noted in its 2022 (Page 65) report that "podcasts are well-positioned to challenge the same narratives because they allow almost anyone to create and distribute content and are often designed with a niche audience in mind." However, despite it being easy to create a podcast, the challenge is posed by the fact that most podcasters are not trained journalists, therefore, the credibility of their content is taken with a pinch of salt, especially in this era of citizen journalism. This factor has encouraged

mainstream media houses to delve into the world of podcasting with the sole intention of creating informative and edutainment content that is verifiable since the podcast will be pegged on the media house that is regulated by Media Council of Kenya and adhere to the policy formulated by the Communication Authority of Kenya in the Kenyan context.

A good example that we can relate with, is Nation Media Group journalist Esther Nyandoro alongside her two colleagues through its print outlet The Daily Nation, started a podcast referred as Gen Z to capture the attention and interests of current young generation that is tech survey after discovering there was a gap in the content that was being published by the media group they work with. (Nyandoro, 2023). The advantage of journalists being podcasters compared to untrained freelancers, the media house, due to its capability of having resources like a studio with a proper microphone, producers, and a digital team, can fully support the employees through its own radio station, website, and social media platforms.

Podcasters in African countries, including Kenya, focus on content that is educative, informative, and entertaining, aimed at behavior change. According to Twiva (2023), among the biggest podcasts in Kenya are Legally Clueless, hosted by popular radio presenter Adelle Onyango. Legally Clueless is a podcast that explores the personal experiences of young Kenyans, covering relationships, mental health, and career choices. Onyango (2023) *the 3Aside Podcast*, produced by Capital FM Sports journalists Dj Schwaz, Babz, and Tim, who give their unfiltered thoughts on football.

Topics range from the Kenyan Premier League, La Liga, Serie A, Ligue A, and English Premier League (Shwaz, 2023).

Another top podcast in Kenya is the The Messy In-between Podcast, that is presented by Lydia Km and Murugi Munyi, who are both creatives, they focus on creating an open and safe space for listeners to explore a range of topics that are often stigmatized in Kenyan society, such as mental health, sexuality, and gender identity. (Murugi, 2024). Man Talk is another popular and unique podcast in Kenya hosted by Eli Mwenda and Oscar D. Koome, two Kenyan creatives with a passion for exploring the nuances of masculinity in today's society. The show is a space where men can have open and honest conversations about their experiences and struggles, discussing everything from relationships and mental health to career goals and personal growth (Koome, 2023).

Kenyans on podcasts prefer topics on relationships (Kisia, Kenyans on podcasts prefer topics on relationships, 2023), with the study indicating majority of podcast listeners consume podcasts once a week, with 20 per cent consuming once a month. The preceding scenario outlined in the background of the study provides more impetus to the current proposed study to address how podcasts as tools of content creation in radio newsrooms at Capital FM Kenya have influenced radio journalists.

1.2 Context of the Study

In Kenya, podcasting is a component of the growing number of internet broadcasting channels that have been established primarily to draw inquisitive Generation X, millennials and provide alternate venues for more mainstream content consumers

(Mboya, 2020). This is in a nation where radio has long been the most widely used media (Pascot, 2018), with the benefit that radio stations can produce programming in a variety of languages. In people's daily lives, radio broadcasting has played a significant role and still does. Giving them news and information to provide a taste of the world they live in. For the majority of listeners, radio has been seen as a reliable source of pleasure and a way to resolve various problems that impact the various members of the community as a whole.

As a result, radio offers a platform for the hearing and listening to various voices (Shim, 2016). For the younger audience, podcasts appear to serve the same purpose. This is because listening to podcasts is typically more user-friendly than listening to music, particularly when it comes to discourse. Because of this, podcasts can be used for amusement about particular areas of interest. As a result, nearly anyone can now afford to listen to podcasts thanks to easy access to the internet and microphones. The unambiguous style of podcasts also tends to elicit strong emotions and sensationalism in their listeners, which influences how those listeners process and process such information. There are many different types of podcasts, but the most crucial factor is still the tone and color of the talk, together with the ambience and sound that people find most appealing (McGarr, 2012).

Radio has in the past and even now been the main source of information due to its portability, accessibility, and cheap to buy. Since independence, radio broadcasting has been a key medium in passing information, creating awareness, and advertising as well. However, in the wake of 21st century, podcasting has significantly transformed the field

of journalism and communication. Podcasting improves distribution and transforms the exploitation of audio and the relationship with listeners through the incorporation of new forms of radio dissemination and reception. With the resulting technological developments, it is evident that the sector is changing, but must evolve even more to meet the new communication challenges, as it has already done.

Radio cannot be oblivious to innovation and needs to face its future like the rest of the cultural industries, like Blogs and V-logs, by making an effective digital migration. Its ability to adapt will determine its survival (Schwellnus, 2020; Udell, 2017). This study seeks to supplement scholarly works by providing a more nuanced understanding of the emerging podcasting trends in Kenya. More specifically, this study seeks to contribute to the scarce empirical evidence on podcasting as a useful broadcasting tool and its perceived usefulness to radio audiences in Kenya. Regarding the social context, the study seeks to spark a community debate on the potential benefits of using podcasts as a platform for information dissemination and consumption, such as discussing topical political issues, sports, business/economy, lifestyle, and entertainment in a bid to make them in the know. This study sought to explore and determine whether podcasting has influenced radio journalists in Kenya to change their content creation, packaging, and dissemination, because locally, few studies have been conducted; thus, the study sought to fill the digital media gap by giving recommendations that will resolve the problem.

1.3 Statement of the Problem

Journalism has evolved and keeps on changing its dynamics thanks to technology that has led to the birth of digital media, therefore disrupting the media landscape across the

globe. As such, this study sought to identify and attempt to solve problems at three levels: the socio-political, local issue, and the academic gap by giving recommendations from the research findings.

Taking a look at the socio-economic problem, the big issue about podcasts today as tools of content creation in radio newsrooms is that podcasts are rising fast and being hosted by people who are not journalists. Preger (2021) points out that such has led to the shrinking of the audience who now prefer listening to podcasts rather than radio. The fact that it's not trained journalists who host those podcasts makes the problem even worse because they (journalists) miss out on the trend that sees more listeners shift to the emerging channel that is not aired on the radio, and in turn affects their listenership. In correlation, the decrease in the number of listeners has affected the revenue collection since advertisers prefer to go to where huge followers are, which is influenced by the content channel out by the podcasters.

Audience are dictated by content, therefore the entry of podcasts has disrupted content creation, packaging and dissemination in radio newsrooms due to the nature that it is not hard to create and produce podcasts as well as its ability to provide content on demand ranging from variety of specific topics like sports, relationship, lifestyle, politics and business that are discussed in-depth since it has no limitation in airtime compared to radio that has a lot of restrictions may it be content, time allocation, perishable news, audience interaction by commercials and music. Today, radio has an opportunity to undertake a comparative analysis of its practices and unique features against podcasting, rethink its identity, and expand its audience reach by seizing opportunities in the new

audio landscape. It's not just radio that stands to benefit: podcasting brings to all of journalism new opportunities for skills enrichment, to rethink the boundaries and meaning of work, and to find new ways to engage the audience (Molina, 2022).

Locally, according to Rogo (2020) co-founder of Africa Podfest, it appears that the large media companies in Kenya might finally be looking into podcasting because it's an interesting period for the industry to be making this pivot, especially as layoffs were already occurring pre and post -Covid-19 due to decline of audience-leading to dwindling of revenue, owing to the emergence of digital media. Therefore, podcasting could be a huge kingpin in African media, something that the big Kenyan media would want to be at the forefront of this particular revolution for them to stay afloat.

However, mainstream media are yet to fully explore the digital space and are still stuck in the old way of doing things (Rogo, 2020). However, as the traditional media continue to dilly-dally, podcasting is growing outside newsrooms, therefore creating the fear that more listeners are swayed towards digital media. In a survey conducted by Radio Africa Group (2023), podcasts have a fair share of their audience thanks to the content diversification that they delve into, with the data showing most Kenyans on podcasts listen to genres on relationships (Kisia, 2023).

This research addresses the academic problem by providing knowledge on how the radio stations can utilize podcasts as tools of content creation to capture the attention of the audience and in the end bridge the gap occasioned by the digital media.

A discussion titled “Podcasting in the Newsroom,” spearheaded by Africa Podfest that would bring together all the top News Editors, journalists, and media practitioners from mainstream media houses in Kenya, failed to take place after it was cancelled over the COVID-19 pandemic (Rogo, 2020). From the studies that have been conducted before, there is little information about podcasts being practiced in radio newsrooms, therefore, there was a need to study podcasts as tools of content creation in radio newsrooms as part of the researcher’s knowledge contribution to the field.

1.4 Aim of the study

In an era marked by swift technological advancements and an increasingly interconnected world, the dynamics of communication are at the forefront of transformative change and that has contributed to the ever-evolving landscape of media across the globe. This has led to the relentless progress of technology, coupled with evolving cultural preferences, to continue reshaping how individuals connect, consume and share information (content).

Within this dynamic context, a particular focus is directed toward the mushrooming phenomenon of podcasting and its escalating influence on communication patterns and audience attention, especially on how it has affected radio journalism.

Against this background, this study’s aim sought to determine how podcast has influenced radio journalists in creating unique content to bridge the gap occasioned by digital disruption that has seen audience shrink, using Capital FM Kenya an urban English radio station as a case study.

1.5 Research Questions

The study was guided by the following research questions: -

- i.** What is the pattern of podcast production in Radio Newsrooms?
- ii.** How has the production of podcasts influenced radio journalists in creating content?
- iii.** How do selected listeners engage with radio podcasts?

1.6 Scope of the study

This study focused on the feasibility of podcasts as tools of content creation in radio newsrooms using Capital FM Kenya as a case study. The research was administered to radio journalists working at Capital FM in Nairobi. The fact that this study was conducted when the whole world was facing a global pandemic (COVID-19) may act as a limitation during data collection in this study. The study was carried out from December 2021 to July 2022. This study was conducted at Capital FM, situated in Nairobi's Central Business District along Standard Street. In an attempt to respond to the research questions, this study adopted the qualitative research approach, more specifically the case study method to analyze podcast use in radio newsrooms in Kenya, that will enable know how radio journalists leverage on podcasts to create content to attract audience and who listens to radio podcasts, when and why.

Twenty (20) participants out of 110 employees from Capital FM Kenya were sampled purposively, applying the inclusion criteria, where the 15 interviewed comprised four heads of department from Programs, Editorial, Digital, Marketing, as well as nine

reporters and two Production Assistants. Also interviewed were six selected radio listeners. An interview guide was designed with the questions structured to address the key issues from the research questions. The data generated was transcribed, coded, and analyzed thematically.

1.7 Study Justification

Kenya Population Census 2019 report show that 20.8 million citizens own a handset while the connectivity of internet is placed at 22.8 percent, however even with the increased accessibility of the above, utilization of podcasts in radio newsrooms is unknown, on the flip side, the use of podcasts by non-journalists has increased due to the demand of content, therefore handing radio competition for audience. Regards to the gap occasioned by the digital disruption in the media industry, this study sought to determine how podcasts as tools of content creation in radio newsrooms, using Capital FM Kenya as a case study, have influenced journalists in content creation, hence bridging the audience gap that the new media has created.

1.8. Significance/Rationale of the Study

This study sought to inform policymakers in the field of communication and journalism, scholars, and academicians as well as the knowledge gaps. The study sought to inform content creators/journalists as they critically evaluate podcast platforms as an option, offering them insights on the possible audiences, trends, as well as infrastructure. The study also sought to inform new ventures as well as small and medium-sized online traders, in reaching a wider audience. This study also sought to supplement the works of

other scholars by filling knowledge gaps and making scholarly suggestions on areas that need to be addressed by future scholars.

1.9. Summary of the Study

This chapter presented the background to the study, which extensively painted a picture of how podcasting emerged, and as we have found out, it is one of the emerging channels occasioned by the digital disruption. Its use is growing in Kenya, hence attracting mainstream media houses like Capital FM to experiment with it. Then it was followed by the statement of the problem, which explains the main reason why the researcher chose to conduct the study. And as explored in this section, I looked into the problems from the social-political, local and content dimensions. These dimensions revealed that the rise of podcast that are hosted by non-journalists has seen traditional media grapple for audience hence losing revenue, locally where we found out that mainstream media are struggling to adapt in the digital space leading to retrenchments and academic problem – Very little research has been done on use of podcasts in radio newsrooms, contribution on the knowledge gap; an explanation of why podcasting as a tool of content creation warrants an empirical study. This chapter also highlighted the three research questions derived from the specific objectives of the study, aim of the study which sought to determine how podcast has influenced radio journalists in creating unique content to bridge the gap occasioned by digital disruption, scope, and the fact that the research was conducted during the covid-19 pandemic acted as a limitation of the study, justification of the study as well as significance of the study.

CHAPTER TWO

REVIEW OF THE LITERATURE

2.1 Introduction

This chapter examines the existing works that have been done before by esteemed communication scholars regarding podcasts and audio storytelling, relating it to the three research questions. The chapter seeks to place the study ‘podcasts as tools of content creation in radio newsrooms uses a case study of capital FM Kenya’ within the field of Communication studies. It goes ahead to review related literature and review of relevant theories to establish relationships and the useful elements useful to address the study gap.

2.2 Situating the study in the Field of Communication Studies

The upsurge of podcasting is connected to the ever-changing media consumption, observing its disconnection from conventional broadcasting in favor of user-driven, on-demand content that has spurred its impact on storytelling and narrative structures. The use of podcasts as a different information dissemination form, reveals how the channel (podcasts) enables intimate storytelling experiences, additionally, the study delves into the mutual connection between podcasts, radio, and platforms in digital space, showing how the medium has contributed to audience interaction through its on-demand niche audio content (Kavya, 2024).

This study sought to explore the field of journalism as a Communication Study aspect particularly investigating how podcasting which is one of the new emerging channels has influenced radio journalists to use it as a tool of content creation. In line with Communication scholar Kavya (2004), there is enormous importance of understanding the developing new media terrain where at its prominence, podcasts have become influential force, providing an opportunity where varied voices can be heard in hard conventional media hierarchies. The channel's accessibility and capacity to cater to niche interests contribute to a more inclusive and participatory communication environment, empowering individuals and communities to share their thoughts on a global stage. As traditional media transforms, this research underscores the unique characteristics of podcasting that not only disrupt established communication patterns but also contribute to a more diversified and representative media sector (Kavya, 2024).

Podcasting allows connection and discussion at levels that print media does not offer, while print allows the audience to comment on articles and start discussion boards, podcasts provide a platform for direct feedback and improve interaction between the host (journalist) and audience. Before the Internet, spontaneous discussion between readers who had never met was impossible. The process of discussing a news item is a big portion of what makes for podcasting journalism because people contribute to the story and connect with other people who want to discuss the specific topic, thus podcasting journalism creates an opportunity for niche audiences, allowing people to have more options as to what to view and read. (team, 2023) Podcasting in newsrooms opens up new ways of storytelling through the technical components of the new

medium, digital journalists can provide a variety of media, such as audio, video, and digital photography.

In that relation, this study intends to address three objects (channel, message/content, and receiver/feedback/audience) of study in communication and media studies, especially looking at the production side of the podcasts that are created of digital media. Podcasts are useful tools in radio newsrooms because they provide a platform to journalists in terms of content curation. Content curation is about finding great content and presenting it to podcast listeners in a way that adds value, since it's more than simply re-sharing content, whereby curation provides extra value to the journalist's followers while highlighting their industry expertise (Land, 2020).

Content curation takes time, not just to gather information from reputable sources, but also to record, edit, and publish the episodes, so attention should be paid to checking if it is a trustworthy outside source, and it is unique. Will it bring something new to my audience? Is it related to the content I have previously discussed and shared? How will this outside source benefit my audience? Which of their problems will it solve? How does it relate to my other content? In short, you want to make sure you're adding value through everything you share. Podcasting enables journalists to be flexible and creative in the radio newsrooms, such that apart from the routine daily docket news gathering, podcasts enable the production of unique content in all facets of immediate and long-term that can be interesting because the production assistant will have the leeway to be more creative in writing scripts, recording, and audio editing (Schwartzman, 2022)

Information is power, so every podcaster will want to have an impact on his subscribers, to achieve this, the dissemination of information via podcasts has diversified the content generation in the newsroom – as products of digital media, podcasts have come with their advantages, helping radio journalists to leave a long-lasting impact on their subscribers and listeners, because the channel is not live, content is pre-recorded, so the journalist will have a second chance in producing a nearly perfect and clean product that will be permanently available for listening through different platforms such as Spotify and sound cloud.

Another advantage that has been brought by podcasts is that it is not programmed like traditional radio, which limits journalists from being creative; here, time is on their side, and they can decide how to manage it (Team, 2023). For radio media houses, podcasts separate content creation from daily informative news, opening a space where the new content can see the light if the required resources for its development, that is, time, technology, and talent, are identified and provided. Podcasts present an opportunity to widen the coverage of complex and dynamic issues as they work as a more intimate space to share experiences, such as first-person narratives. They can be a more suitable format to collect and document diverse experiences and perspectives, or to explain and follow complex and extensive news stories, and also represent a chance to cover issues often postponed by the urgency of the news cycle (Anais, 2023).

Podcasts have become a new channel for the distribution of unique content, reaching beyond the audience of traditional mainstream media through platforms like

SoundCloud, Spotify, and Apple Podcasts, and it's reasonable to think that these platforms reach not only a broader audience but a different one. Due to the digital and mobile nature of smartphones, iPads and MacBook Pro, MacBook Air laptops, and podcasts, install the legacy of journalistic content in a space where younger audiences are. The introduction of podcasts has changed the landscape of information reception and consumption among the audience. The impacts of the COVID-19 pandemic in 2020 affected media consumption habits, more so the motivations for podcast consumption.

Listeners seek podcasts to have access to differentiated content that they do not find in radio shows, with many themes not covered in podcasts is a factor that can help to explain the numbers of podcast consumption on the other hand, we want to assess podcast listening motivations, looking for an approach that not only considers consumption numbers, but that explores the main reasons to choose podcasts, why they are listened to and what topics listeners are looking for. In addition to being a well-established player in the on-demand media market these days, podcasts' growing popularity among listeners has also drawn interest from other media niches. News organizations, such as radio and television news programs, have embraced podcasts as a new media channel in response to shifts in the media landscape (Reuters Institute, 2019). The relevance and current state of podcasts are demonstrated by their evolution, the rise in shows and episodes, the growth of the audio media industry, and the interest of investors and other enterprises.

2.3 Empirical Literature Review

2.3.1 Pattern of podcast production in Radio Newsrooms

Technologically-enhanced journalism has seen the proliferation of online broadcasting channels, blogs, and online newspapers. All these are set up in a bid to mainly attract curious millennials and Generation X to offer alternative platforms to the wider content consumers (Mboya, 2020). In Kenya, online newspapers, commonly referred to as e-paper, and TV streaming services have been touted as the next frontier in the media industry, and this has seen traditional mainstream media outlets finding this both a challenge and an opportunity at the same time. As much as they are a source of new revenue streams, these new digital channels offer tough competition that has seen the traditional media outlets' earnings substantially shrink, owing to the diversification of audience (Mboya, 2020).

According to the Media Council of Kenya (MCK) Director, Media Training and Development, Victor Bwire, in an interview with Business Daily, he noted that podcast is the next frontier in radio journalism. "Advertising revenues have migrated to online platforms, so radio has no option but to follow suit," he said. (Mboya, 2020) Although podcast looks set to supplant radio in Kenya, this innovation is still little known. A recent study done by African Podfest shows 34 per cent of Kenyans have never listened to a podcast. For those who have, 64 per cent are aged between 25 and 35. It further showed 34 per cent of people listen to podcasts on transit, 64.3 per cent listen for about two hours daily, and 35 per cent use it daily (Podfest, 2021).

On the global scene, podcasts are now becoming the norm because they're the source of information. According to (Jurkowitz, 2023) half of Americans consumed a podcast in 2022, and one-in-five of those consumers say they listen to a podcast nearly every day. They go to podcasts for entertainment, education, and information, listening while doing something else. Other factors that determine the rise of listenership are topical interests, with politics topping the list. Most podcast listeners say they hear news discussed on podcasts; however, just one-in-five listeners say they listen to a podcast that's connected to a news organization. This means that the interest in podcast consumption is on demand, but little credible content is available because newsrooms are yet to adopt this new emerging channel as a main platform for audio storytelling, especially on radio stations.

In the African continent and even closer home in Kenya, podcasting is gaining interest, and it's now a common platform for young people who use it to create information for the sole purpose of making money, but very few journalists and mainstream media houses are taking advantage of it and maximizing on the audience reach.

In an article done by one of the Kenyan daily newspaper, the Star Newspaper in 2022, podcasting in Kenya is on an upward trajectory since more people are beginning to consume digital content due to the availability of the internet. The majority of the target audience is young adults because podcasting is a fundamentally open channel where creators can create and distribute content easily. At the forefront of the production of podcasts in Kenya is Semabox, Kenya's first specialist podcasting studio and podcast incubator, the first of its kind, which was born during the pandemic to provide solutions

for interested podcasters to tell their stories (Onyango D. , The rise and rise of audio blogging , 2022). This indicates that the demand for podcasts is high, but are they producing authentic content? The answer is no, with this era of fake news, only mainstream media houses can be trusted, but in Kenya, the updates in the traditional media, especially, are either very low or non-existent. This has affected the pattern of podcasts produced in radio newsrooms, as this research question, one in my study (What is the pattern of podcast production in radio newsrooms), sought to find out.

About five years ago, podcasting was still relatively novel in Africa. In 2019, only 25 percent of South Africans had heard of podcasting, according to an Edison Research study; this, compared to 77% of US citizens at the time. And a 2021 study in Kenya found that up to 60% didn't know what a podcast was. However, that was then; two years later, in 2023, podcasting has not only taken prominence on the continent, but it is also branching out and gaining traction with significant innovations and interesting trends relevant to media organisations wanting to reach younger audiences(Edison, 2023).

2.3.2 The Production of Podcasts as Tools of Content Creation in Radio Newsrooms

Communication Scholar Michelle Ruoff (2023) in his journal titled “Differences between Live Radio and Podcasting”, explains that most podcasts have a specific set genre and will only discuss stories that involve a particular interesting topic, such as, business, politics, sports, compared to Radio programs that often cover a variety of mainstream media and will weave mentions of current events or pop culture in between

normal programming, like music. The difference in program content is why most podcasts feature such specific episode titles. (Ruoff, 2023)

Content is everything on the radio, more so to every journalist, and with the entry of podcasts that entail audio recording, which is distributed using the internet, allows those interested to subscribe and store the same via new files in electronic devices (Pascot, 2018). Content is created easily because podcasts do not require cardinal rules of journalism to own one; only one needs is a good quality microphone, recording devices if one does not have a studio, producer to edit the audio content. The demand for content through this medium has led to its growth in Africa, attracting audiences in search of new ideas and captivating stories.

Another communication scholar Maurice Oniang'o (2023) in his journal titled "African podcasters are now recognised globally. Can they transform this success into a viable business?" indicate that narrative podcasts have become increasingly popular that has seen African podcasters use the format to cover themes such as sports, crime, human interest stories, lifestyle and pop culture. Nation Media Group Managing Editor in charge of newsroom production, James Smart, says in his podcast that people love good content. Smart was the podcast editor at the same station where he produced Kenya's pioneering immersive podcast series, such as Case Number Zero, an audio show digging into the disappearance of blogger and journalist Bogonko Bosire, who went missing in September 2013. The investigation pieces together clues of what might have happened to Bosire through interviews of friends and family conducted between 2015 and 2020.

The series attracted over 300,000 listens in the first two weeks after its release and has garnered over one million listens ever since (Oniang'o, 2023). Smart goes on to narrate that it would be impossible for any newsroom to survive for very long if they don't consider audience expectations, and how that has evolved; many audiences will be expecting stories to come to them in the way that podcasts come to them. "We've done the same thing the same way for a long period; we should explore these new ways to communicate and impart information. I don't think people are turning away from journalism – I think they think that journalism is not responding to them," said Smart.

Engaging podcast content takes time and work, but it's worth the investment, according to a communication scholar (Dennis, 2024), he says that the biggest reason to focus on producing compelling podcast episodes is their ability to help you build a loyal fan base.

These listeners tune in to your show every week, help it succeed by leaving positive reviews, and sharing your content with friends. He goes on to share tips that will help improve the content's quality and in turn build a loyal following, they are; talking about things the host is interested in, focusing on target audience, tell lots of stories, help your audience take the next step, ask your listeners questions and report their responses, stay on topic and don't wander too much, invite unique experts onto your show, listen carefully to your guests, choose guests with the right qualities, make your audio perfect, tell your fans where to learn more, be yourself, post transcriptions of your episodes. Podcasts have an advantage over radio since it is timely by their nature of allowing content to be accessed on downloadable software like Spotify, SoundCloud, Apple, Boom Play, and many more (Dennis, 2024).

2.3.3 Listeners Engaging with Radio Podcasts as a Tool of Content Consumption

Radio has not been spared in the ever-changing media landscape due to digital technology. VirTasktic, a blog site on podcasting, describes podcast engagement specifically to a podcast, but it falls in the more general category of listener engagement or audience engagement. It's the kind of engagement that results specifically from being a listener or a member of the audience, and it's not easy to define. To increase podcast audience engagement, here are some of the strategies outlined: know your audience - to reach your goals, you must ask what you (and your podcast) can do for your audience. So, who is your audience? Think about your niche and be specific. A podcast made for everyone will be listened to by no one! Contemplate the theme of your podcast to identify who your core listeners may be. Once your podcast is up and running, you can also test your assumptions by getting to know who your listeners are (Crummey, 2022).

Creating a community is another important strategy- if the following of your podcast is large enough to support it, you can greatly increase podcast engagement by creating a private community for your audience. For example, you may create a Facebook group for listeners to join to talk about your podcast topics, ask questions, and engage with other listeners. Just make sure that the group is aimed at helping the members, not simply promoting your business or podcast. Stay Consistent is another strategy to increase your podcast audience – the VirTasktic blog says that consistency with blogging and content marketing is essential for podcast engagement, too.

Engaged podcast listeners will come to anticipate your content and may even look for your most recent episode, so you've got to show up! How wonderful would it be if you became a part of someone's routine? For example, maybe they walk the dog on Thursday afternoon and listen to your podcast. After a couple of weeks and no new show, they are likely to just find something else to listen to during that time (Crummey, 2022).

According to Kupferman (2018) revenues on media are highly dependable on advertisements which were placed on traditional media but the trend is now shifting to the digital space, for example Capital FM has utilized the space (podcasts) to woo advertisers by coming up with a Market conjunction with Marketing Society of Kenya that gives a platform to marketing executives from various top companies in Kenya like google, scanad, EABL and Safaricom among others (FM, 2021).

Communication scholar Mackenzie Patterson, in their journal, states that understanding how engaged your listeners are with your podcast content is essential for building an audience and growing your show over time. After all, how will you determine what your next move should be if you're unclear on how any existing content is landing with your audience in the first place? Listeners' engagement can be measured through direct feedback, downloads of episodes, noticing unique listeners, subscriptions and followers, listening time and drop-off rate, ratings and reviews, audience analytics, social media engagement rate, and website data (Patterson, 2023).

A study conducted by Kenyan media station Radio Africa through its daily, The Star, reported that most Kenyans on podcasts listen to genres on relationships, a new survey shows. 36 per cent prefer topics on relationships, followed by comedy at 29 per cent, and then music at 23 per cent. The survey said the majority of podcast listeners consume podcasts once a week, with 20 per cent consuming once a month, while about half of the listeners subscribe to the podcast. The survey further states 20 per cent prefer genres on news and politics, health and self-improvement (18 per cent), interview (18 per cent), finance (18 per cent), technology (17 per cent), business (12 per cent), sports (11 per cent), spiritual programmes (10 per cent), showbiz and pop culture (8 per cent), history (3 per cent), long form documentary (3 per cent), fiction (2 per cent), true crime (1 per cent) and gaming (1 per cent) (Kisia 2023).

Podcasting is traditionally thought of as a one-way medium. But in reality, you, as a host are likely creating conversations on the other side of your listener's headphones that never make it to the air. To tap into these discussions, including audience participation in your podcast is a unique way to further engage your audience and diversify your content. Keeping up with the pace of podcasting is a challenge all hosts face, and consistently generating standout content is part of that stress. Caroline Crampton recently published a piece for Hot Pods describing the host's experiences with burnout. She detailed how the pressure to create and stay on deadline was contributing to an unsustainable workload (Hewitt, 2023).

2.4 Review of Relevant Theories

Two theories, the Uses and Gratifications (UG) as well as the Technology Acceptance Model (TAM), were used as the base to guide this research.

Looking at the TAM, two elements which are the perceived usefulness and perceived ease-of-use inspired this study because it would appeal to podcasters, where the tenant of perceived ease-of-use informed the study that technology has provided a platform for content creation depending on how different people find it easy to use and believe using it will satisfy their needs; podcasts are cheap to produce—a motivation that can encourage radio journalists to create on demand content for their subscribers thus addressing the first question of the study that seeks to find out the patterns of podcasts production in radio newsrooms.

The second element that was useful in this study was the element of perceived usefulness that enables a person to believe that using a particular system would enhance their job performance. That guided the study in addressing the second question that seeks to find out how podcasts have influenced journalists in content creation – with the advantages that podcasts come with; diversify the content of a news operation, wide reach, its ability of untimeliness, chance to be creative since it gives room for the hosts to share their opinion about a specific topic, expanding content distribution and new source of revenues, radio journalists find it a useful tool to bridge the gap that the digital space has brought, because it will enhance their content as well as expanding their territories.

The element of cognitive needs in the theory of Uses and Gratifications was helpful in this research, addressing the third research question: how radio listeners engage with podcasts, because it's an audience-centered theory. Listeners have resorted to podcasts to increase their knowledge by listening to specific topics of their interest to satisfy their curiosity through exploration to understand the world around them.

The other tenant from the Uses and Gratifications theory was the Agency-based needs – here, it informed the study by emphasizing that new media, in this case, podcasts, give people the ability to create and share information and content, giving each individual a certain amount of power. This can satisfy needs such as agency-enhancement, community building, and the ability to tailor content to one's specific desires. This element guided the study in getting responses for the second research question that seeks to investigate how the production of podcasts has influenced radio journalists in content creation. Being an audience centered theory where audience are active and choose to consume certain kinds of media because they expect to obtain specific gratifications as a result of those selections, this study will be informed by that element to attempt to answer the third research question that aims to find out how selected listeners engage with radio podcasts.

2.4.1 Use and Gratifications Theory

Being audience-oriented, this theory was suitable because it described how people have power over a channel that they choose to use because of its ease of use and believe it achieves their gratification compared to others. Much of Uses and Gratification Theory

research focuses on the gratifications that media do or should fulfill. This has resulted in a variety of typologies that classify gratifications into a concise set of categories. For example, in 1973, Katz, Gurevitch, and Haas created a well-known scheme of five social and psychological needs gratified by media use, including cognitive needs, or the need to acquire information and knowledge or improve understanding, affective needs, or the need to have aesthetic or emotional experiences, integrative needs, or the need to strengthen confidence, status, or credibility, social integrative needs, or the need to strengthen relationships with friends and family and tension-release needs, or the need to relax and escape by lessening one's awareness of the self.

Interestingly, some more recent Uses and Gratifications research has suggested that new media offer similar gratifications. However, work by Sundar and Limperos (2013) observes that while old media and new media may fulfill some similar social and psychological needs, the affordances of new media also create unique needs that studies of the uses and gratifications of new media may overlook. The scholars suggest several new gratifications that fall into four categories specific to features of new media: modality-based gratifications that state new media content can be served up in a variety of modalities, from audio to video to text.

The use of these different modalities can satisfy the need for realism, novelty, or in the case of something like virtual reality, the need to feel like you've been somewhere, agency-based gratifications: new media gives people the ability to create and share information and content, giving each individual a certain amount of power. This can

satisfy needs such as agency-enhancement, community building, and the ability to tailor content to one's specific desires.

The interactivity of new media means content is no longer static. Instead, users can interact with and impact content in real time. This satisfies needs such as responsiveness and more choice and control, and lastly, navigability-based gratifications: users move through new media, and the navigation offered by different interfaces can greatly impact users' experiences. Positive new media navigation experiences satisfy needs such as browsing, guidance through navigation, and the fun that comes with moving through spaces and, if one's playing a game, levels (Limperos, 2013).

Blumler and Katz (1974) are credited with the development of this theory with their article "The Utilizations of the Concepts of Mass Communications: The Apparent Positions about Gratifications Research, in which case it concentrates on the role of those using media. The theory provides that individual consumer tends to do so for their own needs. For this reason, this theory can be considered to be precisely centered on users as well as listeners of media. Ever since, the media have been considered an independent and neutral transmitter of information. The media have therefore remained objective about ensuring that they represent both sides of the story before the news goes out or is disseminated (Beard, 2017). The underlying philosophy would be that the audience would convey the news objectively, and that this would then be debated about the minimal effects theory.

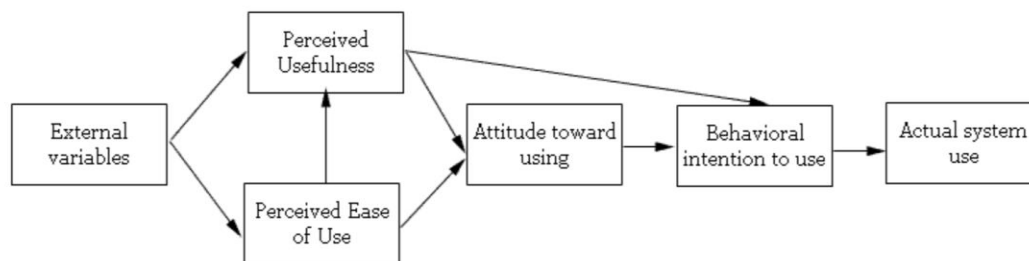
However, the conclusion is that the general population cannot be considered as an individual but rather as a group of people who are part of the society that has been exposed to several sources of information, and that individuals would only access the information that is of their interest. Therefore, there has been a perception that the concept of sensationalism has not been incorporated in traditional media. The media has been presenting information with a focus on people's perception and senses rather than just overstating the realities and representing information in a very erroneous manner to inform the public.

A reason believed to be why the majority are running into the free cyberspace to search for the specific news and other related information that responds to their quest for information (Harper, 2010). The theory emphasizes that the media have been used mainly as a means of getting the necessary information for knowledge, among other factors. Therefore, with the use of podcasts, the majority of people have developed an interest about their ability to acquire several topical interests, such as farming, music, and other interests. The theory, therefore, emphasized that the media is a free site where people are at liberty to look for the information that favours them about their own specific needs. However, one key shortcoming of this theory is that it assumes that the aspect of absolute truth cannot exist (Giliberti, 2019). This is because those listening to the media are considered to have effective control over its overall influence on themselves, given that the listeners can select the influence they want regarding the media. As such, suffice to say that this theory is largely related to the human psychology of needs, motives, and influence.

2.4.2 Technology Acceptance Model (TAM)

The concept of the Technology Acceptance Model (TAM), on the other hand, makes use of the constructs premised on the perceived significance and usefulness, and subsequently the assumed suitability of use. These are individual beliefs and, in most cases, are affected by the external variables that are intervening. Subsequently, most of these constructs turn to influence the attitude about the utilization of the behavioral intentional use (Campbell, 2018). Perceived importance has been defined as the level at which an individual understands that the system would, in the end, improve their overall performance levels.

The perceived ease of the utilization describes the degree to which the specific individual believes that the utilization of the system can be considered as being effortless. Numerous analyses, which are factorial, have therefore demonstrated that the perceived significance and the usefulness, coupled with the perceived ease of use, can be deemed as being two different and separate dimensions (Edirisingha et al, 2017). An internet user who perceives podcasts as irrelevant or a waste of time, for example, may be unlikely to want to listen and/or subscribe to a podcast, while one who perceives podcasts as an interesting option to news and information sharing will more likely want to adopt them. This model is thus used to predict how a particular technology will be accepted as well as identify adjustments that can be incorporated to make it easier and/or more useful to users.



Technology Acceptance Model from Davis, Bagozzi et Warshaw (1989)

Fig 1. Technology Acceptance Model from Davis, Bagozzi of Warshaw (1988)

The Technology Acceptance Model proposes that the utilization of the specific technological innovation is premised on the behavioral intentions, consequently, the behavioral intentions have been considered by the individual's considered attitude about the utilization of the innovations and through the perception of the utility. The use of the innovation, though, does not necessarily depend on the attitude of the individual as proposed by Davis, but this decision is premised on the impact that can be realized through the performance.

Though some of the internet users may not welcome the idea of podcasts as a considered option for sharing information, the probability that they will utilize them depends on the internalization of the fact that their use will improve their knowledge and the level of performance at a glance. On a separate account, the use of the Technology Acceptance Model theory has been deemed to have a direct link between the perceived importance and the perceived simplicity in its use. Therefore, with the two systems giving similar features, the end consumer will go for the one that they consider

easy to use (Chan & Lee, 2017). Given that the TAM has been considered and also criticized on several grounds, it still plays a very significant role in the general framework and also the consistency with several investigations into the variables that are influencing individual decisions on the use and consumption of the technology (Bilbao, 2017). The tenets of the theory, which informed the study, involved perceived usefulness (PU) and perceived ease-of-use (PEOU) regarding the adoption of podcasting dissemination of information in radio newsrooms.

2.4.3 Putting the two theories into conversation

These two theories inform the study in their respective themes; the use of the Technology Acceptance Model was inspired by two tenets – the perceived usefulness and perceived ease-of-use of the podcasts. The theory informs the study that technology has provided a platform for content creation (podcasters) depending on how different people find it easy to use and believe using it will satisfy their needs; podcasts are cheap to produce—a motivation that encourages radio journalists to create on demand content for their subscribers thus addressing the first question of the study that seeks to find out the patterns of podcasts production in radio newsrooms.

The element of perceived usefulness that enables a person to believe that using a particular system would enhance their job performance. That will guide the study in addressing the second question that seeks to find out how podcasts have influenced journalists in content creation – with the advantages that podcasts come with; diversify the content of a news operation, opportunity to deepen the coverage of complex and dynamic issues, increase creativity and flexibility in newsrooms, expanding content

distribution and new source of revenues, radio journalists find it a useful tool to bridge the gap that the digital space has brought, because it will enhance their content as well as expanding their territories.

Technology has provided a platform for content creation, depending on how different people find it easy to use and believe that using it will satisfy their needs; podcasts are cheap to produce, a motivation that encourages radio journalists to create on-demand content for their subscribers. Lastly, this model is very useful to the audience because they choose which technology system they prefer, depending on how useful they view it and how easy it is to use. Both tenets, the perceived usefulness and perceived ease-of-use, come in handy for the study in addressing the third question that determines how selected listeners engage with podcasts. Are podcasts easy to use and access, and do they satisfy their needs? those are the questions that will be answered using the TAM.

The second theory; uses and gratification's elements useful for this study were the cognitive needs, affective needs, Agency-based needs, interactivity-based needs and tension free needs. The theory informs the study by emphasizing that the media has been used mainly as a means of getting specific content for gratification. Therefore, with the use of podcasts, people have developed an interest in acquiring several topical interests. This element will guide the study in getting responses for the second research question that seeks to investigate how the production of podcasts has influenced radio journalists in content creation. Being an audience centered theory where audience are active and choose to consume certain kinds of media because they expect to obtain specific gratifications as a result of those selections, this study will be informed by that

element to attempt to answer the third research question that aims to find out how selected listeners engage with radio podcasts.

2.5 Conclusion

In summary, the literature review underscores the complex nature of podcasting's influence on journalists to use it as a tool of content creation. From democratization and niche content creation to evolving narrative structures and social media integration, scholars have begun to unpack the complexities of this emerging channel, providing a rich foundation for further exploration in the context of contemporary communication dynamics. The surge in popularity of podcasting has not only captivated audiences but has also become a subject of scholarly interest, reflecting its profound influence on the contemporary media landscape. Podcasting, as a unique form of digital media, has evolved in feedback to societal and technological shifts, seeing the medium's ability to cater to niche interest fosters inclusivity, stimulating traditional media hierarchies, therefore it can be concluded that the rise of podcasting is linked to the shifting landscape of media consumption, noting its departure from conventional broadcasting in favor of user-driven, on-demand content. This is well captured in this chapter through the review of the two theories and how the elements of Agency-based and cognitive gratifications, as well as the perceived ease of use and perceived usefulness, were employed to address the study objectives.

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 Introduction

This chapter discusses the research design, research approach, the method used, target population and sampling. The chapter outlines and highlights data generation techniques, analysis and presentation even as it concludes by outlining trustworthiness and ethical considerations such as confidentiality and safety among others ethical issues.

3.2 Research Site

The location selected for the study is Nairobi County. Nairobi County was selected because it has the highest number of internet users - 2,199,763 or 52.4% (Kenya Population and Housing Census, 2019). The county has a population of 4,397,073. Capital FM is a Kenyan urban music English radio station. Its offices are situated on the 19th floor of Lonrho House, along Standard Street in the central business district of Nairobi, the capital and largest city in Kenya. The coordinates of the radio station are: 1°17'06.0"S, 36°49'22.0" E. Established in 1996 shortly after the liberalization of Kenyan airwaves, it was the second FM station to be opened after now the defunct 101.9 Metro FM that was launched in 1995, and although several other FM stations have continued to crop up, catering to all tastes, 98.4 Capital FM continues to be a popular station especially among the middle-class and upper-class markets. The presenters play a mixture of hip hop, R&B, rock, neo soul, new jack swing, world music, jazz, techno, and dance music. The station has a full day of programming that

includes news, business, sports, and talk shows. The latest analytics from Capital FM (2024) indicate that overall listenership per month is over one million, with livestreaming attracting over 400,000 per month. Its targeted age demographic is from 18-60 years. Capital FM now caters to Mombasa, Western Kenya, as well as the international community, via its website. It is also coming up in a big way as far as podcasting is concerned, where they have an episode of catch-up radio that entails segments of favorite radio shows, interviews uploaded on the radio's SoundCloud for the audience who missed the shows. The station also boasts of having a modern podcast studio.

3.3 Research Design

Research design is a structure or plan for one's research (Leavy, 2017). Cooper and Schindler (2014) assert that a research design is the arrangement of all conditions that affect a research study. Nachmias and Nachmias (2008) allude that research design is the blueprint that enables the researcher to come up with solutions to problems and guides them in the various stages of the research. Research design is an arrangement of conditions for the collection and analysis of data in a manner that aims to combine relevance to the research purpose with economy in procedure (Kothari, 2009). A Case Study was employed in this study to analyze podcasts use in radio newsrooms, to find out how it has influenced journalists in content creation and who listens to podcasts, when, and why. Leavy (2017) cites that the case study approach is particularly useful to employ when there is a need to obtain an in-depth appreciation of an issue, event, or phenomenon of interest, in its natural real-life context.

3.4 Target Population

Ong'ondo and Jwan (2020) describe the target population as the totality of cases of people, organizations, or institutions that possess certain characteristics. They further asserted that the target population is a group of individuals, objects, or items from which samples are taken for measurement. This study targeted twenty (20) participants out of 110 employees from Capital FM, where the 15 interviewed comprised four heads of department from Programs, Editorial, Digital, Marketing, as well as nine reporters and two program assistants. Also interviewed were six selected radio listeners using an inclusion criterion to guide my third research question, which addresses how listeners engage with radio podcasts. The six selected listeners out of the approximately one million listeners per month (both online, covering diaspora, and on air live) were selected after purposive sampling using the inclusion criteria to interview Capital FM listeners only. An interview guide was designed with the questions structured to generate data from the respondents to address the key issues from the research questions.

3.5 Sampling Procedure

A sample is part of the target population that has been procedurally selected to present it (Jwan, 2020). It is therefore a smaller subgroup obtained from the accessible population. This study was guided by purposive sampling. A purposive sampling, also known as selective sampling, is a sampling technique that qualitative researchers use to recruit participants who can provide in-depth and detailed information about the phenomenon

under investigation. This study used a purposive sampling technique, selecting participants who have varying degrees of familiarity and engagement with podcasting, targeting Capital FM employees and selected listeners in Nairobi County. Capital FM has a population of 110 staff divided into six departments, namely editorial, programs, digital, marketing, events, and administration.

Analytic statistics from Capital FM (2024) indicates that the company's listenership is at approximately over one million per month while the consumption of podcasts has increased with approximately five million subscribers on their SoundCloud channel, therefore, I used these basis to sample 20 selective employees, four of them being departmental heads from editorial, programs, digital and marketing specifically them because they are the decision makers in their respective departments and would be suitable to give answers to my research questions. I then sampled nine reporters, five from the news desk because they form a larger chunk, and two each from the sports and business desks, who are also production assistants, to find out how podcasts have risen in Kenya has altered their way of content creation hence influencing them to adopt this new emerging channel. For the production assistants, they were important in this study because they are in charge of ensuring all content on the radio goes on air from the production point of view, they are tasked with editing audio commercial promotions, news, music, and shows, therefore being crucial respondents to tackle the second research question. However, five respondents out of the targeted 20, who were reporters, could not be traced since they were not in the study area because they were working from home due to the COVID-19 pandemic.

A sample of six listeners, who were picked because I felt they had the information I needed, was further sampled purposively because I only wanted Capital FM listeners so that I could discover how the audience engages with radio podcasts, thus providing a solution to my third research question.

3.6 Data Generation Techniques and Processes

3.6.1 Data Collection Instruments

The study utilized both primary and secondary data, but mainly the primary data generated by the use of in-depth interviews, while secondary data was obtained from analytical reports. According to Creswell (2009), data collection refers to the collection of information required in addressing a particular research problem. In-depth interviews were adopted as the main instrument of data generation and were administered to four heads of departments at Capital FM: Programs, Editorial, Digital, and Marketing, nine reporters, among them two program assistants, as well as six selected listeners. In-depth interviews were used to gather more information since the respondents were not restricted to giving a specific response of a yes or no, but an explanation, and the researcher had the leeway of asking follow-up questions and probing further to get answers, thus the advantage of using this technique over others. I developed an interview guide, which helped direct the interview so that the content focused on my specific research questions.

Apart from the interview guide, I asked follow-up questions based on particular ideas introduced by the respondents that gave me more insights into how podcasts can be utilized as tools of content creation in radio newsrooms. The questions for editorial, programs, and digital directors focused on three broad areas. These were: the preference of podcast use in their newsroom, use of podcasts as content generation and engagement with their podcast listeners, while the specific question to the commercial director was focused on how the leverage podcasts to make revenue.

3.7 Data Analysis and Presentation

Ong'ondo and Jwan (2020) define data analysis in qualitative research as a systematic process of transcribing, collating, editing, coding, and reporting the data in a manner that makes it sensible and accessible to the reader and researcher for purposes of interpretation and discussion.

3.7.1 Qualitative Data

Qualitative assessment was employed to interpret the open-ended feedback gathered from the one-on-one interview using a recorder to record the audio so that all data from the respondents was captured. Thematic evaluation was used to identify recurring patterns, themes, and insights within the qualitative data. First, all the data from the audio was transcribed, capturing everything, labeling each respondent complete with their detailed feedback before re-familiarization with the data, where I engaged and read

each transcript to form a general idea of what the data is saying, as well as my interpretation regarding the data.

Reactions were then coded on the basis of commonalities and differences, allowing for the identification of key themes to address the three research questions that, at the end will relate to the aim of the study which sought to determine how podcasts has influenced radio journalists in creating content to bridge the gap occasioned by digital disruption.

In the first phase coding, data from each respondent was grouped according to the relevant questions, for example all feedback that responded to the first research question i.e what are the pattern of production of podcasts in radio newsrooms were clustered together, repeating the same process with answers that addressed the second research question i.e how has production of podcasts influenced radio journalists in creating content and third question; how do selected listeners engage with radio podcasts?

Thereafter, the second phase coding followed where the clusters were re-looked at, merging similar answers together with the help of the original data transcribed to avoid repetition before heading to the third phase of coding where I grouped the categories into themes to correspond to the research questions posed which ended up forming the findings of the study.

In the last stage of data analysis, I interpreted the participants' feedback as per the themes via reported speech by paraphrasing the statements and only retaining a few direct quotations to give the report credibility, presenting the data in a manner that readers will easily understand.

3.8 Trustworthiness Section

The word trustworthiness is used in qualitative research to refer to the extent to which a study meets the threshold by the qualitative community and academics in the relevant discipline in terms of process and product. By extension it concerns the question of whether stakeholders could trust the study enough to be able to rely on it as basis of making changes on their policy and practice (Ong & Jwan, 2020) further, Lincoln and Guba (1985) defines trustworthiness as ensuring that the research process is truthful, careful and rigorous enough to qualify to make the claims that it does. The following trustworthiness section shows how Credibility, Transferability, Dependability, and Confirmability were adopted and implemented in the study.

3.8.1 Credibility

Credibility means the accuracy, correctness, and suitability of the definition of the extrapolation emanating from the findings of the study (Ong'ondo and Jwan, 2020). It refers to the level at which the findings of the study accurately represent the area that is under investigation. To address the issue of credibility, the research instruments were formulated on the precision principle, with simple and clear language to assist in acquiring reliable and credible data. Additionally, the study employed content

credibility, which implies the extent to which a research instrument offers a relevant and adequate address on the topical issue. The credibility was attained through expert consultation in this case, the editorial, digital, and programs directors, as well as reporters who do the job of content creation as their profession, who played an important role in ensuring that the data instruments are credible. As part of building a chain of evidence, I formulated an interview guide with questions for each respondent, using the same data generation technique on all participants that helped me in collating information given at different times, probing and confirming or disconfirming earlier data. I used a recorder to capture the audio interviews of each participant, keeping it as part of the evidence that I interviewed the targeted population.

3.8.2 Transferability

Transferability in qualitative research is synonymous with generalizability (Creswell, 2009). Transferability was established in this study by providing readers with evidence that the research study's findings could apply to other contexts, situations, times, and populations. *From a qualitative perspective, transferability is primarily the responsibility of the one doing the generalizing (Ong'ondo and Jwan, 2020). The qualitative researcher enhanced transferability by doing a thorough job of describing the research context and the assumptions that were central to the research.*

3.8.3 Dependability

Dependability is used to measure or demonstrate the consistency and reliability of your study's results (Ong'ondo and Jwan, 2020). This began by tracking the precise methods you use for data collection, analysis, and interpretation, and providing adequate contextual information about each piece, so that the study could theoretically be replicated by other researchers and generate consistent results. An inquiry audit—performed by an outside person—is one tool that was used to examine the dependability of the qualitative study. Alternatively, screening parameters were used to solidify research dependability.

3.8.4 Confirmability

In terms of confirmability, you want to prove that your qualitative research is neutral and not influenced by the assumptions or biases of the researchers (Nachmias and Nachmias, 2008). Rather, trustworthy research should produce findings that objectively reflect information collected from participants. In other words, the study data needs to speak for itself. Confirmability is often demonstrated by providing an audit trail that details each step of data analysis and shows that the findings of the study aren't colored by conscious or unconscious bias but accurately portray the participants' responses. My main objective was focusing on the feedback of the respondents, and despite having a media background, I did not influence the research but rather got the opinion of the respondents who are experts in their profession of journalism to address my study objectives.

3.9 Ethical Considerations

Before the commencement of this study, the study assured the respondents of their confidentiality and safety were well informed that the main aim of the study was basically for academic purposes, and hence the adduced information will not be used to victimize them. This study acquired informed consent from the participants of the research, who were also informed that they would have a choice not to participate in the study at will before the end of the exercise of the study (Appendix II). Approval to carry out the study was provided by the Moi University, which entailed issuance of clearance of research permit. I also got a NACOSTI permit to conduct the research.

I sought clearance from my study site, Capital FM, to go ahead and interview the staff, which I was granted by the Managing Director. I requested the respondents not to mention their names during the interview for anonymity. Confidential information, like the Capital FM internal analytic reports, was only accessed by the supervisor and the researcher. The study acknowledged the sources of information through citation and paraphrasing some of the scholarly works. Other research ethics that were considered in this study involved integrity, honesty, and non-discrimination among the respondents.

3.10 Chapter Summary

This chapter focused on the qualitative approach through the case study method, specifically examining participants' thoughts and perspectives through open-ended questions. A purposive sampling strategy was employed to select participants with

diverse backgrounds, experiences, and levels of engagement with podcasts, ensuring a comprehensive representation of ideas. This study used in-depth interviews with open-ended questions to elicit detailed feedback from participants regarding their perceptions of the latest developments in podcasting trends. The open-ended nature of the questions allowed respondents to freely express their thoughts, providing rich qualitative data. The sample included employees of Capital FM and selected listeners. The sample size was identified based on saturation, to achieve data redundancy where additional participants do not provide significantly new information, hence, the five respondents (reporters) who did not show up for the interview did not affect the outcome since I had already gotten more information from the reporters. Thematic analysis was used to identify recurring patterns, themes, and insights within the qualitative data, with reactions coded based on commonalities and differences, allowing for the identification of key themes related to the influence of podcasting on journalists in content creation. The research methodology focused on research trustworthiness and ethics.

CHAPTER FOUR

DATA PRESENTATION, ANALYSIS, AND INTERPRETATION OF FINDINGS

4.1 Introduction

This chapter presents the study findings on the three research questions namely ; What is the pattern of podcasts production in radio newsrooms, how production of podcasts have influenced radio journalists in content creation and how selected listeners engage with radio podcasts. The purely qualitative data is analyzed thematically with interview transcripts taken into account in the analysis. The arrangement and exposition of the themes in this study have been accorded with the observations of Creswell & Poth (2018), who observe that in the collection of data for qualitative analysis, the researcher first uses keywords to identify themes, which serve as major categories under which responses are grouped and then incorporated into the narrative by the researcher.

Ong'ondo & Jwan (2020) maintain that a researcher, in analyzing non-numeric data, would have to create a summary sheet from the field notes before establishing relationships between patterns and themes, and category connections. In this study, written notes and recorded audio materials were analyzed, and those data that had strong relationships between them were grouped under one theme. Concepts were organized into thematic areas for coherence with the study objectives and research questions. Besides, a table was provided by the researcher to summarize core responses in different categories.

4.2 Response Rate

What comes into mind when one thinks of non-response is the probability that the sample, which has been left out of the study, had divergent thoughts on the phenomenon under study. Nonetheless, it is not a new research phenomenon. In this study, 15 participants responded while 5 did not. They did not show up during data collection at the site (Capital FM) because they were working from home due to the COVID-19 pandemic. However, the saturation point was already reached as I had already interviewed the 15 respondents, who included the most important participants that including the Heads of Departments at Capital FM, production assistants, reporters, and the six selected listeners, which was a good number for data analysis. The five who missed were reporters, therefore, they would not have provided significantly new information. As Messer and Washington State University (2019) explained, it is dependent on the sample response. A general response which is on the extremes would raise questions as to whether the neglected lot may change, which would be in a 90%-10% opinion over something. Another situation is the 50%-50% opinion, which may raise pertinent questions as to whether the remaining areas may have brought out a conspicuous distinction. This study had a 75% response, which was more significant for data analysis and reliability of the findings.

4.3 Presentation of the Findings

The following section presents findings based on the conducted interviews to address the research questions: the pattern of podcast production in radio newsrooms, how

podcasts have influenced radio journalists in content creation, and how selected listeners engage with radio podcasts.

4.3.1 Pattern of podcast production in the radio newsroom

The study revealed that podcasts used in radio newsrooms are driven by the availability of a specific interesting topic, therefore, it's not held daily. For example, I found that at Capital FM the financial forecast is held every Tuesday from 18:30hrs- 19:30hrs, and the legal insider on Thursdays from 18:30hrs- 19:30hrs. Therefore, the majority of the respondents (reporters) are yet to give podcasts content prominence compared to creating radio content.

“We do not produce content for podcasts regularly as we do for radio because these are two different channels with completely different audiences. Podcasts are highly motivated by the availability of specific content discussed on specific days,” **(Source: Interviewee 3 (Editorial Director), 2022, May, 6th)**

Further, the respondents showed a positive attitude towards increasing the number of podcast productions to be aired on the radio because the study revealed that there is a demand for specific content for respective gratifications. The evidence of Capital FM having a fully equipped podcast studio showed signs that the pattern would increase.

“We are looking at increasing the pattern of production to daily. This is because, as a station, we do not want to be caught unawares by the wave of rapidly growing digital media, therefore, we have gone ahead of the times and constructed a new, fully equipped podcast-only studio, as you have seen. We are the only radio station in Kenya with a podcast studio,” **(Source: Interviewee 1 (Programmes Director), 2022, May 6th)**

The findings noted that the uptake of podcasts is in an upward trajectory according to the Capital FM analytic report that I was privy to see, thanks to the many episode downloads, thus an inspiration to the station to produce more episodes.

“Due to the high demand that we have received from our back-end, for example, we have 5 million subscribers monthly who listen to our podcasts, that is an indication that we need to increase the production of podcast to daily, just as we do with our radio programming,” **(Source: Interviewee 1, 2022, May 6th).**

Finally, on this research question, the revenue opportunity that podcasts provide dictates the regularity of podcast production according to a respondent who is responsible for that department at Capital FM. The study found out that the more subscribers a podcast attracts, the more revenue hence more production.

“We were the first media house to step into the world of podcasts because we have always been innovative, and we are the trend setters in the market. Surprisingly, just the other day, we had one of our biggest podcast revenue earners. We got into a partnership with Marketing Society of Kenya and we had East Africa Breweries on board and we did a concept called “I market” where we got professionals from the marketing industry to come and give stories how people would use their marketing expertise during covid, and fortunately that was our first sponsorship from podcast, so yes we can make money through podcasts,” **(Source: Interviewee 4 (Commercial Director) 2022, May 8).**

Additionally, the study revealed that podcasts have not taken away revenue from radio but instead supplemented it, something that has motivated radio to venture into it, and as the respondent confirmed, having tasted the benefits of podcasts, the station is looking at adding more slots on the radio.

“The advantage we have over individual podcasters is that we record our podcasts and we post them on all podcast platforms and radio, so if you do come and advertise with us, you get both listeners, one from the podcast and the one from the radio, which has given us an edge. Now we get additional revenue from

podcasts and over the years to come it is an avenue that we want to explore by creating different of podcasts and give people what they want to hear as well as giving them slots on radio, talk radio is the future,”

(Source: Interviewee 4, 2022, May 8).

Another finding that emerged from this question is that podcasts are relatively cheap and easy to create, therefore majority of respondents thought that podcasts should be produced often.

“As Capital FM, we have been working on several podcasts, being a production assistant, in fact, today I have just packaged two podcasts, so it’s kind of a normal schedule for the producers working on podcasts. **(Source: Interviewee 15, 2022, May 7)**

4.3.2 How the production of podcasts has influenced radio journalists in content creation

The following summary emerged from the discussion during the interview session with reporters;

The majority of the respondents shared that podcasts have created a platform for them to share ideas/opinions/commentaries in a broad perspective, just as is with the Editorials and columns on print newspapers, therefore confirming that podcasts have had a positive impact on their content creation, widening their listenership scope. This is an advantage to the journalists because when they assume the dual personalities, this pattern influences journalists to be creative because they will be dealing with two different contents and segments. In a discussion where they can voice their opinions is a lengthy talk show, they get the opportunity to engage with the listeners via social media

platforms as a form of feedback, while when the journalists are reading or reporting news, they cannot give their opinion.

“When it comes to news, we are talking everything from politics, education, healthcare... I think you choose a sector that you want to highlight or emphasize and use the podcast platform to have your own opinion because you know as a news anchor, I cannot be opinionated, I have to be very objective, and deliver information as is, whereas in a podcast I deliver information yes but we have a discussion and there is more engagement with my audience on a different level. **(Source: Interviewee 7, 2022 May 7)**

The second issue that emerged from the findings of this study is that Journalists can grow an audience by reaching many people, not only in Kenya but across the globe, who subscribe to their content.

“Podcasts have allowed radio journalists to carve their niche by specializing in content, be it business, sports, fashion, or politics. This has helped me create a bigger reach. Let’s face it, radio is a traditional medium. Everything is live once gone, it’s gone, but with the podcast, maybe I can highlight an issue that I talked about in the newsroom, so that topic the shelf life is extended via a podcast. I look at the emergence of podcasts as a challenge to me, why I’m not in that space, why do I have to limit myself, I believe when it comes to podcasts, there’s enough pie for everybody,” **(Source: Interviewee 7, 2022 May 7)**

From my interviews, it emerged that podcasts enhance creativity and flexibility in newsrooms, especially at this time of professional and financial disruption brought by digital media. Experimenting with podcasts provides opportunities in the form of innovation and sustainability, skills enrichment, and to rethink the boundaries.

Unanchored from the informative urgency of daily news coverage, the study established that news podcasts allow the design and production of journalistic content in short-,

medium-, and long-term horizons, adding flexibility and creative opportunity around tasks such as production, crafting, writing, recording, and audio editing.

The majority of the respondents said radio stands to benefit from podcasts since it allows the exploration of different narrative languages through the recording, editing, mixing, and addition of audio resources such as testimonies, documentary sounds, historical records, archive material, music, and ambient sound. According to the reporters who responded, they felt that news podcasts enrich and evolve the original palette of journalistic genres (debate, interview, chronicle, news bulletin) to reveal different formats that reach a wider and more diverse audience.

Furthermore, podcasts offer “a new life” to traditional media sections, such as crime or cultural topics. And they unlock the hidden value of our ever-growing archives of daily news coverage, which can serve as inspiration and material for new podcasts.

“There was a time we were given a challenge as political reporters that we should look more towards doing podcasts with our news sources as opposed to doing our regular interviews, where we do questions and answers, so as told by our digital team, a podcast is more or less like having a conversation. To me, it was a challenge to figure out how do I take my journalistic skills to a new level, and it’s something we are trying out. the good thing is especially with our politicians, their following is youthful, so when they post the podcasts on their social media platforms, their followers connect with them, which helps them break into the new market,” **(Source: Interviewee 9, 2022, May 7)**

With journalists struggling to fit into the new media, a lot of dedication is required from them, therefore, this study revealed that the majority of the reporters would want to have more airtime to present their content. The majority of the respondents said they would prefer the use of podcasts because they can be recorded on any day.

“No restriction on time for podcast recording – unlike radio that requires journalists to report to the station at a particular time for a show/recording, the podcast allows the radio journalist to record at his/her convenience,”
(Source: Interviewee 11, 2022, May, 7th)

The study found out that podcasts have brought competition among radio journalists, something that the majority of reporters concurred with, saying this has led them, with no choice but to venture into the world of podcasts, so that they can conform to the digital media.

“Yes I feel that podcasts have threatened to take over my job because when you have someone who can record and edit himself I have a problem on my side, but on the other side, I would say podcasts have helped me as a producer because I get to listen to different kind of topics and learn a lot of things from it and thus encouraged me to create more content,” **(Source: Interviewee 9, 2022, May 15)**

When asked whether podcasting is the future of radio or a possible threat to the market share of traditional radio preference, the study revealed during the interview that;

While podcasts are slowly taking up more space in the communication arena, they have not fully replaced traditional radio. Podcasts rely on the availability of the internet – internet connection is not available in all regions, and hence, the traditional radio remains relevant and important. Moreover, podcasts are often built on a one-way line of communication that does not provide the audience with an opportunity to respond or chime in on a discussion, a quality that traditional radio offers. **(Source: Interviewee 9, 2022, May 7th)**

4.3.3. How selected listeners engage with radio podcasts

In this section, seven findings emerged from the study. The six selected listeners whom I interviewed had varying opinions, with the majority saying they engage with radio podcasts on a need basis, only when their topic of interest is aired and their favourite host is present.

The host of the podcast will know there has been an engagement via social media where the listeners will give their feedback on the topic of discussion.

“Ultimately, the content is what appeals to you depending on your interests. However, the hosts of this podcast are very knowledgeable, have nice voices, and are great storytellers,” **(Source: Interviewee 1 (listener), 2022, May, 9th)**

Also, the respondents said they have an active relationship with the host because they have formed a bond due to the topic of interest, which makes the listener look forward to subscribing and listening.

“I have an active relationship with the hosts by following them on their social media and keep myself updated whenever they post a new episode,” **(Source: Interviewee 2 (listener), 2022, May, 22nd)**

“I do listen to radio... but podcasts mostly because they are very targeted so you get to pick what topics you want to listen to. I listen to podcasts once per day. I can find the information at my given time, if I want to listen to a podcast produced by Capital FM, I am not in a rush that I will miss it and gone forever, its there for me to find at my convenience,” **Source: Interviewee 3 (listener), 2022, May 9th)**

“Podcasts give us the ability to get more information from the interviewer and interviewees, much more than I would listen to the radio. I would rather listen to podcasts because on the radio there are commercials, it is controlled, but with podcasts I listen to what I want or stop when I want to,”

(Source: Interviewee 4 (listener), 2022, May 9th)

The second finding that emerged from the study is that the majority of the respondents revealed that they mostly use smartphones to listen to podcasts via listening apps like the sound cloud, Spotify, social media, or websites where Capital FM uploads the episodes.

“There are so many platforms, there is Soundcloud, Apple Podcasts, I have many apps on my phone. I use my phone to download the episodes because I move along with it” **(Source: Interviewee 5 (listener), 2022, May 9th)**

“Mostly I engage my podcasts via social media first, I will see Capital FM has posted on their platforms advertising about a certain topic, but downloading episodes, I use my phone or tablet,” **Source: Interviewee 6 (listener), 2020, May 9th)**

Findings from this research show that the relationship is enhanced and intensified by the listener’s ability to connect with the hosts (reporters) on social media, and due to this engagement in the host's additional media channels, apart from the podcast, they have become aware of the hosts’ personal interests and habits.

Another finding from this research question is that all the listeners were of the opinion that they engage with radio podcasts through participation that is provided in the feedback session. This, they said, makes them feel part of the podcasts since their gratifications will be met by the host and experts discussing a topic of their interest.

“I wrote a couple of tweets to my favorite podcasts' show hosts. [...] I’ve also sent an email, which they responded to!” **(Source: Interviewer 6, 2022, May, 9th)**

Further, the respondents presented a positive attitude towards attending live podcasts, which is beneficial for the hosts, considering Maag’s (2019) conclusion that live events create opportunities for podcasts to attract new sponsors.

“No, I have not been to a live podcast yet, but I would love to do it. Why not? I think it would be highly entertaining. I am a fan of radio, thus the introduction of podcasts on Capital FM was a double delight because I listen to their News Reader, Angela Wambui’s podcasts about women every time it airs on the radio,” **(Source: Interviewee 5 (listener), 2022, May, 9th)**

All of the interviewees within this category state that they listen to the specific podcast when they are alone, which concerns the dimension of synchronicity (Lowman, 2020). This allows them to fully concentrate on the content.

“This podcast is much better than other podcasts, I tend to laugh a lot while listening, so I prefer to be alone.”

(Source: Interviewee 4 (listener), 2022, May, 9th).

When asked questions regarding listening habits, the interviewees gave highly varying answers. One person listens twice a week immediately following the release of a new episode, another listens to a large number of episodes occasionally, and the third primarily listens to a certain type of episode. According to Schwellnus (2020), a key component to establish engagement from the listener is the podcast’s capability to connect with their audiences continuously within predetermined time intervals. Hence, irregular listening habits deprive the podcasts of this opportunity to create engagement.

The large number of similar podcasts available puts pressure on the podcast hosts to deliver some form of superior value to be qualified as valuable content during the process of demassification. If successful, this may result in the establishment of source credibility from the audience towards the hosts due to their credibility and expertise, aligning with the source-credibility model developed by McGuire in 2015.

Further, as stated earlier, sponsors can borrow credibility from the hosts due to the perception of them being highly credible sources (Mitchell, 2018).

“I listen to this podcast because I am looking for new knowledge regarding this subject. If I did not respect the podcast hosts or if I did not know that they were knowledgeable within the field, I would not have continued to listen as frequently as I have done.” **(Source: Interviewee 2 (listener), May 9th)**

4.4 Chapter Summary

This chapter focused on compiling the empirical results and analytical sections to present the research findings as per the questions intended to achieve the aim of the study in a manner that is vividly clear. Hence, the findings were grouped depending on category and analyzed via content. First, issues that emerged from the presentation were analyzed in regards to the response rate from the participants before delving extensively on the presentation of the findings that will answer the three research questions; pattern of podcasts production in radio newsrooms, how production of podcasts have influenced radio journalists in content creation and how selected listeners engage with radio podcasts.

From the interviews, findings indicated that the surge in popularity of podcasting has not only captivated audiences but has also become a subject of scholarly interest, reflecting its profound influence on the contemporary media landscape. Podcasting, as a unique form of digital media, has evolved in feedback to societal and technological shifts, seeing the medium’s ability to cater to niche interest fosters inclusivity, stimulating traditional media hierarchies, therefore it can be concluded that the rise of podcasting is linked to the shifting landscape of media consumption, noting its departure from conventional broadcasting in favor of user-driven, on-demand content.

The next section discusses findings.

4.5 Discussion of Findings

The study explored the emergence, adoption, and integration of podcasts within Kenyan radio newsrooms, focusing specifically on production patterns, their influence on content creation, and listener engagement. This section compares and contrasts the study's findings with existing literature, identifying both convergence and divergence across three major dimensions: (1) podcast production patterns in the radio newsroom (2) influence of podcasts on content creation by radio journalists, and (3) listener engagement with radio podcasts.

4.5.1 Pattern of Podcast Production in the Radio Newsroom

Among the critical findings of the study points at the fact that podcast production in Kenyan radio newsrooms is more often than not driven by the topic and is irregular. This find aligns with observations in broader global literature. Berry's (2015) postulation that podcasts often diverge from the standardized routines of traditional media, enables producers to explore niche content, adopt flexible dissemination schedules, and respond more fluidly to audience interests and trends comes to the fore. It should be noted that reinforcing this stance is by Bonini (2015), who investigated the podcasting strategies of European public broadcasters and came to the conclusion that podcasts are generally treated as supplementary formats, crafted based on specific themes or audience segments rather than as integral parts of mainstream programming.

Besides money-making potential, the findings also align with the thinking of Markman and Sawyer (2014). Those authors analyzed hybrid newsrooms and noted that

podcasting efforts tend to be sustained only if there is a clear path to monetization, be it from advertising, sponsorships, or subscriptions. This finding in the Kenyan context takes on a decidedly practical flavor: with dwindling traditional advertising revenues, media houses such as Capital FM are intent on seeking avenues of monetization outside of traditional radio advertisements, and podcasts make an excellent candidate for monetization, given their targeted nature and digital delivery capabilities.

Furthered by this monetization model, one might assume that pod creation in—and henceforth institutionalized—a site where business logic orders itself along market dynamics and audience analytics. This is even more so for the private media houses of Kenya, for they are caught in the tug-of-war between innovating and stay afloat. The coming together of these factors reflects broader industry trends where podcasting stands both as an editorial and commercial venture.

Though there are notable points of departure when attempting to situate the findings within the broader global literature. Whereas some authors, including Lindgren (2016), hold podcasting to be a core element in digital-first newsroom strategies, the evidence from Kenyan radio newsrooms seems to suggest a slower, cautious deliberate integration. Practically, the editorial emphasis continues to be on traditional radio content, with podcasts taking a backseat. This means that the podcasting wave, while very much acknowledged, has yet to fully assume the institutional stature it enjoys in newsrooms in the Global North.

Several factors may contribute to this divergence. First, organizational inertia—stemming from entrenched newsroom routines, editorial hierarchies, and content planning structures—may hinder the adoption of podcasting as a core strategy. Second, infrastructural constraints, such as limited internet access or bandwidth issues in certain regions, may reduce the perceived reach and impact of podcast content, thus discouraging greater investment.

Another key point of divergence is the institutionalization of podcast production. In much of the Western literature, podcasting is portrayed as a bottom-up innovation, often driven by independent journalists, freelancers, or media entrepreneurs (Berry, 2016; Spinelli & Dann, 2019). In contrast, the Kenyan context, particularly as seen in Capital FM's podcast studio, reflects a top-down, corporate-led model, where podcast production is embedded within the organization's strategic planning. This structured and resource-supported approach challenges the dominant narrative of podcasting as a grassroots medium and suggests a unique pathway of podcast adoption in Sub-Saharan Africa—one that blends institutional support with emerging journalistic creativity.

4.5.2 Influence of Podcasts on Radio Journalists' Content Creation

The research demonstrated that in the Kenyan context, podcasts provide an avenue for the type of expression, creativity, and space from editorial constraints that aligns with international findings regarding the emergent potential of podcasting in journalistic practice. Spinelli and Dann (2019) highlight the potential for journalists to escape the confines of fixed traditional structures through the podcast format and to experiment

with longer form narrative, commentary that is personal and opinion-based, and conversational narrative. This aligns with the data presented about the Kenyan case, where the journalists indicated they used podcasts to examine topics that were under-reported, experiment with new storytelling forms, and provide authentic engagement with their listeners.

The practice of podcasting can be better understood through the lens of the Uses and Gratifications Theory (UGT). The Uses and Gratifications Theory conceptualizes how media use meets audience need states - both affective (emotional) and cognitive (informational). McClung and Johnson (2010) explored UGT in relation to podcasting and found that podcast listeners desire depth, relevance, and control. Journalists can leverage these features like listeners can in podcasting. In podcasting, journalists have the opportunity to innovate beyond standardized news and give voice to topics they are passionate about. The study supports this view, as several of the Kenyan journalists cited that podcasting allows them avenues for expression greater than their previous experience and reach to an audience beyond their daily news brief (news letter).

Additionally, Sullivan (2018) emphasized the editorial intimacy made possible by podcasting, where journalists can share personal anecdotes or behind-the-scenes insights, thereby fostering deeper audience trust and engagement. This is increasingly true in Kenya, where journalists are leveraging podcasts to humanize news stories, particularly in health, politics, and youth-related topics.

Despite the above, the study also highlighted critical divergences from dominant theoretical models, particularly the Technology Acceptance Model (TAM) proposed by Davis (1989). According to TAM, the uptake of new technologies is primarily driven by perceived ease of use and usefulness. While this may hold in high-tech media markets, the Kenyan context reveals that podcast adoption is influenced by more complex social and institutional factors—chief among them being peer competition, brand relevance, and fear of obsolescence. In other words, journalists are adopting podcasts not simply because they are easy or useful, but because their media houses are under pressure to innovate or risk being outpaced by digital-native platforms.

While the three previous points aligned more closely with the UTAUT, or Unified Theory of Acceptance and Use of Technology model, an additional trend incorporated social influence inputs, facilitating conditions, and organizational support into its predictive model. Therefore, the uptake of podcasting in Kenyan newsrooms is examined with respect to technological convergence pressures, audience movement to digital platforms, and organizational strategies for naive relevance, rather than isolated individual decisions.

A final distinction is the amount of autonomy afforded podcast producers at Kenyan radio stations. Whereas Morris and Patterson (2015) described podcasting as a form of entrepreneurial journalism that grants producers editorial control and an opportunity to position themselves as unique brands, this is not the case in Kenya. Most podcasting initiatives are anchored within corporate structures, where content must align with organizational values and undergo editorial oversight. This reality curtails the notion of

podcasting as a purely autonomous space and suggests a hybrid model where journalistic freedom exists within institutional boundaries.

4.5.3 Listener Engagement with Radio Podcasts

The themes of listener behavior that emerged within the study—topic-based listening, host loyalty, and asynchronous listening—reflect global findings. According to Llinares, Fox, and Berry (2018), podcast audiences are episodic and interest-based, and have a tendency to self-structure playlists by theme or presenter rather than following scheduled broadcasts. This description holds true for podcast audiences in Kenya, who often listen to content selectively, connecting with what they are interested in or what raises attention on prominent social issues.

The relational aspect of the interaction between host and listener was also important. Schwellnus (2020) stated that podcasting develops audience loyalty through ongoing engagement, commonly via social media, user feedback, and community engagement. In terms of the Kenyan examples, certain podcasts hosted by presenters who have gained listenership on radio (e.g., Capital FM, Spice FM) build a loyal listenership in part because they already have a relational connection with them through radio, resulting in a continuity of trust in the podcasts they go on to listen to as well as ongoing digital connection.

This finding is further reinforced by McGuire's (2015) Source Credibility Model, which highlights how expertise, trustworthiness, and likability contribute to media influence.

Hosts who are seen as credible or charismatic are more likely to attract and retain listeners, and podcast sponsors often factor in these relational dynamics when deciding on collaborations. Mitchell (2018) also emphasized that sponsors are particularly drawn to niche audiences and host credibility, which are both evident in the Kenyan podcasting space.

Nonetheless, some divergences emerged regarding the regularity of podcast engagement. While international studies such as Edison Research (2020) often assume that podcast listeners develop ritualized listening habits, tuning in weekly or at set times, the Kenyan study found that listener engagement is more sporadic. Many respondents reported listening only when a topic of interest was featured, or when they had spare time, such as during commutes. This irregular consumption suggests that podcasting in Kenya is still at a nascent stage, lacking the cultural embeddedness seen in more mature podcast markets.

Further, while world-wide studies often speak to access to podcasting over tablets and desktop browsers, smart speakers, and car infotainment systems—a strong preference for a mobile-first context can be seen in Kenya. Participants were overwhelmingly more likely to say that smartphones were their primary device for listening. Spotify, SoundCloud, and YouTube were the top-of-mind platforms for them. Again, this, too, aligned with the GSMA Mobile Economy Report (2021) which indicated that mobile devices are synonyms with accessing the internet in sub-Saharan Africa. That suggests that content needs to be optimized for mobile, and that marketing can be successfully

implemented using social media and mobile data incentives to enhance discoverability and accessibility.

Another divergence relates to the cost of data and reliability of access to the internet, which remains a barrier to reliably listening to podcasts. In high income countries, data plans are often unlimited; in Kenya, audiences struggle with the scarcity of data and have to decide if they can afford to download or stream content. This structural factor plays into when and how audiences access content, and it may explain some degree of uncertainty in consistent listening practices.

4.6 Summary

This research confirms and challenges existing literature on podcasting in the newsroom. In many ways, this study converges with global literature around the contribution of podcasts to the expansion of journalistic creativity, audience trust, and content diversity. However, important context-specific divergences emerge from the Kenyan media landscape. These divergences - institutionalized podcast production and limited editorial discretion, mobile-driven consumption patterns among listeners, and variability in audience engagement - suggest that there is a great need for more region-specific studies on digital journalism in Africa. Podcasting in Kenya should be seen as an innovation within a technological paradigm, and a definite shift in the media landscape, both in terms of challenges and opportunities, as it navigates a hybridisation of positionalities, both within and outside of its traditional role in journalism, and the potential impact of the market. Therefore, podcasting as a phenomenon merits further

scholarly inquiry and exploration, whilst honouring universal theories of media and communication within specific socio-cultural and historical contexts.

CHAPTER FIVE

SUMMARY OF FINDINGS, CONCLUSIONS, AND RECOMMENDATIONS

5.1 Introduction

This section provides a summary of the findings that came up after keenly analyzing the data. The chapter begins by giving a summary of the findings as discussed in the preceding chapter. This is then followed by the conclusion of the study.

5.2 Summary of the Findings

By 2007, audio podcasts were doing what was accomplished historically via the radio broadcasts, which had been the source of news programs and radio talk shows. This shift happened as a result of the internet capabilities evolution along with increased consumer access to cheaper software and hardware for audio editing and recording. For instance, it was found out that at Capital FM its used commonly as among the delayed live reporting where whenever a reporter goes out of the country for a given assignment, she or he does his or her recordings, capturing natural sounds as well as interview, then sends it as a file with the assistance of internet to studio for the Production Assistance (PA) to download then air it.

About the first question of the study, the pattern of podcasts production in radio newsrooms, the study established that radio programming is still dominating, and therefore, the preference for podcasts production is determined by a specific topic of interest that is aired periodically. For example, the research determined that Capital FM,

which is the pioneer of exploring podcasts, produces them thrice a week, but due to demand from the listeners, the media house is planning to increase the production to daily, in specific times, mostly during the night.

Additionally, the study noted that the potential of podcasts with widespread interest access is very high, premised on the positive response of the respondents. For example, the popularity of the podcast increased when more consumers gained access to smartphones and devices connected to Wi-Fi. This factor, according to respondents, has influenced them to consider increasing podcast production in newsrooms.

The second question, how production of podcasts has influenced radio journalists in content creation, saw several findings emerge, hence addressing the aim of the study by concluding that yes, the introduction of podcasts has positively influenced radio journalists to enrich their content creation, dissemination, and enrich their audience with their listeners. The majority of the respondents agreed that they are now benefiting more from podcasts than before, and they are not seeing it as a threat to render them irrelevant to supplement their work. The study revealed that what led journalists to start practicing podcasts in newsroom is motivated by the benefits that they highlighted; freedom for them to express their opinions, diversify the content of a news operation, opportunity to deepen the coverage of complex and dynamic issues, increase creativity and flexibility in newsrooms, expand content distribution and listenership.

Finally, on the last study question, which sought to find out how selected listeners engage with radio podcasts, most of the respondents indicated that they had subscribed to a radio podcast. Additionally, it was noted that there are high levels of radio podcast consumption by the respondents, as most of the respondents affirmatively responded. It was also noted that most of the respondents listen to podcasts for over 10 hours a week. The findings indicated further that most of the respondents heard first about or discovered the podcasts to which they listen/subscribe to promotions on radio, social media platforms, and on websites of the radio station, in this case Capital FM's website www.capitalfm.co.ke. The study made the deduction that the word which the respondents would use to describe as the main reason that they listen/subscribe to podcasts was interest (was among the common reasons). The study also noted that the introduction of podcast apps like Spotify and Soundcloud led to podcasts gaining more popularity in the mainstream, the internet has assisted people to listen to podcasts on the go, not just on a computer, and also that podcasting can be integrated easily under an umbrella of company's social media.

The study also noted that most of the respondents agreed that they engage with radio podcasts mainly due to an interest in the host(s) who is an authority in the content of the discussion. Potential pool of listenership regarding devices they use, most of them picked out smartphones as a way they engage with radio podcasts.

Additionally, it was established that podcasting is seen to provide more varied and interesting listening choices, enables podcasters to be aware of how many times a file is

streamed or downloaded, and also that there are many third-party podcast apps out there for the famous platforms.

5.3 Conclusion

Findings support the conclusion that radio journalists have been positively influenced by podcasts; therefore, in radio newsrooms, podcasts are highly dependent on the availability of specific content, hence radio journalists can create in-depth content at a time of their convenience, unlike normal radio programming that has specific timings. Podcasts have provided a platform for radio journalists to express themselves via commentaries, hence strengthening personal relationships with the hosts (via interaction on social media platforms), who have explored the digital platforms for gratification. With this in mind, the pattern of podcast production is likely to change in radio newsrooms, and we are about to see it being given prominence in programming.

It is vividly clear that consumption of podcasts among internet users within Nairobi County is on an upward trajectory, aided by the increase in access to the internet and uptake of smartphones within the country. According to the interview findings, most respondents listen to podcasts for over 10 hours a week, translating to approximately a minimum of one and a half hours a day. Respondents also intimated that they first heard about or made podcast discovery through online platforms and that they subscribed/listened to due to individual reasons (information and interests) as well as their ability to meet some desired expectations such as uniqueness, convenience, and quality.

Pascot (2018) cited that the popularity of podcasts has also been championed by the fact that it is used extensively in journalism, media, and entertainment sectors as alternative content creation and distribution strategies, and that people today can access easily and own portable digital devices.

With the digital space expanding rapidly, mainstream media houses (radio stations) have an opportunity to grow their audience and regain the listeners that have been diverted to podcasts by fully practicing this emerging channel. This will mean they will stay afloat in the harsh industry that has seen revenues shrink because advertisers are investing more in podcasts, as the podcasts are being hosted by freelancers who have a huge following. Finally, the study contributes knowledge to the field of journalism by publishing this research in journals.

5.4 Recommendations

- i. Radio journalists need to explore podcasting as an option to create content now that more individuals are listening to podcasts. They need to take advantage of not only the fact that podcasts are more affordable to produce and easy in but also the fact that podcasts do not have any given restrictions, Government or otherwise, allowing for creativity and out of the box thinking which in the end produces as many forms of podcasts as there are listeners. It is, therefore, almost a guarantee that no matter what one is into, they will get an audience.

- ii.** Radio journalists need to focus on information, uniqueness, and quality when creating podcasts since most of the listeners of podcasts indicated these as the major reasons why they listen to podcasts.
- iii.** Several respondents cited that, by the fact that journalists are looking forward to venturing into podcasts as an avenue for commentaries, there is a need to attract the attention of policy makers, the Media Council of Kenya (MCK), and the Communications Authority of Kenya (CA) to regulate the sector.
- iv.** Media Houses, especially radio stations, need to incorporate podcasts into their existing online platforms, such as websites and social media pages. This will capture the attention of the audience who prefer audio as compared to written text.
- v.** The media (radio) can incorporate podcasts for content Creation to capture this new audience, which has a podcast preference in maximizing audience engagement, content storage, and more airplay, so they can tap into the digital front while still upholding their place as traditional media.
- vi.** Companies can engage podcast creators (Journalists) as brand ambassadors as part of their marketing strategy. The “on-the-go” culture as well as the “on-demand feature,” which are two paramount podcasting features, hence attracting more listenership.
- vii.** The government should make easy accessibility of internet all over the country and not only in cities, to allow vernacular radio stations to practice podcasts.
- viii.** Finally, with advertising shrinking in mainstream media with advertisers preferring the digital space due to the dwindling of listenership, the media (radio) can increase the use of podcasts as one of their revenue earners.

- ix. Integrate podcasts as supplementary news sources; radio stations should encourage journalists to actively monitor reputable news-related podcasts as part of their daily research routine. Use podcasts for pre-interview research; radio newsrooms should utilize podcast archives featuring interviewees or subject matter experts to gather background, tone, and thematic orientation before conducting live interviews.
- x. Analyze Audience Engagement Trends; radio journalists should study listener feedback, reviews, and social media discussions related to popular podcasts within their news niche.
- xi. Archive and Repurpose Radio Content as Podcasts; record radio segments, in-depth interviews, and investigative stories for distribution as podcast episodes. This is because podcasts serve as both an archive and a secondary distribution channel, allowing content to reach wider, on-demand audiences and be reused in future research.
- xii. Use Podcasts to train journalists; radio newsrooms should curate a library of industry-related podcasts focusing on journalism ethics, investigative techniques, and media trends as part of ongoing professional development. These audio resources foster a culture of continuous learning and awareness of evolving practices in the news industry.

5.5 Suggestions for Further Studies

This study aimed to research how podcasts have influenced radio journalists in content creation using Capital FM Kenya as a case study. Based on the findings of the study, the researcher recommends that the production of podcasts can be incorporated into the acquisition of language. Empirical studies showed that podcasts can be significant supplemental materials for reviewing. Rather than just podcasts for reviewing

information, students may be assigned to form podcasts by using a target language, and students may share their podcasts with others online or in class. A replica study needs to be undertaken, but this time to determine the relationship between factors affecting utilization levels and penetration rate across various Counties of Kenya. Finally, additional insights might also be derived from performing a longitudinal study rather than a cross-sectional one, creating the opportunity to observe developments and changes in the audience's relationship to the host of the podcast during a longer duration of time.

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APPENDICES

APPENDIX 1: INTERVIEW GUIDE

Interview Guide for Capital FM Programmes Director

1. What motivated your organization to venture into podcasting?
.....
.....
2. How frequently does your organization use podcasts?
3. What is the pattern of podcast production in your organization?
.....
4. Podcasts have come as a challenge to radio journalists in competing for the audience.
What does your organization do to keep its audience and stay relevant?
.....
.....
5. How has podcasting altered radio content production and packaging for radio programs?
.....
.....
6. How does your organization maximize the use of podcasts as a tool of content creation?
.....
.....
7. What type of podcasts does your organization deal on?
.....
.....

8. How do you train your presenters, producers, and Production Assistants in the production of podcasts?

.....

9. Podcast is not regulated, what policies would you want formulated?

.....

.....

Interview Guide for Capital FM Digital Director

1. How can you measure that audiences have downloaded and listened to your podcasts?

.....

.....

2. What digital tools are you equipping your reporters with to create content for a podcast?

.....

.....

3. Can anyone let's say a reporter own a podcast?

4. How does your organization create content and disseminate information via a podcast?

.....

.....

5. How can audience asses podcast information from your organization?

.....

.....

6. What is the production like for a podcast? Which software does your organization use?

.....

.....

.....

7. Which other platforms does your organization use to reach the audience?

.....

.....

8. Podcast is not regulated, what policies would you want formulated?

.....

.....

Interview Guide for Capital FM Editorial Director

1. How much do your reporters know about podcasts?

.....

2. Are radio stations becoming obsolete with an overabundance of podcasts?

.....

3. What content does your organization produce on the podcast as far as news is concerned?

.....

4. What is your organization doing to keep up with podcasters who have taken over the space, giving unlimited airtime to a topic?

.....

5. Do you have specific reporters for podcasts, and how do you engage them?

.....

6. Podcast is not regulated, what policies would you want formulated?

.....

.....

Interview Guide for Reporters

1. How often do you listen to a podcast produced by your organization? what topic do you download?

.....

2. How has the emergence of podcasts disrupted your work as a radio reporter, as far as content production and packaging are concerned?

.....

3. Do you feel threatened that you may be rendered irrelevant by the emergence of podcasts?

.....

4. How are you bridging the gap to stay relevant in this era of podcasts?

.....

5. What tools would you recommend to be an effective podcast reporter/producer or contributor?

.....

6. Podcast is not regulated, what policies would you want formulated?

.....

.....

Interview Guide for Capital FM Commercial Director

1. How do you make revenue via podcast in your station?
.....
2. How has the emergence of podcasts shrunk revenue on radio?
.....
3. What kind of content does your audience like to attract revenue?
.....

Interview Guide for Listeners

1. Why do you like listening to a podcast?
.....
.....
2. Does it mean you do not listen to traditional radio?
.....
3. How did you first know about or discover the podcasts to which you subscribe/listen to?
.....
.....
4. How is the audio quality compared to the radio?
.....
5. How many times do you listen to a podcast produced?
.....

6. Do you think podcasts have altered the production, packaging, and dissemination of information?
-
7. How frequently do you think that podcasting is used for content creation and information dissemination in Kenya?
-
-
8. In the last five years, what has been the rate of podcasting on content creation and information dissemination in Kenya?
-
9. How do you assess a podcast that you subscribe to?
-
-
10. What device do you use to download and listen to a podcast?
-
-

Appendix II: Introduction Letter

**Managing Director,
Capital FM Kenya,
P.O.Box 74933- 00200
Nairobi, Kenya.**

Date.....

**Moi University,
P.O. Box 3900-30100
Eldoret, Kenya**

Dear Respondent,

RE: REQUEST FOR RESEARCH DATA

I, Alex Isaboke Ogutu, a Master of Science (M.Sc.) Degree in Communication Studies, in the School of Information Sciences, Moi University, wish to undertake a study on “podcasting as a tool of content creation in radio newsrooms at Capital FM Kenya”. I therefore, sincerely request you to facilitate interviews with the Programmes Director, Digital Director, Editorial Director, Commercial Director, Production Assistants, and reporters from various departments in the newsroom. The information collected will be used for academic purposes only, and all confidentiality will be kept.

Thanks for your cooperation.

Yours sincerely,

Alex Isaboke Ogutu

.....

MS/CS/5717/21

Moi University

Appendix III: Letter of Introduction

Introduction

My name is Alex Isaboke Ogutu, a student at Moi University, School of Information Sciences. Pursuing a Master of Science (M.Sc.) Degree in Communication Studies. As part of this degree, I am undertaking a research project on “podcasts as tools of content creation in radio newsrooms at Capital FM Kenya”. You are among several people selected to assist with information regarding this study. You must provide correct responses because the information gathered will play a crucial role in improving the uptake of podcasts for the dissemination of information.

Confidentiality and consent:

This interview should take a small portion of your time, and all your answers will be confidential. Some of the questions may sound a bit personal, but they are not meant to invade your privacy. Rather, without them, the information I obtain from the study will not be quite complete. Your feedback will form a significant part of my study and will be put into a written report on an anonymous basis. It will not be possible for you to be identified. All responses collected will be kept confidential. No other person besides me and my supervisors will see them. The research project will be submitted for marking to the School of Information Sciences and will be deposited in the University Library. If you have any questions or would like to discuss further with me about the study, please contact me at **0725497404** or by email: **alexisaboke@gmail.com**

Signed:

December, 2021

Appendix IV: MOI UNIVERSITY LETTER



NAIROBI CAMPUS
SCHOOL OF INFORMATION SCIENCES

Tel. 053-43720, 43620, 43231(Dean)
Fax No. 053-43047/43360
Telex No. MOIVERSITY 35047
Email: deanis@mu.ac.ke

P.O. Box 3900, 30100
Eldoret
Kenya

Our Ref:

13th March, 2023

TO WHOM IT MAY CONCERN

RE: ALEX ISABOKE OGUTU - MS/CS/5717/21

This is to confirm that Mr. Ogutu is a bona fide student of Moi University, pursuing a Masters Program in Communication and Public Relation in the School of Information Sciences. He is currently in second semester of study.

Any assistance accorded to him will be highly appreciated.

For more information, please do not hesitate to contact the undersigned.

MOI UNIVERSITY
NAIROBI SATELLITE CAMPUS
SCHOOL OF INFORMATION SCIENCES
P.O. Box 53050 - 00200
NAIROBI
DR. ERNEO NYAKUNDI
COORDINATOR, COMMUNICATION STUDIES.

Appendix V: NATIONAL COMMISSION FOR SCIENCE, TECHNOLOGY & INNOVATION (NACOSTI) PERMIT

 REPUBLIC OF KENYA NATIONAL COMMISSION FOR SCIENCE, TECHNOLOGY AND INNOVATION Ref No: 780576 RESEARCH LICENSE  This is to Certify that Mr. ALEX ISABOKE OGUTU of Moi University, has been licensed to conduct research as per the provision of the Science, Technology and Innovation Act, 2013 (Rev.2014) in Nairobi on the topic: PODCASTING AS A TOOL OF INFORMATION DISSEMINATION IN RADIO NEWSROOMS; A CASE STUDY OF CAPITAL FM KENYA for the period ending : 21/March/2024. License No: NACOSTI/P/23/24513 Applicant Identification Number 780576 NOTE: This is a computer generated License. To verify the authenticity of this document, Scan the QR Code using QR scanner application. See overleaf for conditions	 NATIONAL COMMISSION FOR SCIENCE, TECHNOLOGY & INNOVATION Date of Issue: 21/March/2023  Director General NATIONAL COMMISSION FOR SCIENCE, TECHNOLOGY & INNOVATION Verification QR Code 
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Appendix VI: PLAGIARISM AWARENESS CERTIFICATE



SR553

ISO 9001:2019 Certified Institution

THESIS WRITING COURSE

PLAGIARISM AWARENESS CERTIFICATE

This certificate is awarded to

ALEX ISABOKE OGUTU

MS/CS/5717/21

In recognition for passing the University's plagiarism

Awareness test for Thesis entitled: **PODCASTS AS TOOLS OF CONTENT CREATION IN RADIO NEWSROOMS: A CASE STUDY OF CAPITAL FM KENYA** with similarity index of 16% and striving to maintain academic integrity.

Word count: 20841

Awarded by

Prof. Anne Syomwene Kisilu

CERM-ESA Project Leader Date: 18/06/2024