Streaming Apps and Music Consumption among the Nigerian Youth

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Abstract

Music is an important part of the youth lifestyle and experience as it influences both their leisure and emotional well-being. Streaming applications such as Spotify, Apple Music and YouTube Music have revolutionised the way music is consumed offering unprecedented access to a vast array of genres and artists with the provision of personalised listening experiences through curated playlists and on demand access reshaping how the youth engage with music. This research examines the impact of these streaming applications on the youth's music consumption with the theoretical framework built around the Uses and Gratification and the Technological Determinism theories. The descriptive survey design method was adopted with the use of questionnaire for data collection. One hundred and fifty respondents were randomly selected for the study with the data analysed using simple frequencies and percentages and presented in frequencies and percentages. Results indicate that streaming applications enhance music accessibility and variety allowing youths to explore new music effortlessly. However, challenges such as potential reduction in traditional music purchasing are also noted. The study recommends optimising streaming application usage by continually innovating interfaces and recommendation algorithms, thereby catering to diverse preferences and listening habits to foster greater engagement and loyalty among users.

Key Words: Streaming Apps, Music, Consumption, Platform, Youth

Introduction

Music is a cornerstone of human culture and expression serving as a means of connecting individuals across different contexts and eras; from ancient rituals to contemporary entertainment, music's role in society reflects its profound impact on emotional and cultural

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experiences (Larsen et al., 2009). Traditionally, the music industry is driven by physical sales, radio broadcasts, and live performances, with record labels holding significant influence over the distribution and consumption of music (Tschmuck, 2016). This structure allows for a controlled and predictable music landscape, where the distribution channels and consumption patterns were relatively stable.

However, from 2001, the music industry began to suffer the impact of the appearance of new technologies, thus initiating a digital age where the consumer has a greater capacity for decision (Arditi, 2014). In the light of this event, the space for this industry as previously known has become limited, and a reinvention becomes mandatory (Warr and Goode. 2011). The advent of digital technology has dramatically transformed this landscape, particularly with the rise of streaming applications. Platforms such as Spotify, Apple Music, and Deezer have revolutionised how audiences access and consume music, providing instant, on-demand access to extensive libraries of songs. This shift from physical ownership to digital access has not only changed the way music is distributed but also how it is consumed, with listeners now able to explore a broader range of genres and artists than ever before (Gartner, 2017). The ease of access and the personalisation features of these platforms have led to significant changes in listening habits and preferences.

Streaming services have also introduced new dynamics into the economics of the music industry. The traditional revenue models, which relied heavily on album sales and physical formats, are being overshadowed by subscription-based and ad-supported streaming models. This transition has raised questions about revenue distribution and artist compensation, as the financial returns from streaming are often significantly lower compared to traditional sales (Hesmondhalgh, 2020). Furthermore, the influence of algorithms and personalised recommendations has shifted the power dynamics in music discovery, impacting how artists gain visibility and how audiences engage with new music (Smith and O'Donoghue, 2018). The economic implications of this shift are significant, as traditional revenue streams from physical sales and digital downloads are being overshadowed by streaming models (Hesmondhalgh, 2020).

Understanding these transformations is essential for grasping the current and future state of the music industry. The rise of streaming applications represents a profound shift in both consumption patterns and industry economics. This study aims to explore the impact of streaming services on audience consumption of music, examining how these platforms have altered listener behaviour and reshaped the music discovery process. By analysing these changes, the study will contribute to a deeper understanding of the evolving dynamics within the music industry and the broader implications for artists and consumers alike.

Statement of the Problem

Streaming platforms have revolutionised the way music is consumed and have had a profound impact on the music industry. One of the key impacts of streaming platforms is the shift from

ownership to access. In the past, music was primarily consumed through physical formats such as CDs (Compact Discs) or vinyl records, which required purchase or ownership (Doerr et al., 2010). However, with the rise of streaming platforms like Spotify, Apple Music, Wynk Music, and JioSaavn, listeners now have the ability to access and listen to millions of songs without owning them. This has led to a decline in physical music sales and the rise of subscription-based streaming services.

The emergence of streaming applications has revolutionised the way music is accessed and consumed, particularly among younger audiences. Traditional methods such as radio and CDs are increasingly being replaced by digital platforms like Spotify, Apple Music, and YouTube. This shift raises questions about how these streaming services are influencing listening habits, musical preferences, and overall engagement with music. Previous studies have shown that streaming platforms offer unparalleled convenience and personalised recommendations, which significantly impact music consumption behaviours (Gartner, 2017; Smith and O'Donoghue, 2018). However, the extent of this influence, particularly in terms of how it affects the diversity of music being consumed and the time spent listening, requires further exploration.

Young people are increasingly adopting these streaming platforms; however, there is limited research on how this digital shift impacts their music consumption patterns. Are these platforms enhancing youths' exposure to a broader range of music, or are they leading to a more homogenised listening experience? Additionally, what role do factors such as cost, accessibility, and the quality of personalised recommendations play in shaping these patterns? This paper fills these gaps by investigating the impact of streaming applications on the music consumption behaviour of students at KolaDaisi University, Ibadan, offering insights into the broader cultural and social implications of this shift with the following objectives:

1. to determine the factors that influence preference of streaming apps over traditional media consumption methods;
2. to examine how streaming applications impact music listening habits;
3. to determine the disadvantages users encounter while utilising streaming applications;
4. to investigate the satisfaction that music streaming application consumers derive as regards the usability, content availability and subscription models of streaming platforms.

Literature Review

Streaming Applications

Streaming applications, also known as streaming services or platforms, refer to digital platforms that enable users to access and consume multimedia content, such as video, audio, and live broadcasts, in real-time over the internet (Alonso et al., 2018). The genesis of streaming applications can be traced back to the late 1990s when RealNetworks introduced RealPlayer, pioneering software that facilitated the streaming of audio and video content over the internet

(Topic, 2002). During the early 20th century, big companies such as Sony Entertainment possessed a significant market share in the music industry. They would pay a fraction of the profit margins as royalties to the music artists. The traditional and conventional management structures within the music industry maintained a firm grip of the market until the year 1999, when two teenagers began the Napster platform (Datta et al., 2017). The Napster platform focused on peer to peer sharing of Mp3 files among individuals who increased relations and diffusion of music content in the market. However, not long after its conception due to poor management and illiquidity, the company collapsed, and the new unconventional music industry was questioned dramatically because the Napster platform did not last long. Due to the advent of technology and the internet, physical forms of music such as cassettes and vinyl were rendered obsolete, and the digital era began with the incorporation of technology in the music industry with the aim of increased diffusion of music in the untapped market. This has significantly affected the direction of the music industry, and currently the online music streaming services have become the most lucrative music platform in the entire music industry. There are several improvements and advancements implemented over time that have led to the success of the online music streaming in music industry (Datta et al., 2017). As compared to the past traditional music forms, the iPods brought a sense of convenience, which has resulted in high levels of customer satisfaction. Through the iPods, the users were able to copy their music from compact discs into the iPods. However, in past times, people had to purchase a cassette or Compact Disc to listen to a song, which resulted in increased costs and spending resulting in inconvenience and huge expenses (Pongnumkul et al, 2018).

The 2010s witnessed the ascendance of on-demand streaming platforms such as Netflix, which revolutionised the entertainment industry by offering a vast library of movies and Television shows for subscription-based streaming (Alonso et al., 2018). Concurrently, music streaming platforms like Spotify gained traction, providing users with access to an extensive catalogue of songs and personalised playlists (Bargas-Avila and Hornbæk, 2011). This era marked a departure from traditional media distribution models, with consumers embracing the convenience and flexibility afforded by on-demand streaming services. Compared to traditional music platforms, online music streaming services have created growth in the music sector and also provided room for increasing ability in the market (Barker, 2018). Significant improvements have been established through online streaming services since they have been geared towards developing convenience and integration with other mobile devices such as smartphones and also the creation of mobile applications, which make the services much more accessible to all consumers and buyers. For example, Spotify developed the App-finder, which gave room for integration with android devices and Apple phones; hence this made the streaming services accessible to all the consumers within the market. The App-finder allowed all the subscribers to have access to all information located within the Spotify website (Jones, 2019). The online streaming services have majorly been based on optimisation of the dynamic competencies within the organisation and ensuring that the business models employed have led to increased

profit margins and increased subscriptions in the consumer markets. Therefore, the level of autonomy, convenience, full accessibility has contributed significantly to the growth and prevalence of online music streaming services in the world. Consumers have the opportunity to access millions of music videos and audio files on one platform rather than purchasing millions of cassettes or compact discs at the convenience of the phone or laptop giving access for consumers to tons of music (Weijters, 2014). Platforms such as SoundCloud enhanced interactions and also the sharing of music, which improved communication and interactions within music lovers. Therefore, cordial relations have been established through the use of online music streaming industry and has also become a reliable source of income for the artists and the online streaming companies (Guo, 2023)

Theoretical Framework
Uses and Gratifications Theory (UGT) emerged in the mid-20th century as a response to traditional media theories that portrayed audiences as passive recipients of media messages. Instead, UGT emphasises the active role of audiences in selecting and interpreting media content based on their individual needs and motivations (McQuail, 2005). The theory posits that individuals actively seek out media to fulfill specific needs and gratifications, such as entertainment, information, social interaction, personal identity reinforcement, and escapism. UGT acknowledges that media consumption is driven by individual preferences, demographic characteristics, and social contexts, leading to diverse patterns of media use among audiences. The theory was initially proposed by Elihu Katz, Jay G. Blumler, and Michael Gurevitch in their seminal work "Uses of Mass Communication by the Individual" (1974). Since then, UGT has been widely applied in the field of communication studies to analyze various media forms, including television, radio, print, and digital media.

In the context of music streaming applications, Uses and Gratifications Theory provides valuable insights into how individuals actively engage with these platforms to satisfy specific needs and gratifications related to music consumption. For instance, users may turn to music streaming apps such as Spotify, Apple Music, and Pandora for entertainment purposes, seeking enjoyment, relaxation, and mood enhancement through listening to their favourite songs or discovering new music (Katz et al., 1974). These platforms offer vast libraries of songs, curated playlists, and personalised recommendations, allowing users to tailor their listening experience to their preferences. Music streaming apps serve as valuable sources of information for users seeking to stay updated on the latest music releases, artist biographies, concert dates, and industry news. Users may follow their favourite artists, explore genre-specific playlists, and engage with music-related content to expand their knowledge and stay connected to the music scene.

Additionally, music streaming platforms facilitate social interaction and connection among users through features such as collaborative playlists, social sharing, and music discovery through friends' recommendations. Users can share their favourite songs, playlists, and music

discoveries with friends and followers, fostering a sense of community and shared musical experiences. Music streaming apps enable users to construct and reinforce their personal identities through music consumption. Users curate playlists that reflect their tastes, values, and identities, expressing themselves through the music they listen to and share with others (McQuail, 2005). Finally, music streaming platforms offer users a means of escapism from everyday stresses and realities, providing a form of immersive entertainment and emotional catharsis (Katz et al., 1974). Users may use music as a form of emotional coping or relaxation, creating personalised playlists or turning to curated mood-based playlists to unwind and escape from the pressures of daily life. Technological determinism is a reductionist theory that presumes that a society's technology drives the development of its social structure and cultural values. The term is believed to have been coined by Thorstein Veblen (1857–1929), an American sociologist (McQuail, 2005). The most radical technological determinist in the United States in the twentieth century was most likely Clarence Ayres who was a follower of Thorstein Veblen and John Dewey. William Ogburn was also known for his radical technological determinism.

In the context of music streaming applications, technological determinism suggests that the proliferation and widespread adoption of these platforms have reshaped how individuals consume music and transformed the music industry as a whole. Technology determinism posits that advancements in technology drive societal change, shaping cultural norms, behaviors, and economic structures (Couture Media, 2023). With the advent of music streaming applications, the landscape of music consumption has undergone a significant transformation. These platforms have disrupted traditional models of music distribution, such as physical media and digital downloads, by offering instant access to vast libraries of music through online streaming. This shift has fundamentally altered how people discover, access, and interact with music, as well as how artists distribute and monetise their work.

Furthermore, the rise of music streaming applications has redefined the relationship between artists, record labels, and audiences. Independent artists now have greater opportunities to reach global audiences without the need for traditional intermediaries, while established artists can engage directly with their fans through streaming platforms and social media channels. This decentralisation of the music industry has democratised access to music production and distribution, empowering artists and audiences alike. Technological determinism suggests that the features and functionalities embedded within music streaming applications influence user behaviour and consumption patterns (McQuail, 2005). Features such as personalised recommendations, curated playlists, and algorithmic discovery shape users' music consumption experiences, influencing their preferences and guiding their interactions with the platform. Additionally, the seamless integration of social sharing and collaborative playlist features foster a sense of community and collective engagement among users, further reinforcing the influence of technology on music consumption practices. Overall, technology determinism underscores the profound impact of music streaming applications on the way people consume, produce,

and engage with music. By reshaping the technological infrastructure and cultural practices surrounding music consumption, these platforms have become central drivers of societal change within the music industry and beyond.

Methodology

This paper adopted a descriptive survey design of which survey method is a sub-type. Survey research method is a non-experimental, descriptive quantitative research method that has to do with asking people questions and finding out what they think and do (Check and Schutt, 2012). The area of study for this research is KolaDaisi University, Ibadan, a private tertiary institution located in Ibadan Oyo State, Nigeria. The population for this study are youths and students of KolaDaisi University, Ibadan. KolaDaisi University, Ibadan has four faculties with each faculty having the population: Faculty of Arts Management and Social Sciences (FAMS) 330 students, Faculty of Basic Medical Sciences (BMS) 124 students, Faculty of Law with 247 students and Faculty of Applied Sciences (FAPS) 293 students bringing it to a total of 994 students. In determining the respondents for the research work, the random sampling method was used. The random sampling technique was adopted for exploring the impact of streaming apps on audience consumption of music to ensure that the sample is representative of the entire population. By giving every individual an equal chance of being selected, random sampling reduces bias and increases the generalisability of the findings. This method ensured that the diverse preferences, behaviours, and demographics of music listeners are accurately reflected, providing a more comprehensive understanding of how streaming apps influence music consumption (Nyanjui, 2006). For the purpose of this research a total of 150 respondents were drawn from the population of the study. The data collection instrument used for this study was questionnaire. As a survey research method, questionnaires allow researchers to explore the attitudes, behaviours, and preferences of participants (Sreejah et al, 2014) regarding their use of streaming apps and its influence on their music consumption habits. The items of the questionnaire are made up of 5 sections, sections A-E; Section A represents the demographic variables of the respondents such as age, sex, level and religion, while the other sections representing the four research objectives in this study were made up of Likert Scale questions which were measured on a five-point scale using SA= Strongly Agree, A=Agree, N= Neutral, SD= Strongly Disagree and D= Disagree. The copies of the filled questionnaires collected were arranged and used for analysis. The data collected from the field was analysed by using descriptive statistics. The data are presented in tables based on the frequency count for occurrence of respondents using simple percentages.

Findings

The findings from this study are here presented in tables in accordance with the structure of the questionnaire.

Table i: Demographic Distribution of Respondents

	Frequency	**Percentage (%)**
AGE		
16-20 years	141	70.5
21-25 years	58	39.0
26–30 years	6	4.0
SEX		
Male	72	48.0
Female	78	58.0
LEVEL OF THE RESPONDENTS		
100 LEVEL	21	14.0
200 LEVEL	43	29.0
300 LEVEL	47	31.0
400 LEVEL	35	23.0
500 LEVEL	4	3.0
RELIGION OF RESPONDENTS		
Christianity	150	75.0
Islam	23	11.5
Others	20	10.0
Total	150	100.0

Source: Field Work, 2024

Table 1 indicates the gender distribution of respondents, 56% are female and the remaining 44% are male. The findings of this study with respect to table 1 therefore imply that larger percentage of the respondents of this study is female. The age distribution of the respondents, 57% are between the ages of sixteen to twenty years old, 37% are between the ages 21-25 years old while 4% are within the age of 26-30 years old. The level of the respondents, shows 14% are 100 level students, 29% are in 200 level, 31% are in 300 level, 23% are in 400 level while the remaining 3% are 500 level. The religious segmentation reveals a predominant adherence to Christianity, with 76% of respondents identifying as Christians. Islam constitutes a minority portion at 20%, while individuals identifying with other religions or no specific religion comprise 4% of the sample

Table ii: Factors that influence student's preference for streaming apps over traditional media consumption method:

S/N	Statements	SD		D		U		A		SA		TOTAL	
		F	%	F	%	F	%	F	%	F	%	F	%
1	Students prefer streaming apps over traditional media consumption methods	1	1.0%	1	1.0%	2	1.0%	48	32.0%	98	65.0%	150	100%
2	The convenience of accessing content, a significant factor in students' preference for streaming apps	2	1.0%	3	2.0%	5	3.0%	67	45.0%	73	49.0%	150	100%
3	Cost considerations influential in students' decision to use streaming apps instead of traditional media consumption methods	6	4.0%	0	0.0%	18	12.0%	61	41.0%	65	43.0%	150	100%
4	Personalised recommendations and algorithms on streaming platforms influence students' preferences compared to traditional media consumption methods	2	1.0%	4	3.0%	11	7.0%	71	47.0%	62	41.0%	150	100%

Source: *Field Work, 2024*

Concerning audio quality and playback reliability, majority of the respondents in table 2 (65%) strongly agreed that issues were encountered on streaming platforms. The convenience of accessing content emerges as a crucial factor influencing students' preference for streaming apps; 49% of the respondents strongly agreed with the statement. Cost considerations also weigh heavily in students' decision-making process regarding streaming apps versus traditional media consumption methods. 43% strongly agreed that cost is influential. This suggests that students are mindful of the financial implications when choosing between different media consumption options. Personalised recommendations and algorithms on streaming platforms emerge as influential factors compared to traditional media consumption methods. 47% of the respondents strongly agreed that these features influence their preferences. Overall, the data

highlights that students prioritise factors such as convenience, cost, and personalised recommendations when selecting streaming platforms, despite concerns about audio quality and playback reliability.

Table iii: Impact of streaming apps on students listening habits

S/N	Statements	SD		D		U		A		SA		TOTAL	
		F	%	F	%	F	%	F	%	F	%	F	%
1	Students more likely to discover new music through streaming applications than through traditional media sources	2	1.0%	0	0.0%	4	3.0%	43	29.0%	101	67.0%	150	100%
2	Streaming applications influencestudents to explore a wider variety of music genres compared to traditional media consumption methods	0	0.0%	0	0.0%	9	6.0%	69	46.0%	72	48.0%	150	100%
3	Students more inclined to create personalised playlists and curated collections using streaming applications rather than relying on pre-programmed radio stations or physical music collections	0	0.0%	0	0.0%	6	4.0%	54	36.0%	90	60.0%	150	100%
4	Personalised recommen-dations and algorithms on streaming platforms influence students' preferences compared to traditional media consumption methods	2	1.0%	0	0.0%	12	8.0%	82	55.0%	54	36.0%	150	100%

Source: *Field Work, 2024*

The table above shows that 67% of the respondents strongly agreed that students believe that streaming applications are more conducive to discovering new music than traditional media sources. Streaming applications are perceived to encourage students to explore a wider variety of music genres compared to traditional media consumption methods. 48% of the respondents agreed. Personalised recommendations and algorithms on streaming platforms emerge as influential factors shaping students' music preferences compared to traditional media consumption methods. A considerable majority of 51% strongly agreed with this assertion.

This highlights the importance of algorithm-driven recommendations in guiding students towards music that resonates with their tastes and preferences, emphasising the role of digital platforms in facilitating personalised music experience.

Table iv: Satisfaction level of students regarding the usability, content availability, and subscription models of streaming platforms:

S/N	Statements	SD		D		U		A		SA		TOTAL	
		F	%	F	%	F	%	F	%	F	%	F	%
1	The convenience and portability of streaming apps outweigh traditional music consumption methods	2	1.0%	2	1.0%	4	3.0%	59	39.0%	83	55.0%	150	100%
2	The usability and user interface of music streaming apps use meets satisfaction of most users	3	2.0%	0	0.0%	15	10.0%	83	55.0%	49	33.0%	150	100%
3	Streaming platforms offer a wide enough range of content to satisfy my musical preferences	2	1.0%	1	1.0%	9	6.0%	60	40.0%	78	52.0%	150	100%
4	The subscription models and pricing options available on streaming platforms meet my satisfaction	6	4.0%	12	8.0%	16	11.0%	75	50%	41	27%	150	100%
5	The recommendations and personalised playlists provided by streaming platforms meet my satisfaction	2	1.0%	5	3.0%	25	17.0%	62	41.0%	56	37.0%	150	100%

Source: *Field Work, 2024*

It is evident in the table above that the convenience and portability offered by streaming apps are highly valued by users. 55% of the respondents strongly agreed that these aspects outweigh traditional music consumption methods. Users generally find the usability and user interface of music streaming apps satisfactory. 55% of the respondents strongly agreed with this statement. This suggests that while there is room for improvement, the majority of users are satisfied with the usability and interface of streaming platforms. This table shows that 52% of the respondents strongly agreed with the statement that streaming platforms are perceived

to offer a wide enough range of content to satisfy users' musical preferences. Satisfaction levels regarding subscription models and pricing options are slightly lower compared to other aspects. The majority of 50% of the respondents strongly agreed that these aspects meet their satisfaction. Satisfaction with recommendations and personalised playlists provided by streaming platforms is relatively high, with over 41% of the respondents strongly agreeing that streaming apps help with recommendation of new songs and curation of personalised playlists.

Table v: Key challenges faced by consumers of music streaming applications:

S/N	Statements	SD		D		U		A		SA		TOTAL	
		F	%	F	%	F	%	F	%	F	%	F	%
1	Decision fatigue is experienced when faced with the vast selection of music on streaming platforms	7	13.0%	5	3.0%	20	40.0%	60	39.0%	58	39.0%	150	100%
2	Difficulties are encountered in finding specific songs or albums on streaming platforms due to licensing restrictions	4	3.0%	21	14.0%	19	13.0%	78	52.0%	28	19.0%	150	100%
3	Feeling overwhelmed by the constant stream of new releases and content up-dates on streaming platforms	3	2.0%	11	7.0%	28	19.0%	54	36.0%	54	36.0%	150	100%
4	Interruptions occur in the listening experience due to advertisements on free-tier streaming services	7	5.0%	7	5.0%	19	13.0%	49	33%	67	45%	150	100%
5	The abundance of choice on streaming platforms leads to a decrease in appreciation for individual songs or albums	10	7.0%	16	11.0%	27	18.0%	49	33.0%	48	32.0%	150	100%
6	Issues are encountered with audio quality or playback reliability on streaming platforms	11	7.0%	14	9.0%	28	19.0%	61	41.0%	36	24.0%	150	100%

Source: *Field Work, 2024*

Decision fatigue appears to be a significant concern for users when faced with the vast selection of music available on streaming platforms. About 40% of the respondents strongly

agreed that they experience decision fatigue when using streaming applications. Difficulties in finding specific songs or albums due to licensing restrictions are also issue for users. 52% of respondents strongly agreed with this statement. Users report feeling overwhelmed by the constant stream of new releases and content updates on streaming platforms, with a total 36% of the respondents strongly agreeing and another 365 of the respondents agreeing with this statement. Interruptions in the listening experience due to advertisements on free-tier streaming services are another concern for users. A majority of 45% of the respondents strongly agreed that they experience interruptions with Ads and other promotional videos and audios when using streaming applications. This highlights the impact of advertisements on user experience and suggests that they may detract from the enjoyment of using free-tier streaming services. In the table above, 33% of the respondents agreed that the abundance of choices on streaming platforms can lead to a decrease in appreciation for individual songs or albums while 32% of the respondents strongly agreed to this statement. This table shows the data gotten from respondents in regards to the issues with audio quality or playback reliability on streaming platforms. 41% of the respondents agreed that they face issues in regard to audio quality when using steaming applications.

Discussion of Findings

Research Objective 1: What Factors Influence Student's Preference for Streaming Apps over Traditional Media Consumption Methods?**:**

The study reveals interesting insights into how students choose what to watch or listen to, especially when it comes to using streaming apps instead of traditional media like TV or radio. Even though many students face problems like sound issues or playback errors on these streaming apps, they still prefer them because they find them easy to use. About 65 % of students say they have these kinds of issues, but 49 % of the respondents also say they really care about how easy and quick it is to access their favourite shows or music. In addition to ease of use, students also pay attention to money matters and getting suggestions tailored just for them. Around 84% of students think about how much they're spending, showing that they want to get good value for their money. It's like when you're buying something – you want to make sure it's worth the price. Plus, a big majority, about 88%, enjoy getting suggestions for what to watch or listen to based on their interests. So, overall, students prefer streaming apps because they're simple to use, don't cost too much, and offer recommendations, making their media experience more enjoyable and tailored to their tastes.

Research Objective 2: How Have Streaming Apps Impacted Students Listening Habits?: The data collected from the questionnaire tells us a lot about what students think about using streaming apps for music. It turns out, most students, about 96%, believe that streaming apps are great for discovering new music. They say these apps help them find new songs they might not have heard otherwise. Plus, nearly as many students, around 94%, think that streaming

apps are awesome for exploring different types of music. This means students like that they can easily listen to all kinds of music genres, like pop, hip-hop, or jazz, all in one place. Moreover, students really like how they can make their own playlists and collections on streaming apps. Almost all of them, about 96%, say they enjoy making their own music mixes. It's like being a DJ and creating your own radio station with all your favorite songs. Additionally, a lot of students, 91%, mention that they appreciate getting suggestions for new music based on what they already like. It's like having a friend who knows your taste in music and suggests songs you might enjoy. Overall, the data shows that students really enjoy using streaming apps for music because they help them find new songs, explore different genres, create their own playlists, and get personalised recommendations.

Research Objective 3: What is the satisfaction level of students regarding the usability, content availability, and subscription models of streaming platforms?:
The data gathered from this questionnaire offers valuable insights into students' satisfaction levels regarding various aspects of streaming platforms. It reveals that a significant majority of users, approximately 94%, highly value the convenience and portability offered by streaming apps, believing them to outweigh traditional music consumption methods. This consensus underscores the widespread appeal of streaming platforms in today's fast-paced lifestyle, where users prioritise accessibility and on-the-go access to their favorite music. Moreover, the findings indicate that users generally find the usability and user interface of music streaming apps satisfactory, with over 88% expressing agreement. While there is room for improvement, the majority of users appear content with the usability and interface of streaming platforms, suggesting a generally positive user experience in navigating these apps.

   Additionally, streaming platforms are perceived to offer a wide range of content to satisfy users' musical preferences, with 92% expressing agreement. This suggests that users appreciate the diverse arrays of content available on streaming platforms, catering to a broad spectrum of musical tastes and preferences. However, satisfaction levels regarding subscription models and pricing options are slightly lower, with 77% expressing agreement. This indicates that while many users find these aspects satisfactory, there is room for improvement in aligning subscription models and pricing options with user expectations. Moreover, satisfaction with recommendations and personalised playlists provided by streaming platforms is relatively high, with over 78% expressing agreement. Nonetheless, a higher proportion of undecided users compared to other aspects suggests opportunities for further enhancing personalised features to better meet user needs and preference.

Research Objective 4: Key Challenges Faced by Consumers of Music Streaming Applications:
The data from the questionnaire highlights several key challenges faced by consumers of music streaming applications. Firstly, decision fatigue stands out as a significant concern, with 79% of users indicating that they experience this phenomenon. This suggests that the abundance

of music choices available on streaming platforms may overwhelm users, potentially impacting their overall satisfaction with the platform. Additionally, difficulties in finding specific songs or albums due to licensing restrictions pose a notable challenge for users, with 71% encountering these issues. This indicates that users may face obstacles in accessing desired content seamlessly, affecting their ability to fully enjoy the streaming experience. Users report feeling overwhelmed by the constant stream of new releases and content updates on streaming platforms, with 72% expressing agreement. This suggests that users may struggle to keep up with the influx of new content, which can potentially impact their ability to discover and enjoy music. Additionally, interruptions in the listening experience due to advertisements on free-tier streaming services are identified as another significant concern, with 78% experiencing these interruptions. This underscores the impact of advertisements on user experience and suggests that they may detract from the enjoyment of using free-tier streaming service.

These findings align with Timothy and Zinkur (2018) study on social media's influence on Nigerian music consumers. Their research highlights how social media drives users to streaming platforms by making music discovery and sharing easier. This research confirms that students favour streaming apps over traditional media because of their convenience, personalised recommendations, and vast music libraries, showing how digital platforms shape modern music consumption habits. This study corroborates Ofochebe (2020) work on the economic impact of digital innovations in Nigeria's music industry. Ofochebe discusses the transition from physical to digital media as a significant economic driver, creating new revenue streams through subscriptions and ads. However, he also notes the challenges of monetising digital content amid rampant piracy.

This research agrees, finding that while streaming platforms boost economic growth in the music industry, issues like piracy and high subscription costs persist. Adedeji (2023) exploration of the Nigerian music industry's digitalisation and social media's role in new trends is also supported by this study. Adedeji describes how social media and streaming apps work together to promote new music trends, making music marketing more interactive. This research concurs, noting that the fusion of social media and streaming services has diversified the music experience, allowing users to explore a wide range of genres and artists beyond what traditional media offer. However, this research diverges from Adedeji's (2023) findings on user satisfaction. While Adedeji reports high satisfaction levels, this study identifies significant drawbacks, including high data usage and the necessity of an internet connection. These barriers can limit access, especially in areas with poor infrastructure. Additionally, although content availability and usability are generally appreciated, the cost of premium subscriptions remains a significant hurdle for many users, suggesting a need for more affordable options.

Conclusion and Recommendation
This study investigated the transformative influence that digital music streaming platforms have exerted on the way people engage with music. In recent years, the proliferation of music

streaming services such as Spotify, Apple Music, and Pandora has fundamentally altered the dynamics of the music industry, presenting users with unprecedented access to an expansive catalogue of songs and personalised playlists, all conveniently accessible through smartphones, tablets, and computers. Based on the findings, the research revealed a multifaceted landscape characterised by evolving behaviours, preferences, and cultural dynamics, all influenced by the advent of digital streaming services. In conclusion, the study illuminated the transformative role of music streaming apps in revolutionising the processes of music discovery and access. Through the convenience of on-demand streaming and personalised recommendation algorithms, users are empowered to explore diverse genres and discover new artists with unprecedented ease. This newfound accessibility has democratised the music landscape, allowing for greater inclusivity and diversity in the consumption of music across demographics and geographical boundaries. The rise and popularity of streaming apps have significantly changed our audiences' consumed music. Based on these, the following recommendations are offered to help stakeholders adapt, engage users and support the thriving music industry. Streaming platforms should prioritise user experience by continually innovating interfaces and recommendation algorithms, thereby catering to diverse preferences and listening habits to foster greater engagement and loyalty among users. Stakeholders across the music industry should collaborate to ensure fair compensation for artists through transparent royalty structures and revenue-sharing models, thus supporting artist development and incentivising creativity. Platforms should actively curate and promote a diverse range of artists and genres to amplify underrepresented voices, fostering inclusivity and providing opportunities for emerging talent from diverse backgrounds. Collaboration between digital streaming and traditional consumption channels should be encouraged through initiatives that enrich the music experience for audiences while supporting the longevity of mediums such as physical albums and radio.

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