Assessing the Production and Distribution Patterns of *Daily Trust* Newspaper's *Nigeria Daily* Podcast

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Abstract

Podcasting has evolved into a journalistic tool that gives news media organizations platforms to focus on specific issues and target digitally savvy audiences. Nigeria Daily remains one of the leading news and analysis podcasts in Nigeria and was ranked among the best to listen to in 2023. Anchored in Diffusion of Innovation theory and the Technology Acceptance Model, this study explores Nigeria Daily's production and distribution patterns, employing Key Informant Interviews (KIIs) as a method of data collection. Three of the five members of the production team were interviewed, and their responses were recorded and transcribed using the TurboScribe.ai application. The qualitative data gathered were analyzed thematically, and the results revealed that podcast production follows a journalistic workflow system, with topics selected through editorial vetting that ensures issues affecting Nigerians are covered, and stories in the newspaper are advanced. Distribution occurs through a number of channels and applications, as well as through partnerships with radio stations. Findings also revealed that identifying resource persons is one of the most challenging aspects of production, leading to recording and publishing. Audience engagement strategies (comments, phone calls, etc.) and the production of two other podcasts by the same organization (The Bearing and Nigeria a Yau) are additional findings of the study. Having proven the growing potential of podcasts to reconfigure how news and analysis are produced and distributed, the paper recommends greater diversification of news packaging strategies to enhance reach.

Keywords: *Podcast, Nigeria Daily, production, distribution patterns, audience engagement*

Introduction

The media landscape has undergone profound transformation in recent years, driven by digital technologies that enable innovative forms of content distribution and consumption. The transition, which has affected virtually all communication and media sectors, has also brought about changes in audio, largely due to new consumption patterns occasioned by the diversification and expansion of production (Bonini, 2015; Morais, Giacomelli, Grafolin & Rocha, 2021).

One innovative medium that has continued to attract global attention is podcasting, which has emerged as one of the most dynamic and rapidly growing media formats in the digital age (Minooka, 2024). Also known as on-demand digital audio programs, podcasting is an innovative and influential force in contemporary journalism, challenging traditional models and providing a platform for diverse voices and narratives. Many understand it as a simple technology that offers a new way to distribute sound content. Llinares, Fox & Berry (2018) describe podcasting as a 'new' form that has facilitated entry into the creative production of audio for individuals and groups with no broadcasting background.

The origin of podcasting can be traced to the early 2000s when the combination of the iPod and RSS (Really Simple Syndication) feeds allowed audio files to be distributed over the internet. Initially, the term "podcast" was coined in 2004 by journalist Ben Hammersley, as a blend of "iPod" and "broadcast." And in 2005, "podcasting" was chosen as the "Word of the Year" by the *New Oxford American Dictionary* (Chan-Olmsted & Wang 2020 & Minooka, 2024). However, despite earlier concern that the new audio service would challenge the traditional radio industry, podcasting did not grow as expected as a result of stagnation due to frequent name changes and competition from online video sites such as YouTube (Chan-Olmsted & Wang 2020).

However, what followed the initial slowdown was a period of exponential growth as noted by researchers. For instance, podcasting grew in popularity in the US, with an estimated number of listeners rising from 46.1 to 75.9 million and from 8.99 to 15.61 million in the UK from 2017–2020. Across 20 countries, 31% of survey respondents reported having listened to a podcast in the last month (Tobin & Guadagno, 2022). Similarly, data from studies conducted by Nielsen and Edison in early 2020 indicated that there were more than 850,000 active podcasts and more than 30 million episodes in 100 different languages (Morias *et al.*, 2021). As of April 2026, there were nearly four million podcasts worldwide with 188 million episodes, while the global number of podcast listeners is expected to surpass 770 million in the next three to four years (statista.com 2026).

The popularity of podcasts can be attributed to several factors that set them apart from conventional media. Unlike scheduled radio or television programming, podcasts afford audiences the flexibility to consume content at their convenience, fostering a more personalised and intimate connection between creators and listeners. It represents a new opportunity to access content that is not only personalised but increasingly diverse in nature, so much that there is practically no theme or subject on which it is not possible to find a podcast. This democratisation

of content creation has empowered individuals and organisations to produce and share their stories, expertise, and perspectives with a global audience (Morias *et al.,* 2021).

As podcasts continue to proliferate across genres spanning from news and education to entertainment and storytelling, there is a growing need to comprehend the intricacies of their success in the realm of contemporary broadcasting (McNamara and Drew, 2019). As stated by Lindgren (2016), the advent of podcasts has reshaped the landscape of traditional broadcasting, compelling media organisations such as newspapers, radio stations and television networks to recognise podcasts as a viable medium for engaging audiences. This acknowledgement has sparked a surge in podcast production by traditional media outlets, coupled with collaborations with independent podcasters to broaden their digital footprint.

Problem Statement

Traditional media outlets in Nigeria have embraced podcasting as a way to complement their existing offerings. Newspapers, radio stations, and television networks have launched podcasts to target young, digital-savvy audiences and, as well, stay relevant in a rapidly changing media landscape. Those media organisations are gradually adopting podcasting as a supplementary medium to reach a much wider audience. Newspapers such as *Premium Times*, *The Guardian* and *Vanguard* are exploring podcasts to deliver news summaries, interviews, and topical discussions leveraging their journalistic expertise. Realising its potential, *Daily Trust* newspaper (owned by Media Trust) has invested in podcasting with the launch of *Nigeria Daily,* a highly engaging and interesting podcast service accessible on the newspaper's website and other channels. The *Nigeria Daily* podcast has already become one of the most popular news and current affairs podcasts in Nigeria today and a prominent feature on the newspaper's website. It offers on a daily basis news and analyses with impressive production value that appears to set the standard for quality and reliability in Nigerian news podcasting. It exhibits engagement with audiences and adopts strategies aimed at building communities around the content. However, despite *Nigeria Daily* podcast's popularity and apparent success, there seems to be little or no scholarly attempt to study it. This paper aims to fill that gap by assessing the podcast's production, distribution and means of engaging the audience.

Objectives of the study

The study is guided by two objectives:

1. To examine the production and distribution processes *of the Nigeria Daily* podcast
2. To assess the means of engagement between *Nigeria Daily* podcast and its audiences

Review of related studies

Since its inception, podcasting has attracted a great deal of academic attention. Several scholarly studies have been conducted aimed at understanding this fast-evolving phenomenon. Studies have focused on podcast's evolution, growth and success (Bottomley, 2015; Morias, et al 2021, Kuchta, 2021; Breitman, 2023 & Minooka, 2024), impact on traditional media particularly the radio (Markman, 2015; Berry, 2016 and Spinelli & Dann, 2019), production, listenership or consumption (McHugh, 2016; Sullivan, 2019; Perks & Turner, 2019; Sang, Pal & Sundar, 2021; Tobin and Guadagno, 2022; Chan-Olmsted & Wang 2022; Churchill, 2023; Yang and Tsai, 2023; Minooka, 2024), multi-sector adoption including in journalism (Ismail & Muhammad, 2020; Ifedayo, 2023; Yousaf and Hussain, 2025) news podcasting (Newman & Gallo, 2019 and Sang, Pal & Sundar, 2021), etc.

Studies on podcast production have thus far focused on the shift toward narrative, host-driven and platform-distributed audio, while consumption research has remained concerned with gratifications for podcast use. McHugh (2016), for instance, argues that podcasting has revived long-form narrative and investigative storytelling that appeared largely abandoned by mainstream radio through host-driven formats that are able to attract large audiences. For Sullivan (2019), technological changes in production and distribution, particularly through RSS Feeds and hosting platforms, have lowered barriers to entry, thereby enabling both independent creators and traditional media organisations to produce content outside the time and scheduling constraints of radio and television. On the aspect of listenership and consumption, studies consistently applied Uses and Gratifications theory to explain why audiences chose podcasts over other media. For instance, while Sang et al. (2021) found information seeking, convenience, companionship and the ability to multitask as factors motivating news podcast audiences, Olmsted-Chan & Wang (2022), as well as Tobin & Guandagno (2022), identified information, entertainment, socialisation, convenience and parasocial interaction with hosts as the five core motives for choosing podcasts. Other studies are particularly concerned with the use of podcasts in specialised areas such as education, advertising, journalism, etc. (Ismail & Muhammad, 2020; Moe, 2021; Ifedayo, 2023; Yang & Tasi, 2023 and Churchill, 2023).

A more comprehensive picture of podcast listening motivations was provided by Perks and Turner (2019) through a qualitative study. The authors revealed several new gratifications and indicated possible motivations. The first gratification noted podcasting's role as a good replacement for radio, music and television given its mobility, engagement and the fresh, non-repetitive content available on it. As a result, a possible motive for podcast consumption is the perceived advantages of podcasting over competing media such as its superiority in terms of convenience and content. The other gratifications, which could also be motivations, included customizable experiences, multitasking companionship, parasocial interactions with podcast personalities and other listeners, as well as social interactions with friends and families (Perks and Turner, 2019).

News podcasting and audience engagement

News podcasts are increasingly becoming popular, as studies on podcast adoption in journalism suggest. They have become a popular medium to stay informed and dive deep into news topics. (Laban, Ye, Korlanta, Canny & Hearst, 2022). News podcasts emerged as a bright spot for publishers, attracting younger, well-educated audiences against the backdrop of what Perdomo & Lindgren (2023) term an "existential crisis" for news journalism, occasioned by dwindling audiences due largely to information overload and excess negativity. According to the Reuters *Digital News Report* (2024: 11), the same report found that publishers look at podcasts as opportunities for exploring formats that can help address the challenge of news disengagement, especially because podcasts are less immediately reliant on platform algorithms that tend to push people into news silos. Meanwhile, journalists see podcasts as a space where they can experiment with how news is presented to audiences, challenging traditional conventions of journalistic objectivity and detached reporting.

According to a Reuters Institute report titled News Podcasts and the Opportunities for Publishers, which investigated the growth of news podcasts, podcasts rose globally by almost 12,000 between January and October 2019 – an increase of around 32 per cent. The report, which was one of the first to try to categorise this emerging sector, identified almost 60 daily news podcasts in five countries studied (US, UK, Australia, France and Sweden) – the majority of which have launched in a period of 18 months. According to the report, some of the most popular news podcasts in the United States – such as *The Daily* from The *New York Times* – are attracting millions of listeners while others are struggling in an increasingly competitive market. The report finds that publishers are making significant investments in news podcasting hoping to attract younger audiences, build habit and bring in additional revenue. Moreover, they look at podcasts as opportunities

for exploring formats that can help address the challenge of news disengagement, especially because podcasts are less immediately reliant on platform algorithms that tend to push people into news silos.

Theoretical framework

This study is anchored on two different theories: Diffusion of Innovation Theory and Technology Acceptance Model (TAM). Diffusion of Innovation Theory, which was propounded by Everett M. Rogers in 1962, describes the process, reason, and the speed with which new ideas, technologies, or practices are diffused in society or among individual members of a social system. The theory determines several crucial aspects in the process of adoption, which are the innovation itself, communication channels, time and the social system. Rogers further classifies adopters into five categories, namely innovators, early adopters, early majority, late majority and laggards. Adoption is also said to be a process that involves such stages as knowledge, persuasion, decision, implementation and confirmation. (Rogers, E. M., 2003)

Technology Acceptance Model, on the other hand, was developed by Fred Davis in 1986. It explains the acceptance of information systems by individuals, which is predicted by the user's behavioural intention as determined by the perception of technology usefulness in performing the task and the perceived ease of its use. The goal of TAM was to serve as a framework for examining a wide range of behaviours of technology users while maintaining a parsimonious approach (Davis, 1989). Perceived usefulness has been defined as the degree to which a person believes that using a particular technology will improve job performance.

Podcasting is a fairly novel digital media innovation which spread with the aid of early adopters who are technologically savvy. Diffusion of Innovation theory will help explain the integration of podcasting by *Daily Trust* newspaper, which represents an innovation, as well as help us understand how the *Nigeria Daily* podcast reaches the audience and how it affects them. The theory is also useful in identifying the factors contributing to the success and proliferation of podcasts in contemporary journalism. It proves how the relative advantage of podcasts, such as their accessibility, flexibility, and niche content offerings, has played a significant role in attracting and retaining listeners.

The Technology Acceptance Model (TAM) is relevant to this study as it provides the framework for understanding how producers perceive the inclusion of podcasting in newspaper workflow as well as assessing, even if to a small extent,

its acceptance (perceived usefulness and perceived ease of use) by the audiences through their engagement with it.

Methodology

This study adopted a qualitative research approach, specifically, using Key Informant Interview (KII) as the method for data collection. KII is a qualitative research technique whereby the researcher talks in-depth with people who have expert knowledge on the topic under study. KII offers access to specialised knowledge and a depth of understanding unattainable through survey methods (Kibuacha, 2024). Like other unstructured forms of interviews, it is characterised by a flexibility of approach to questioning which allows much greater freedom to ask, in case of need, supplementary questions or at times omit certain questions if the situation requires, or even change the sequence of questions (Kothari, 2004). Three members of the *Nigeria Daily* production team, namely Idris Bature (coded R1), Luqman Awwal Agono (coded R2) and Daniel Ariyo Oluwole (coded R3), were interviewed in Abuja on July 23rd 2025, in an in-depth manner to explore various aspects of the podcast production and distribution and other information. R1 is the Podcast Editor, while R2 and R3 serve as Producers. Consent was obtained to disclose their names, ethical considerations were observed throughout the process, and participants were informed about the study's purpose to make their participation voluntary. The interview sessions were recorded in the studio, and phone recorders were used as backup. The audio data was transcribed using the AI application TurboScribe.ai to produce the interview transcript, which was subjected to further editing and cleaning to ensure utmost fidelity. Thematic analysis was employed to analyse the qualitative data. This method, as proposed by Braun and Clarke(2006), is one of the most widely used methods for analysing qualitative data that normally involves six steps, namely familiarisation, code generation, searching for categories and themes, reviewing the themes, defining and naming categories and themes and producing the final report. The themes for this study, however, emerged deductively (top-down approach) using the research objectives to guide coding and theme emergence.

Data Presentation and Discussion

Theme 1: Podcast production process

Nigeria Daily podcast production follows a structured journalistic production process that starts from idea generation and topic selection to editorial meetings to refine it, identifying guests, writing the script and sending it for editorial vetting, followed by the recording. The process is completed with editing of the podcast. Topic selection is done with the aim of moving stories forward, i.e. giving them

extensive coverage with a view to exploring all relevant angles. In most cases, topics are mostly identified from the stories published by *Daily Trust* newspaper and are vetted during an editorial meeting to pick those that will advance the stories from what has been presented already in the newspaper. R2 explains the considerations made in topic selection, thus:

On sourcing for topics, we usually work on stories that are verified and published by newspapers. The topics might be trending or not, and aside that, we usually have editorial meetings to present the topics we sourced for. The topics are usually refined, and an angle will be taken on them. Because it will not be good or fresh if you make a podcast out of the same information as you already have in the papers.

The topics are usually local issues but could also be global issues that are of interest to Nigerians. R2 adds:

Even from the title, *Nigeria Daily*, it has to do with what happens in Nigeria. That's one aspect. It has to be Nigerian stories, not international. So it's usually what happens in Nigeria and what affects Nigerians. It can be health-related; it can be insecurity; it can be anything; it can be current affairs; and it can be politics. It's just general; we're not limited, so long as it's something that will affect Nigerians, that's what we used to do.

R2 also describes the role of producers in the process of topic selection as well as identifying guests or resource persons, thus:

... Most of the time, the producers are the ones who come up with the topic idea we're going to present. So once you present it and it scales, we'll do it… Once you get the topic idea and the angle with which you have planned to work, then you bring it to the roundtable editorial meeting. That's another step on that platform. Once it's discussed and refined, we look for the safest way to produce the podcast. The safest way, in terms of when you're doing a story, is to make sure it doesn't affect someone who might find it offensive. So, once we do that, then we start making contacts to reach out to the people that we need to talk to. If we're working on a story that has to do with a human angle, we need to reach out to victims that were directly or indirectly affected and get to hear from them. Then we get the resource persons as well.

Getting the right persons to interview may not always be an easy task. And this has been one of the challenges faced by the podcast producers, according to R3:

Getting contributors who are suited for what you're discussing is difficult because I can't be looking for maybe an educationist and getting an agriculturalist to feature

in it. It's not right! And I can't be looking for a human resource person to fit in where I'm looking for an employee. You have to look at it very well and get the contributor that fits into what you're discussing.
The production continues with script writing and moves into other stages that include thorough editing, culminating in publishing the podcast. R2 explains more:

Yes, you have to script it; yes, you have a script for it. Every narration at every point where you introduce any of the voices, it's all in the script. So the editor will look at it, make corrections or reductions, whatever. Then once he passes it, you go to the studio, you make your voices. After you voice it, you schedule it to be published...

R2 provides further information:

And once they finish talking, we get their recordings, we get their audio, then we just compile them together using the software... Then we add our own narration too. Just like you're reading the news, you narrate your story, then you add the voices. Here we do produce ahead for the next day. So once you're done with your production, you send your script to the editor. He looks at it, he vets it, and it's over. Once that is done, you just schedule it to publish the following day or at a particular time.

As tasking as it is, *Nigeria Daily* podcast is produced by a small team of dedicated staff, thereby demanding that they work for longer hours depending on the topic being covered. R3 says in reference to the episode produced on late President Muhammadu Buhari's legacies a day after his death:

…I was on that podcast since 2 p.m. in the afternoon. And you could see that after 11 hours, I was still working on it. So, it's something that you can achieve within 2 hours sometimes. Sometimes 4 hours. Sometimes after 12 hours you'll still be on it.

What makes the production even more taxing is the desire to follow trending issues, which may necessitate a change of topic from what was earlier planned. As R1 reveals:

Sometimes we may even have a plan for a particular topic and start working on it, then something will just come up; just like what happened during the death of former President Muhammadu Buhari. We had planned to do something else, but when the news broke that he had passed on, we decided to quickly change the topic and focus on his death.

Theme 2: Distribution Process

The *Nigeria Daily* podcast reaches audiences through multiple platforms like Buzzsprout, where it is uploaded first before the link is shared to other channels and websites and subsequently to other partner radio stations. Buzzsprout is a popular and arguably the most user-friendly podcast hosting and publishing platform. R2 explains thus:

...after finishing this production, we upload it on Buzzsprout. After uploading it on Buzzsprout, we share the link on our website, that is, the Aminiya website, the Daily Trust website, and the Trust Radio website. We all share it on these websites. We also share it with some stations across northern Nigeria - some designated radio stations across northern Nigeria. I remember we have radio stations in Jigawa State, in Niger State, in Borno State, and in other northern states.

R2 confirms the partnership with radio stations, further proving the close relationship between podcasting and the radio medium.

And as we do here, we also used to partner with other stations, radio stations, where we also send the audio, and they also get to play it at their own time. So it's not just an Abuja thing. Apart from our website, we still play them on radio".

The essence of the partnership is simply for redistribution and rebroadcasting, as according to R1, the radio stations are not paying for a subscription. They only help to give the podcast further reach and provide it with more channels of distribution. R1 provides further information about how the distribution on other channels takes place:

From there (Buzzsprout), we then upload it on our website. But we don't upload the audio on our website. What we do is copy the link to the podcast and then paste it on our website. Whenever you want to listen to these podcasts, or you want to download them, you click on our website, and it will redirect you to Buzzsprout. That is where you would download it. You can also download them directly from our website. So all of the audio has been uploaded to Buzzsprout. There you can access them.

According to R1, in addition to websites, Buzzsprout and radio stations, the podcast is also available on Spotify and TuneIn, where people listen to free radio on the internet. There is also a plan to start uploading the podcasts to YouTube channels.

One interesting feature of the distribution channels is the ability to save all episodes that have been produced for listeners to access anytime. Consequently, according to R2, all records of previous episodes are available and can be downloaded. He states:

Yes, they are all there. I can even direct you now to go and start checking on our website where we used to upload them. You'll see all the records there from day one till this present one…You can just go on the Daily Trust website, and you'll see a place for podcasts. Once you click on the podcast, you'll see all the editions keep coming. And you just keep opening more. Or if you have the topic you want already, you search for it directly, and your search will lead you there straight."

Theme 3: Audience engagement strategies

Interacting with the audience remains an important aspect of the *Nigeria Daily* podcast. The publishers have provided avenues for obtaining audience reactions about the issues being discussed. This also serves as an invaluable means of getting feedback regarding the podcast itself. R1 explains how this works:

There is a comment section…We always mention our phone numbers at the end of the podcast. And there are places for comments on our website. When you listen to them, you can leave a comment there. So I think these are the major means of getting responses from our listeners. Sometimes, we post some of the headlines of the topics we treat together with the link on Facebook, and we get feedback from there too.

On the nature of the comments and feedback, R1 asserts that they are mostly positive, conveying the listeners' acceptance and approval. And that suggestions offered by way of feedback are also considered for future plans.

I think the responses we've been getting from our website are quite positive and helpful, encouraging us to do more, to focus our podcast on the happenings in Nigeria and things that affect Nigerians… they've led to some improvement. They really help in reshaping the podcast. Besides those comments that we receive, I guess one or two times, there were instances where we got calls from our listeners to tell us that they really enjoy the way we do our podcasts. Sometimes when we interview someone who is resourceful, they want to get in contact; they want to get the contact details of that person.

Theme 4: Miscellaneous/Residual theme

Nigeria Daily is not the only podcast produced by Daily Trust Newspapers. It exists side by side with a vernacular (Hausa) version - *Nigeria a Yau* and a weekend edition called *The Bearing*. The three podcasts remain distinct and unique despite having some things in common. R2 and R1 speak on the difference between *Nigeria Daily* and the other podcasts, thus:

The slight difference that I can see is just the fact that The Bearing is more in-depth compared to Nigeria Daily. And it usually has a longer duration because you need more research to do it. And I think it usually has more of a human angle compared to Nigeria Daily (R2). Additionally, while Nigeria Daily is a daily production, The Bearing is a weekly production. Nigeria Daily comes out on weekdays. That is, from Monday to Friday; The Bearing comes out on Sunday, and it (consumption) goes through the week. It's a weekly production. It's just like a version of the weekly newspaper; The Bearing is more in-depth. The interviews will have to be more in-depth. The research will be more in-depth than that of Nigeria Daily… (R1)

One area that connects *Nigeria Daily* and *Nigeria a Yau* is topic selection. While the two may agree to cover the same topic, they may decide to run different topics. Topic selection is often informed by the target audience, as explained by R1:

And also for the Hausa version too, if you have a different topic and you don't want to discuss the same thing with the English version, you can also pitch your own topic, and then you convince the editorial team why you want to do it and the guidelines, the lineup you want to follow to produce it. And once they are convinced, after checking everything to make sure that everything goes okay, you will be allowed to go with it…The nature of the target audience sometimes determines the topics.

With regard to distribution of the three productions, while *Nigeria Daily* and *The Bearing* appear to have multiple channels of rebroadcasting, *Nigeria a Yau* is limited to the websites of *Aminiy*a (the Hausa newspaper) and Trust Radio.

Discussion

Podcasts have emerged as a powerful and popular medium reshaping the landscape of contemporary media consumption. This study investigated *Nigeria Daily*, a popular Nigerian news and analysis podcast produced by *Daily Trust* newspaper, with a specific focus on production, distribution and channels of audience engagement.

Findings reveal that the production exhibits a systematic journalistic workflow cutting across multiple editorial stages to ensure that issues affecting Nigerians are well covered. Thus, topic selection remains collaborative, editorially driven, audience-oriented and reflective of current events. Rather than reproducing newspaper stories, producers seek fresh perspectives by conducting additional interviews and providing deeper analyses usually offered by carefully and purposely chosen resource persons. Episodes focus on issues of greater public interest, current affairs and stories that affect Nigerians directly, such as politics, health, economy, insecurity, etc.

Findings also reveal that *Nigeria Daily,* which is a weekday podcast that is permanently available on the newspaper's websites to be downloaded and listened to at the listener's convenience or on-demand, follows a distribution pattern that encompasses global podcast hosting channels such as Buzzsprout, Spotify and partnering radio stations across Northern Nigeria. This has enhanced audience accessibility and listening convenience. This supports Isaboke, Kibet, & Tallam's (2025) conclusion that technical aspects such as transcripts and resource links can improve accessibility and follow-up listenership.

Though not an audience-focused analysis, the result further reveals the various means utilised to ensure some level of engagement between the podcast producers and their audiences. The engagement, which is achieved primarily through downloads, comments, phone calls and social media interactions, has served as a veritable feedback mechanism that has contributed towards the podcast's improvement. This is a good strategy to attract as many listeners as possible because, as Apiyo (2024) states, individuals will become loyal podcast listeners through substantive, meaningful content and strategic engagement.

Daily Trust's running of the podcast and using it to complement its journalistic reach represents adoption of a new innovation and application of technology in a manner that further alters the landscape for journalists and media consumers. It highlights the shift in media consumption patterns as well as changing audience practices. These changes correspond with the Diffusion of Innovation theory perspective adopted in the study and can be related to the assumptions of the Technology Acceptance Model that was also used in this study.

Conclusion and recommendations

The adoption of podcasting as a contemporary tool in journalism has impacted the way people consume media content and engage with news. As digital technology is advancing, podcasts have emerged as a versatile and accessible medium that

offers user convenience and depth of information. This study has explored the various processes involved in producing and distributing the *Nigeria Daily* podcast, *Daily Trust* newspaper's latest innovation aimed at providing depth and new angles to stories covered by the newspaper. Produced through a collaborative editorial process, rigorous workflow, public-interest orientation and multi-platform distribution strategy, *Nigeria Daily* has emerged as an important voice in the Nigerian media landscape. It has proven the growing potential of podcasts to reconfigure how news and analysis are produced, distributed and consumed. As the podcasting phenomenon continues to expand and diversify content creation in Nigeria, media houses are expected to reinvent production and distribution models with a view to maximising impact. Future research should focus on surveying the audience experiences, their analytics, as well as long-term effects of podcasts on citizen awareness and political participation.

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