Assessing the Impact of On-Demand Audio Content on Traditional Radio Consumption in Abuja, Nigeria

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Abstract

This study investigates the impact of on-demand audio platforms on traditional radio consumption in Abuja, Nigeria. The research aimed to identify the dominant digital platforms shaping listening habits, the demographic factors influencing adoption and audience perceptions of on-demand audio compared with radio. A descriptive survey design was employed and data were collected through structured questionnaire administered online via Google Forms. A stratified sample of 400 respondents aged 18–50 years were sampled. Data were analyzed using descriptive statistics and chi-square tests. The findings show that Audiomack (28%), Spotify (22%) and Apple Music (18%) are the most widely used platforms, with adoption level highest among younger respondents (18–35 years) who display high digital literacy. Usage frequency is also strong, with 35% listening daily and 32% a few times per week, indicating that two-thirds of respondents are frequent users. Respondents perceived on-demand platforms as superior to radio, citing personalization, flexibility and audio quality as key drivers. However, radio remains important among older audiences, particularly for news and community programmes. The study concludes that Abuja's media landscape reflects a pattern of hybrid consumption rather than outright displacement. It recommends convergence strategies, localized digital content and policy support to reduce data costs and enhance equitable access.

Keywords: Abuja, audience satisfaction, digital platforms, media consumption, Nigeria, on-demand audio, radio broadcasting, traditional media

Introduction

The rapid proliferation of demand-driven audio platforms such as podcasting, music streaming and digital broadcasting news and audio content generally, has increasingly challenged the dominance of over-the-air (OTA) radio and other traditional linear platforms and other traditional linear scheduled media platforms (Peeters, Van Damme & Truyens, 2024). This rapid media evolution and its technological underpinnings is what the authors of this paper deem audio content evolution with a special focus on the deepening digital divide. This is particularly the case in Nigeria, as an emerging market with a complex socio-ethnic media landscape where radio has historically been the dominant medium of cultural identity and interethnic communication (Gbasha & Tagwai, 2024). In Nigeria radio is a secondary medium that \is complemented by portable and mobile digital audio content delivery devices that are streaming and downloading audio content on demand. The evolution of radio in Nigeria, shaped by the global shift toward user-controlled media, differs markedly from developments in advanced markets where widespread mobile device usage and high internet penetration have supported the rapid growth of platforms such as Spotify and Apple Music, alongside local alternatives like Boomplay (Balogun, 2020).

In terms of history, traditional media forms of communication in Nigeria, particularly radio, has had no other equal in nurturing social cohesion, as well as, in maintaining cultural identity. Its low cost, along with, local language broadcasting has made radio the communication medium of choice in most underdeveloped regions especially where other forms of communication technologies (digital) infrastructure are non-existent (Ezegwu & Obichili, 2024). However, this dominance has been challenged by the arrival of the digital age, which has in many ways transformed media and communication, placing primacy on user control and participatory engagement. The rapid acquisition by the 2023 demographic of over 40% of mobile smart devices (smartphones) in association with urban youth interest as well as, with decreasing the cost of internet data (demand) has intensified the usage of on-demand audio services in Nigeria (National Bureau of Statistics, 2023). With the assistance of sophisticated algorithms, these services can predict user behaviour and autonomously provide playlists, podcast and media, thus reshaping audience expectations and consumption patterns (Sanusi & Daniel, 2024).

At a global level, on-demand listening represents a manifestation of larger media listening patterns among Millennials and Generation Z, who have a pervasive sense of preference for control and immediacy (Jang & Lee, 2024). At the

Western world level, research has reported declining trends of traditional radio listening as listeners switch to control-oriented, content-dense streaming media and podcasts (Peeters et al., 2024). The trend is duplicated but conditioned in Nigeria by specific socio-cultural and economic contexts. Local platforms such as Boomplay have taken advantage of African culture and tastes and have provided local content that has appealed to Nigerian customers, as multinational giants such as Spotify and Apple Music battle for market share (Balogun, 2020). Recent studies indicate a decline in traditional radio listenership in Nigeria, especially among younger demographics, as audiences increasingly adopt digital platforms, prompting broadcasters to experiment with hybrid approaches such as live-streaming and podcasting (Obeleze, 2024; Akpabio, Obong & Christian, 2023).

The economic effect of this revolution is significant, especially on traditional radio, which traditionally depends on advertising for its upkeep. The shift of advertisers to digital sites that provide targeted advertising and quantifiable rate of engagement has put a heavy financial burden on traditional broadcasters (Odunlami, 2020). Traditional radio stations, bound by prevalent but inefficient business models and weak digital infrastructure, stand no chance of competing with the information-based, interactive nature of on-demand sites (Gbasha & Tagwai, 2024). This economic disruption serves to highlight the need for conventional media to be innovative, or else a failure to innovate leads to sustained audience share and economic sustainability loss (Sanusi & Daniel, 2024).

While there is vast global research on the effects of digital media, Nigeria's audio space of media has not been researched much. The literature on Nigeria exists, but it targets universal digital shifts, i.e., video streaming or online news, not the Nigeria-specificities of a changing and cosmopolitanized media environment (Francis, 2024). There are also crucial questions that remain unanswered regarding the extent to which the on-demand platforms influence the radio listening, demographic forces behind these decisions and relative levels of satisfaction between digital and mainstream media. In cities like Abuja, where socio-economic heterogeneity and high digital penetration create a unique media consumption environment, such gaps are most prevalent (Ezegwu & Obichili, 2024). A lack of empirical information on these matters constrains the imagination of media practitioners and policy makers to develop effective models for managing Nigeria's digital transformation.

This study fills these important gaps by studying the impact of on-demand audio content on conventional radio broadcasting in Abuja, Nigeria's Federal Capital

Territory. By targeting Abuja, with its high internet penetration and demographic diversity, this work offers a microcosm from which to derive an understanding of more general national patterns. It examines the particular platforms driving consumption behaviour, the demographic conditions driving preferences and the user experiences driving satisfaction with on-demand audio services in relation to traditional radio (Obeleze, 2024). Based on the descriptive survey design, the study provides empirical evidence of audience behaviour that enriches the body of academic research on media change and offers practical recommendations to broadcasters, advertisers and policy makers.

In the final analysis, the paper aims to bring into focus Nigeria's changing media landscape, where digital disruption threatens the relevance of conventional formats. In bridging the knowledge gap of audio listening behaviour, the research seeks to guide media adaptation strategy for sustainability whereby the conventional broadcasters would coexist side by side with digital platforms in the fast-evolving environment (Idachaba, 2024). The results will not only help further comprehend the media revolution in Nigeria, but also act as a roadmap for the stakeholders to navigate the opportunities and challenges of the new digital world and construct an equitable and just media ecosystem.

Statement of the Problem

The rapid expansion of on-demand audio platforms, including music streaming services and podcasts, has reshaped global patterns of media consumption, often at the expense of traditional broadcasting. While this shift is well-documented in Western contexts, its dynamics in Nigeria remain underexplored. Abuja, Nigeria's Federal Capital Territory, presents a unique case: it combines high internet penetration with a youthful, urbanized and socio-economically diverse population. These conditions create fertile ground for the adoption of digital platforms, yet empirical evidence specifically examining how they alter radio consumption in Abuja is scarce.

Existing Nigerian scholarship has highlighted the broad effects of digital media adoption but often treats streaming as a generic phenomenon without connecting specific platforms such as Audiomack, Spotify and Boomplay to measurable demographic predictors like age, education, income and gender (Ezegwu & Obichili, 2024; Peeters et al., 2024). This gap limits our understanding of what is driving adoption and why. Moreover, while broadcasters and commentators frequently assume that user satisfaction motivates the uptake of digital services, few studies have systematically compared levels of satisfaction between on-

demand audio and traditional radio within the Nigerian urban context (Obeleze, 2024; Sanusi & Daniel, 2024). Without such comparative evidence, claims about radio's decline risk being overstated or mischaracterized.

Beyond audience behaviours, the economic consequences for Nigerian radio broadcasting remain underexplored. Advertising, the financial backbone of radio, is increasingly migrating toward digital platforms that offer targeted marketing and measurable engagement (Gbasha & Tagwai, 2024; Odunlami, 2020). However, little is known about how this shift affects station survival in Abuja or how broadcasters are adapting through innovations such as podcasting, streaming integration, or hybrid programming models. Understanding these dynamics is essential not only for academic purposes but also for guiding industry responses to digital disruption.

This absence of localized evidence constrains the ability of researchers, policymakers and media practitioners to design strategies that reflect Abuja's specific media ecology. To address this gap, the present study investigates three interrelated issues: (a) the dominant on-demand platforms influencing radio consumption in Abuja; (b) the demographic factors shaping these preferences; and (c) the comparative levels of user satisfaction with on-demand audio and traditional radio. By focusing on Abuja, the study provides an urban case study that can inform broader discussions on Nigeria's evolving media landscape and the future of radio within it.

Research Questions

i. Which on-demand audio platforms are influencing the consumption patterns of traditional radio broadcasting in Abuja?
ii. What demographic factors (such as age, education, income and gender) affect the preference for on-demand audio content over radio in Abuja?
iii. How do user experience and satisfaction levels with on-demand audio content compare to radio in Abuja?

Literature Review

The arrival of on-demand audio programming, including music streaming services, podcasts and online news, brought about a revolutionary shift in media consumption and radically changed the way audiences engage with media worldwide and in Nigeria. Compared to traditional radio, which operates with preset schedules, on-demand audio platforms provide levels of flexibility previously unheard of in human experience because listeners get to listen at their

convenience (Obeleze, 2024). This development presents a challenge to the traditional dominance of conventional radio, which has been a model means of information dissemination and entertainment in Nigeria's highly diversified socio-culture (Gbasha & Tagwai, 2024). These sub-themes offer a consistent framework for understanding digitalization in Nigeria's media.

Impact of On-Demand Audio Platforms on Listening Habits

On-demand audio platforms such as Spotify, Audiomack and Boomplay have reshaped patterns of media consumption by giving users greater control over what they listen to and when, in contrast to the fixed schedules that characterize traditional radio (Obeleze, 2024). Their popularity has grown in Nigeria, particularly in urban centers like Abuja, where internet penetration is relatively high and access is increasingly affordable (Francis, 2024). Studies show that radio listenership is gradually declining among younger audiences as they adopt streaming platforms, largely due to the availability of varied and low-cost content (Balogun, 2020). Local services such as Boomplay, in particular, have leveraged African music and culturally relevant podcasts to attract Nigerian users, thereby reinforcing the shift toward digital audio consumption (Obeleze, 2024).

Podcast growth, however, has brought on-board new consumption paradigms of tailor-made content that is usually lacking in mainstream radio due to regulatory limitations and universal programmes (Obeleze, 2024). Podcasts offer a range of topics from cultural narratives to socio-political discourse, engaging Nigeria's youth who live in urban areas and are in search of content reflective of their interests (Ezegwu & Obichili, 2024). This change is seen in the increase in the use of podcast platforms, as studies have documented a boom in listenership across technology-embracing users across the urban areas of Nigeria (Francis, 2024). On-demand audio ease involves listening while attending to one's daily routine, which diminishes timed television viewing even further.

Media convergence, in the sense of combining traditional modes with new digital ones, has been a strategic way of dealing with these changes. Nigerian radio stations are increasingly turning to hybrid models, like live-streaming of programming and podcasting, in an effort to maintain share of the audience (Idachaba, 2024). Adoption is still uneven, as many stations are constrained by technical infrastructure and know-how (Gbasha & Tagwai, 2024). This convergence requires traditional radio to evolve in accordance with shifting patterns of consumption so that it can respond to challenges in a digitally saturated media environment.

The financial effect of this change in consumption is profound, as advertising revenue streams more and more intensely into digital media that supports the specificity of data-driven, targeted campaigns (Odunlami, 2020). The old radio, relying on wide demographics and audience figures, cannot match the specificity of digital marketing, resulting in faltering streams of revenue (Gbasha & Tagwai, 2024). This financial burden highlights the imperative for broadcasters to keep pace with on-demand platforms in order to regain audience and advertiser attention, a trend witnessed worldwide, but most urgent in the emerging media landscape of Nigeria (Jang & Lee, 2024).

Demographic Determinants Influencing Media Preference

Demographics, such as age, educational attainment and socio-economic status, have an important influence on media use patterns and young, urban and tech-savvy population at the forefront of adopting on-demand audio (Ezegwu & Obichili, 2024). In Nigeria, the age bracket of 18–35 years, also known as Millennials and Generation Z, show a strong affinity for digital platforms because of their affinity for technology and aspiration for content customized (Francis, 2024). Research indicates that the age group, especially in urban cities such as Abuja, is responsible for consuming streaming platforms, where products such as Spotify and Apple Music are on the rise (Balogun, 2020).

It is also prompted by education and technical competence since the more educated are prone to use on-demand audio programmes that need technical skills (Sanusi & Daniel, 2024). From studies, it has been observed that Nigerians with university degrees, especially in professional or academic environments, are likely to utilize streams for learning and leisure purposes (Francis, 2024). This link between digital adoption and schooling is complemented by a new technology divide between educated, technology-savvy urban youth and the older, less technologically adept individuals who persist in listening to the old-fashioned radio.

Socio-economic status is also a concern, where the possession of smartphones and affordable internet access is a requirement for on-demand audio platform usage (Gbasha & Tagwai, 2024). Nigerian cities such as Abuja, where there is higher disposable income and better internet infrastructure, have better adoption of digital audio services than rural regions where inhibitive access persists (Obeleze, 2024). This city-nation split is reflective of the different level of digital disruption, with high-income groups leading in giving up on conventional radio.

Gender dynamics, albeit less extensively debated, also shape preferences because other studies clarify that Nigerian male audiences are more likely to embrace the streaming platforms because they have more access to technology and cultural forces to utilize technology (Ezegwu & Obichili, 2024). Yet, one of the issues that necessitates more research on understanding demographic influence in its entirety is the absence of systematized studies of gender preferences in Nigeria's audio environment.

User Experience and Satisfaction with On-Demand Audio Compared to Traditional Radio

User experience is a critical determinant of media platform preference, with on-demand audio services excelling in interactivity, personalization and audio quality attributes that traditional radio often lacks (Sanusi & Daniel, 2024). Digital platforms enable users to curate playlists, access on-demand content and engage with interactive features like offline downloads and algorithmic recommendations, significantly enhancing user satisfaction (Obeleze, 2024). In contrast, traditional radio's one-size-fits-all approach limits its ability to cater to individual preferences, leading to declining audience engagement (Balogun, 2020).

Satisfaction metrics consistently favour on-demand audio, with studies reporting higher user contentment due to superior sound quality, diverse content libraries and seamless accessibility across devices (Francis, 2024). In Nigeria, platforms like Audiomack and Boomplay have gained popularity for their culturally relevant content and user-friendly interfaces, which resonate with local audiences (Ezegwu & Obichili, 2024). These platforms' ability to offer uninterrupted, high-quality audio experiences contrasts with traditional radio's challenges, such as signal interference and limited content variety.

The cultural relevance of on-demand audio, particularly podcasts, further enhances user satisfaction by addressing niche topics absent in regulated radio broadcasts (Obeleze, 2024). For instance, Nigerian podcasts covering local politics, entertainment and cultural heritage have cultivated loyal audiences, particularly among urban youth seeking authentic, relatable content (Sanusi & Daniel, 2024). This contrasts with traditional radio's often generic programming, which struggles to compete with the tailored experiences offered by digital platforms.

Global trends in user satisfaction with on-demand audio align with Nigeria's experience, though local challenges, such as high data costs and inconsistent

internet access, temper adoption rates (Jang & Lee, 2024). In rural Nigeria, infrastructure barriers exacerbate the digital divide, limiting access to on-demand platforms and reinforcing reliance on traditional radio (Gbasha & Tagwai, 2024). Policy interventions, such as subsidies for data costs or investments in digital infrastructure, could bridge this gap and enhance equitable access to on-demand audio services (Obeleze, 2024).

The literature also highlights the potential of hybrid models, such as radio stations producing podcasts or offering live-streamed content, to improve user experience and satisfaction (Ezegwu & Obichili, 2024). However, the success of such models depends on broadcasters' ability to overcome technological and financial constraints, a challenge particularly acute in Nigeria's resource-limited media sector (Idachaba, 2024). These efforts are critical for traditional radio to regain relevance in an increasingly digital landscape.

Theoretical Framework

The theoretical framework of this study draws on the Uses and Gratifications Theory (UGT) and the Media Systems Dependency Theory (MSD). UGT, developed by Katz, Blumler and Gurevitch (1974), emphasizes the active role of audiences in selecting media to fulfill needs. In this study, five core gratifications were operationalized into measurable constructs: information seeking (e.g., "I use on-demand audio platforms to obtain news and current affairs"), entertainment ("I use music streaming or podcasts to relax and be entertained"), social interaction ("I discuss or share content from streaming platforms with friends or peers"), personal identity ("I listen to content that reflects my values, lifestyle, or cultural background") and escapism ("I use on-demand audio to distract myself from everyday stress"). All items were measured on a five-point Likert scale and Cronbach's α coefficients exceeded .70, indicating reliable internal consistency. The results therefore support and align with UGT by demonstrating that Abuja audiences actively use on-demand platforms to meet these diverse needs.

MSD (Ball-Rokeach & DeFleur, 1976) complements this analysis by explaining audience dependence on media during periods of social or technological transition. In Abuja, increasing reliance on streaming platforms for entertainment and information reflects such dependency shifts. While algorithmic recommendations may further shape these choices, this study did not measure that factor directly; hence, algorithmic influence is discussed as an interpretive context rather than an empirical finding.

The UGT, first systematically articulated in 1974 by Katz, Blumler and Gurevitch, posits that media consumers are not passive recipients but active participants who select media content to satisfy distinct psychological and social needs. The core tenets of UGT revolve around five key assumptions: audiences are goal-oriented in their media use; they actively seek out media that gratify needs such as information, entertainment, social interaction, personal identity and escapism; the initiative lies with the audience rather than the media; media compete with other sources of gratification; and audiences are sufficiently self-aware to articulate their motivations (Blumler & Katz, 1974). This theory shifts the focus from media effects to audience motivations, highlighting the purposive nature of media consumption in diverse contexts.

At its heart, UGT assumes that individuals evaluate media options based on their ability to meet personal gratifications, thereby explaining why certain platforms gain prominence over others. For instance, in the digital age, users may prefer on-demand audio services for their flexibility and personalisation, which align with needs for convenience and control (Sanusi & Daniel, 2024). The theory underscores the rationality of audience choices, positing that media use is not random but driven by underlying motivations that vary across demographics and socio-cultural settings.

The relevance of UGT to the current study lies in its capacity to explain the migration from traditional radio to on-demand audio platforms in Abuja. As Nigerian audiences, particularly urban youth, actively select digital services like Spotify and Boomplay to gratify needs for personalised entertainment and information, UGT illuminates the reasons behind declining radio listenership (Balogun, 2020). It aligns with the study's objectives by framing demographic preferences and satisfaction levels as outcomes of deliberate audience choices, providing insights into how on-demand audio fulfils gratifications that traditional radio increasingly fails to deliver in Nigeria's digital transition (Obeleze, 2024).

Despite its strengths, UGT has notable limitations that warrant consideration in this study. The theory assumes high levels of audience autonomy and self-awareness, which may not fully account for structural constraints such as limited internet access or data costs in Nigeria, potentially overemphasising individual agency while underplaying external barriers (Gbasha & Tagwai, 2024). Additionally, UGT does not adequately address the influence of algorithmic recommendations on digital platforms, which can shape user choices

subconsciously, thus limiting its applicability to fully explain passive elements in modern media consumption (Francis, 2024).

Complementing UGT, the Media Systems Dependency Theory, propounded in 1976 by Sandra Ball-Rokeach and Melvin DeFleur, conceptualises media as integral components of a larger social system where dependencies arise between audiences, media and societal structures. The core tenets of MSD include the notion that dependency intensifies during periods of uncertainty or change; media fulfil cognitive, affective and behavioural goals; and the level of dependency varies based on resource availability and alternatives. Key assumptions posit that individuals become more reliant on media when personal resources are insufficient and that media power stems from their control over scarce informational resources (Ball-Rokeach & DeFleur, 1976).

MSD's relevance to this study is evident in its explanation of how Nigerian audiences in Abuja are increasingly dependent on on-demand audio platforms for entertainment and information amid rapid digital advancements. As traditional radio's role diminishes, MSD highlights the shifting dependencies driven by technological access and socio-economic factors, aligning with the study's exploration of demographic influences and economic implications for broadcasters (Ezegwu & Obichili, 2024). By integrating UGT's focus on individual gratifications with MSD's systemic perspective, the framework offers a comprehensive analysis of media transformation in Nigeria, though MSD's limitations, such as its assumption of linear dependency shifts without accounting for hybrid consumption patterns, necessitate empirical nuance in the current context (Idachaba, 2024).

Methodology

This study adopted the survey method, with the questionnaire serving as the principal instrument for gathering data from residents of Abuja regarding their consumption of on-demand audio platforms and traditional radio. The choice of survey is justified by Treadwell's (2011, p. 122) description of surveys as "putting numbers on opinions", making them suitable for capturing measurable audience behaviours and attitudes. The appropriateness of questionnaire as survey instrument is further supported by Obong (2021), Ary, Jacobs, Sorensen and Walker (2014) and Babbie (2011), who emphasize their efficiency in obtaining standardized responses from a broad population.

The questionnaire was formatted primarily with closed-ended items, enabling respondents to select answers from predetermined options. This format ensured that response categories were both exhaustive and mutually exclusive (Babbie, 2011), guaranteeing clarity, consistency and ease of coding during analysis (Ekanem, 2019). Items measured variables such as platform choice, frequency of use, perceived superiority of on-demand audio over radio and gratifications sought (information seeking, entertainment, social interaction, identity and escapism), each rated on a five-point Likert scale. A small number of open-ended items asked respondents to elaborate on reasons for their media preferences, providing supplementary qualitative insights.

The population of the study comprised residents of Abuja aged 18–50 years. According to the National Bureau of Statistics (2023), Abuja has an estimated population of 4.8 million. Using Krejcie and Morgan's (1970) sample size determination table at a 95% confidence level, a sample of 400 respondents was selected. A stratified sampling procedure was planned to allocate respondents into three age groups: 18–25 (100), 26–35 (140) and 36–50 (160). In practice, however, the realized sample produced slightly different distributions due to variations in online responses: 18–25 (98), 26–35 (138), 36–45 (120) and 46–50 (44). The stratification was therefore adjusted post hoc to reflect actual age reporting while maintaining the total of 400. Although initially described as "proportional", the allocations functioned more accurately as quota sampling, since Abuja's census age distribution was not directly applied as a baseline.

All data were collected online using Google Forms, which was distributed through email, WhatsApp groups and other social media platforms to reach diverse segments of Abuja's population. To ensure reliability, the questionnaire was pilot-tested with 30 respondents, after which modifications were made to clarify wording. Using the test–retest method with a two-week interval, a correlation coefficient of .82 was obtained, indicating strong reliability. Cronbach's α values exceeded .70 across the gratification constructs, confirming internal consistency. Missing data were minimal (<3%) and handled using listwise deletion.

The final dataset of 400 valid responses was coded and analyzed in SPSS (Version 26). Descriptive statistics (frequencies, percentages and cross-tabulations) were used to present general patterns, while inferential tests, particularly chi-square, were employed to examine relationships between demographic variables and platform preferences. The open-ended responses were thematically coded by two

independent coders, yielding an intercoder reliability coefficient (Cohen's κ) of 0.82. While the qualitative input enriched interpretation, the study is best described as a primarily quantitative survey with minor qualitative supplementation, rather than a fully mixed-methods design.

Table 1. Distribution of Respondents by Age Group and Gender

Demographic Category	Frequency	Percentage (%)
Age Group		
18–25 years	98	24.5%
26–35 years	138	34.5%
36–45 years	120	30.0%
46–50 years	44	11.0%
Subtotal (Age)	400	100%
Gender		
Male	214	53.5%
Female	186	46.5%
Subtotal (Gender)	**400**	**100%**

Table 1 shows the demographic distribution of respondents. By age, the largest group is 26–35 years (34.5%), followed by 36–45 years (30%) and 18–25 years (24.5%). The smallest group, 46–50 years, accounts for 11%. By gender, males constitute 53.5% and females 46.5%, indicating a balanced distribution with a slight male majority. It should be noted that the planned age strata (18–25, 26–35, 36–50) were adjusted during fieldwork due to variations in responses returned. The final sample split the 36–50 group into two bands (36–45 and 46–50) to better reflect actual age reporting while still preserving the total sample size of 400. Although these realized frequencies deviate slightly from the original allocation, the distribution continues to capture a broad spread across younger and older demographics in Abuja and is suitable for analysis.

Table 2. Popular On-Demand Audio Platforms

Platform	Frequency	Percentage (%)
Audiomack	112	28%
Spotify	88	22%
Apple Music	72	18%
YouTube Music	68	17%
Google Podcasts	36	9%
Anchor	24	6%
Total	**400**	**100%**

Table 2 shows that Audiomack is the leading on-demand audio platform among respondents in Abuja (28%), followed by Spotify (22%) and Apple Music (18%). YouTube Music accounts for 17%, while Google Podcasts (9%) and Anchor (6%) recorded smaller shares. It should be noted that Google Podcasts was formally discontinued in 2024 and Anchor was rebranded as Spotify for Podcasters in 2023. Their inclusion reflects the instrument wording at the time of data collection, not current market availability. This limitation suggests that some respondents may have reported use of legacy brands rather than their updated successors.

Table 3. Frequency of On-Demand Audio Usage

Usage Frequency	Frequency	Percentage (%)
Daily	140	35%
A few times a week	128	32%
Weekly	100	25%
Rarely	32	8%
Total	**400**	**100%**

Table 3 shows that 35% of respondents reported using on-demand audio platforms daily, while another 32% reported use a few times a week. Taken together, 67% of respondents can be considered frequent users of digital audio. Weekly users accounted for 25%and only 8% reported rare use. This pattern highlights the high level of engagement with streaming services in Abuja, particularly among the 18–35 age group and aligns with the second objective of identifying demographic influences on media preferences.

Table 4. Perceived Superiority of On-Demand Audio Compared to Radio

Response Category	Frequency	Percentage (%)
Much Better	220	55%
Slightly Better	120	30%
Same	40	10%
Worse	20	5%
Total	**400**	**100%**

Table 4 shows that a majority of respondents (85%) perceive on-demand audio as superior to traditional radio, with 55% rating it "much better" and 30% "slightly better". Only 10% saw no difference, while 5% rated radio more favorably. These findings reflect comparative perceptions rather than absolute satisfaction, indicating that users view digital platforms as offering enhanced interactivity, personalization and cultural relevance (Obeleze, 2024). The results align with UGT's emphasis on tailored gratifications (Blumler & Katz, 1974) and MSD's view of audience reliance on evolving digital systems (Ball-Rokeach & DeFleur, 1976).

Discussion of Findings

The findings of this study demonstrate how on-demand audio platforms are reshaping patterns of media consumption in Abuja. Among all 400 respondents, Audiomack was the leading platform (28%), followed by Spotify (22%) and Apple Music (18%), with YouTube Music (17%), Google Podcasts (9%) and Anchor (6%) capturing smaller shares (see Table 2). Together, these platforms account for over two-thirds of audience preferences, suggesting that digital audio has become a mainstream competitor to traditional radio. Although respondents often mentioned features such as algorithm-driven recommendations and free-tier access as reasons for adoption, these factors were not directly measured in the survey. They are therefore interpreted as plausible contextual explanations rather than definitive results.

Usage frequency patterns further reinforce this trend. Thirty-five percent of respondents reported daily use, while another 32% reported listening several times a week, meaning that roughly two-thirds (67%) can be categorized as frequent users (see Table 3). This finding reflects Balogun's (2020) observations about the growing appeal of streaming among Nigerian youth and aligns with

Obeleze's (2024) emphasis on the cultural relevance of podcasts. At the same time, radio remains part of a hybrid repertoire, especially among older listeners, highlighting coexistence rather than a complete substitution effect.

Demographics strongly shape these consumption patterns. Younger respondents (18–35 years) accounted for the majority of frequent users, confirming the role of digital literacy, lifestyle and disposable income in driving adoption. Tertiary-educated participants were also more likely to use premium services such as Apple Music, while older groups (36–50) continued to rely more heavily on radio due to familiarity and cost constraints. These findings extend Ezegwu and Obichili's (2024) work by linking demographic factors not only to adoption but also to specific platform choices. They also reveal how socio-economic conditions limit full agency, a nuance not captured in much of the prior literature.

When comparing perceptions of on-demand audio and radio, 85% of respondents considered digital platforms "much better" or "slightly better" than radio (see Table 4). This reflects a perceived superiority rather than a direct satisfaction measure, but it nonetheless indicates that audiences view on-demand platforms as providing enhanced interactivity, personalization and cultural relevance. These results are consistent with UGT, which posits that audiences actively choose media to satisfy needs such as entertainment, identity and escapism (Katz et al., 1974). They also align with MSD's emphasis on heightened media dependency during periods of technological transition (Ball-Rokeach & DeFleur, 1976). However, the persistence of hybrid use among many respondents suggests that dependency shifts are not linear. Rather, radio and streaming coexist, with different demographics relying on them for different functions.

Overall, the discussion shows that while on-demand platforms are increasingly preferred in Abuja, traditional radio continues to play a role in the media ecosystem, especially for news and community programming. This blended pattern underscores the need for broadcasters to adopt convergence strategies such as live streaming and podcasts rather than assuming a binary displacement of radio by digital audio.

Conclusion

This study examined the impact of on-demand audio platforms on traditional radio broadcasting in Abuja, Nigeria and found clear evidence of shifting media habits. Platforms such as Audiomack (28%), Spotify (22%) and Apple Music (18%) are increasingly integrated into daily routines, particularly among younger, digitally literate respondents, reflecting their appeal through flexibility,

personalization and culturally relevant content (Balogun, 2020; Obeleze, 2024). Guided by the Uses and Gratifications and Media Systems Dependency theories, the results are consistent with the view that audiences actively select platforms to meet entertainment, informational and identity needs, while also reflecting growing systemic reliance on digital services in urban Nigeria.

At the same time, the study highlights that radio is not disappearing; it continues to serve older and less digitally connected groups, particularly for news and community programming. This suggests that radio's future lies not in replacement but in hybrid adaptation, such as podcast integration, live streaming and more interactive content, to sustain relevance alongside digital competitors.

The findings also underscore socio-economic inequalities: while urban youth adopt streaming widely, older and lower-income groups face barriers such as data costs and limited connectivity. Addressing these divides will require policy support, infrastructural improvements and affordable access initiatives (Gbasha & Tagwai, 2024).

By clarifying platform-specific usage, demographic predictors and perceived superiority over radio, this research contributes to a more nuanced understanding of Nigeria's evolving media ecosystem. Rather than predicting radio's obsolescence, it points toward a future of coexistence, where strategic innovation allows traditional broadcasters to remain viable while audiences enjoy a richer mix of traditional and on-demand audio.

Recommendations

Based on the study's findings, several practical recommendations are proposed for broadcasters, policymakers and stakeholders in Nigeria's media industry:

1. Digital Integration for Broadcasters

The study shows that platforms such as Audiomack, Spotify and Apple Music are widely adopted in Abuja, particularly among younger demographics. To remain competitive, traditional radio stations should adopt hybrid models that integrate digital tools. This includes producing podcasts, offering live-streaming services and developing mobile-friendly applications that allow audiences to access programmes on demand. Partnerships with local platforms such as Boomplay can help preserve cultural relevance while extending reach.

2. Demographic-Sensitive Programming
Findings indicate that younger respondents (18–35 years) are the most frequent users of on-demand platforms, while older groups (36–50 years) continue to rely more heavily on radio. Broadcasters should tailor content accordingly: youth-oriented programming (music, cultural discussions, interactive talk shows) for digital-savvy listeners and community-focused, news-oriented content for older audiences. Such segmentation ensures that both traditional and digital consumers are engaged without alienating either group.

3. Enhancing Audience Experience
Respondents perceived on-demand platforms as superior to radio due to personalization, flexibility and interactivity. To narrow this gap, radio broadcasters should improve user engagement by integrating real-time feedback channels (e.g., social media), developing listener-driven playlists and investing in better audio quality. Creating culturally relevant podcasts and offering on-demand access to flagship programmes will further align radio with contemporary audience expectations.

4. Policy and Infrastructure Support
The study highlights the persistence of the digital divide, with lower-income and older groups facing barriers to streaming adoption due to data costs and connectivity issues. Policymakers should prioritize affordable internet access and improved infrastructure to ensure equitable participation in Nigeria's digital media ecosystem. Reducing data costs and incentivizing local content creation would promote inclusivity and broaden digital audio adoption.

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