

ADAPTING TO MUSICAL TRENDS: A COMPARATIVE ANALYSIS OF LOVE FM, COOL FM, AND WAZOBIA FM IN THE EVOLVING LANDSCAPE OF MUSIC PREFERENCES

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Abstract: This study examines adapting to musical trends: A comparative analysis of Love FM, Cool FM, and Wazobia FM in the evolving landscape of music preferences. The study was guided by two research questions and two hypotheses. The design used in the study was a focus group discussion, and the researcher were the instrument for data collection. The sampling was done in two groups, with one focusing on selected staff members from the three different radio stations, while the other focused on residents of the Port Harcourt metropolis, out of which a sample size of 15 was chosen with the purposive sampling technique. The three radio stations that were evaluated had audience engineering programs through music, such as the Drivetime Show on Cool 96.5 FM, the One Nigeria Radio show on Love97.7 FM, and the Lunch hour drive on Wazobia 94.1 FM. Overall, the study found that radio listeners were generally satisfied with their listening experience and that their loyalty was influenced by a variety of factors, such as the station's programing or technical quality. The study concluded that music radio listeners are generally satisfied with their radio listening experience and that their loyalty is strongly influenced by the amount of time they spend listening to a particular station. Based on the findings of the study, it was recommended that radio stations should focus on creating engaging and high-quality programing to build a loyal audience. In addition, radio stations should consider how to create emotional connections with their listeners.

Keywords: Musical Trends, Comparative Analysis, Love FM, Cool FM, Wazobia FM.

INTRODUCTION

In the dynamic world of radio broadcasting, adapting to changing musical trends is paramount for maintaining audience relevance and satisfaction (MacFarland, 2013). This comparative analysis delves into the strategies employed by three prominent Nigerian radio stations, Love FM, Cool FM, and Wazobia FM, as they navigate the ever-evolving landscape of music preferences. By examining their programing choices, audience engagement tactics, and overall adaptability, we gain insights into how these stations strategically position themselves in response to the shifting musical tastes of their listeners. Love FM, Cool FM, and Wazobia FM represent distinct facets of the Nigerian radio spectrum, each catering to diverse demographics and musical inclinations. Love FM,

with its tagline "Your Love, Your Music," positions itself as a station dedicated to romantic and soulful genres. Cool FM, on the other hand, projects a more contemporary and urban image, branding itself as a station for the "young, sexy, and cool." Meanwhile, Wazobia FM stands out by embracing a unique blend of indigenous and international sounds, often characterized by its tagline "The People's Station."

The world of music is in a perpetual state of flux, influenced by technological advancements, cultural shifts, and global trends. Radio stations, as purveyors of auditory content, play a crucial role in shaping and reflecting these musical landscapes (Briain, 2022). The ability to anticipate, embrace, and leverage emerging trends is essential for radio stations seeking sustained audience engagement. Love FM, which focuses on love-themed music, occupies a niche transcending mere entertainment. The station is a curator of emotions, providing a sonic backdrop for romantic moments, introspection, and shared experiences. As love songs span various genres, from soulful ballads to upbeat pop tunes, Love FM has the flexibility to adapt to evolving musical trends while maintaining a cohesive thematic identity.

Cool FM, with its emphasis on being "young, sexy, and cool," caters to a demographic characterized by dynamic preferences and a penchant for the latest trends. The station positions itself as a trendsetter, not only in terms of music but also in lifestyle and pop culture. Its adaptability lies in its ability to seamlessly incorporate new sounds, emerging artists, and contemporary hits, ensuring that it remains a go-to destination for the youth demographic. Wazobia FM, with its unique blend of indigenous and international sounds, embodies the rich cultural diversity of Nigeria. The station's adaptability is rooted in its fusion of traditional and modern music, creating a space where listeners can connect with their roots while embracing global influences. Wazobia FM's commitment to inclusivity is reflected in its programming which features a wide array of musical genres, including highlife, afro-beat, hip-hop, and reggae.

As technology continues to reshape the music industry, radio stations face the challenge of engaging audiences across various platforms. The rise of streaming services, podcasts, and social media has transformed how people discover and consume music. Love FM, Cool FM, and Wazobia FM, cognizant of these changes, have embraced digital platforms to extend their reach and interact with listeners beyond traditional airwaves (Durodola, 2013). In the following sections, we will delve deeper into the programming strategies of each radio station, exploring how they curate playlists, feature artists, and leverage audience feedback to stay attuned to the ever-shifting landscape of musical preferences. By examining these aspects, we aim to uncover the nuances of adaptation within each station's approach and shed light on the broader trends influencing the radio industry in Nigeria.

Statement of the Problem

The evolving landscape of music preferences poses a significant challenge for radio stations seeking to maintain relevance and effectively engage their audiences. Love FM, Cool FM, and Wazobia FM, as prominent players in the Nigerian radio industry, confront a dynamic and competitive environment in which musical trends shift rapidly. The statement of the problem centers on the need for these radio stations to strategically adapt to changing listener preferences to sustain audience loyalty and uphold their positions as influential cultural gatekeepers. The rapid diversification of musical tastes among audiences demands a nuanced understanding of emerging genres

and artists. Technological advancements have transformed how people access and consume music, with streaming services and digital platforms becoming increasingly popular and the influence of global trends on local music scenes adding another layer of complexity.

Love FM, Cool FM, and Wazobia FM operate within the broader context of the global music industry, where international hits often shape local tastes. The problem at hand revolves around the intricate task of adapting to the multifaceted nature of evolving music preferences in Nigeria. Love FM, Cool FM, and Wazobia FM must navigate the complexities of changing genres, technological shifts, and global influences to ensure that their programming remains not only current but also resonant with the diverse musical sensibilities of their audiences. This analysis explores how these radio stations strategically address these challenges and navigate the ever-shifting landscape of musical preferences.

Objectives of the Study

This study examines adapting to musical trends: a comparative analysis of LoveFM, Cool FM, and Wazobia FM in the evolving landscape of music preferences in Rivers State. The specific objectives were as follows:

1. Determine if the music used by Love FM, Cool FM, and Wazobia FM maximally influenced audience members to be loyal to the station.
2. Identify the possible constraints encountered by Love FM, Cool FM, and Wazobia FM on the use of music for audience engineering.

Research Questions

The following research questions were raised to guide this study.

1. How did the music being utilized by Love FM, Cool FM, and Wazobia FM in Rivers State enhance audience engineering?
2. Possible constraints encountered by Love FM, Cool FM, and Wazobia FM in the use of music for audience engineering?

THEORETICAL FRAMEWORK

The theoretical framework of this study is anchored on the uses and gratifications theory

Uses and Gratifications Theory

The Uses and Gratifications Theory, propounded by Elihu Katz, Jay G. Blumler, and Michael Gurevitch in the late 1960s and early 1970s, is a communication theory that shifts the focus from the traditional approach of studying media effects on audiences to examining how audiences actively use media for their purposes and gratifications (Egede & Chuks-Nwosu, 2013). This theory marks a departure from the notion of media as a one-way influencer, emphasizing instead the active role of the audience in selecting, interpreting, and deriving satisfaction from media content. At its core, the Uses and Gratifications Theory posits that individuals proactively choose media outlets and content based on their psychological and social needs (Ifinedo, 2016). The theory recognizes that people are not passive consumers but active agents who actively engage with media to fulfill specific needs and desires. The choice of media consumption is driven by the expectation that certain media content will provide gratification and meet an individual's needs or wants.

The four core attributes of the Uses and Gratifications Theory (Rui&Stefanone, 2016) areas follows:

Intentionality: Individuals are intentional in their media choices. They actively seek media content that aligns with their specific needs, interests, or goals. This intentional selection process implies a level of control and agency on the part of the audience, as they decide what media to consume based on their perceived gratifications.

Selectivity: Audiences exhibit selectivity in their media choices, opting for content that aligns with their preferences and satisfies their needs. This selectivity is influenced by factors such as personal preferences, demographic characteristics, and individual values. People tend to choose media that resonates with their existing beliefs, interests, and lifestyles.

Expectancy and Gratification: This theory posits that individuals have specific expectations regarding the gratifications they seek from media content. These expectations guide their media choices, and the gratifications obtained contribute to their overall satisfaction. The theory identifies various gratifications, including information, entertainment, personal identity reinforcement, social integration, and escapism.

Individual Differences: The Uses and Gratifications Theory acknowledges that individuals vary in their media use patterns because of differences in psychological and social characteristics. These differences can include demographics, personality traits, and socioeconomic status. The theory emphasizes understanding how individual variations influence media consumption behaviors.

The Uses and Gratifications Theory has been applied across various media platforms, including television, radio, newspapers, and digital media. For instance, individuals may watch television news to stay informed (informational gratification), listen to music for emotional relaxation (affective gratification), or engage in social media to connect with friends and family (social integrative gratification). This theory has practical applications in media research and audience analysis, helping media practitioners and researchers understand why audiences choose specific media outlets and content. By recognizing the active role of audiences in the media consumption process, the Uses and Gratifications Theory provides insights into the diverse motivations that drive individuals to engage with media in specific ways, shaping our understanding of the dynamic relationship between media and audiences (Dolan et al., 2016)

The Uses and Gratifications Theory holds significant relevance to the study of "Adapting to Musical Trends: A Comparative Analysis of Love FM, Cool FM, and Wazobia FM in the Evolving Landscape of Music Preferences." This theoretical framework provides a lens through which to understand the active role of radio audiences in selecting and engaging with specific stations based on their unique needs and preferences. In the context of this study, the theory illuminates why listeners opt for particular radio stations like Love FM, Cool FM, or Wazobia FM. By examining the gratifications sought by audiences, whether it be the desire for entertainment, cultural connection, or the exploration of specific music genres, the Uses and Gratifications Theory helps unravel the intentional choices made by individuals in their media consumption.

Understanding the motivations behind the selection of these stations aids in deciphering how they adapt to changing musical trends to meet the diverse gratification needs of their audiences. Moreover, the theory sheds light on how these radio stations strategically cater to distinct demographics, aligning their programming with the

expectations and preferences of their listeners. This insight enhances the comparative analysis, providing a theoretical foundation for exploring how Love FM, Cool FM, and Wazobia FM navigate the evolving landscape of music preferences to fulfill the diverse gratification needs of their respective audiences.

CONCEPTUAL CLARIFICATION

Music

Music is a universal and abstract form of art that employs organized sound elements, such as melody, harmony, rhythm, and timbre, to convey emotion, express ideas, and communicate cultural values. It is a deeply ingrained aspect of human culture, with roots tracing back to prehistoric times. The essence of music lies in its ability to evoke emotions, create atmospheres, and provide a means of human expression beyond the limitations of language. Music is an auditory experience that engages the human sense of hearing. It encompasses various styles, genres, and forms, including classical, folk, jazz, rock, pop, electronic, and many more (Cornelius & Natvig, 2022). Each genre carries its unique characteristics, cultural influences, and historical context, reflecting the diverse and dynamic nature of human societies.

Melody, often considered the heart of music, is a sequence of single pitches that create a recognizable tune. Harmony involves the simultaneous combination of different melodies or pitches, contributing to the overall richness of the sound. Rhythm, the arrangement of sounds in time, provides the structure and pulse that guide the listener through the musical experience. Timbre refers to the unique quality or color of a sound, allowing us to distinguish between different instruments or voices. Music serves various functions in society. It can be a form of entertainment, as seen in concerts, festivals, and other live performances. In addition, music plays a crucial role in religious rituals, ceremonies, and cultural celebrations, fostering a sense of community and shared identity. It has therapeutic effects, influencing mood, emotions, and even physical well-being (Hmala & El Fahli, 2023). In educational settings, music education enhances cognitive abilities, creativity, and social skills. The creation of music involves skilled individuals known as composers, songwriters, and performers. Composers craft musical compositions by determining the structure, harmony, and instrumentation (Zager, 2021). Songwriters focus on creating lyrics that complement the musical elements. Performers, including instrumentalists and vocalists, bring the music to life through their interpretation and expression. Advancements in technology have significantly impacted the production, distribution, and consumption of music. Recording techniques allow for the preservation of performances, enabling a wide audience to experience the work of musicians. The rise of digital platforms and streaming services has transformed the music industry, altering how people discover, share, and interact with music.

Music transcends cultural and linguistic barriers and serves as a powerful medium for global communication. It can evoke nostalgia, trigger memories, and create a sense of connection among people from different backgrounds (Van der Hoeven, 2018). The diversity of musical traditions around the world highlights the richness of human creativity and the capacity of music to express the complexities of human experience. In essence, music is a multifaceted art form that enriches human life in numerous ways. It encompasses a vast array of styles, genres, and cultural influences, making it a dynamic and ever-evolving aspect of human expression. From its historical

roots to its contemporary forms, music continues to play a central role in shaping societies, fostering emotional connections, and providing a universal language that transcends borders.

How music used by Love FM, Cool FM, and Wazobia FM maximally influenced audience members to be loyal to the station.

In terms of how these three radio stations utilize music to maximize loyalty among listeners, there are a few key factors to consider. Love FM, for example, uses a personalized approach to music selection, allowing listeners to feel like they are part of a community with shared interests. Cool FM, on the other hand, uses its social media presence and interactive features to build a strong connection with listeners. Wazobia FM uses a mix of local and international music to appeal to various listeners and its unique brand of humor to keep listeners engaged. Love FM, Cool FM, and Wazobia FM employ distinct musical strategies to maximize audience loyalty, strategically tapping into the preferences and gratifications of their listeners.

Love FM, with its thematic focus on love and romance, uses music as a powerful emotional catalyst. The station curates playlists that resonate with the sentimental inclinations of its audience, creating a sonic atmosphere conducive to love and intimacy (Banerjee-Datta, 2022). By consistently delivering a mix of soulful ballads, romantic classics, and contemporary love songs, Love FM establishes a unique emotional connection with its listeners. This deliberate alignment with the audience's emotional need foster loyalty, as listeners associate the station with a personalized and intimate musical experience that enhances their emotional well-being.

Cool FM takes a dynamic approach by catering to the youthful and trendy demographics. The station strategically integrates the latest and most popular music across genres, reflecting the contemporary tastes of its audience (Saquilayan, 2015). By staying ahead of musical trends and featuring emerging artists, Cool FM positions itself as a trendsetter and cultural influencer. The station's ability to consistently provide a cutting-edge and diverse musical experience foster loyalty among younger listeners who seek a connection with the pulse of current music culture.

Wazobia FM, with its fusion of indigenous and international sounds, maximizes audience loyalty by celebrating cultural diversity. The station carefully selects music representing the rich tapestry of Nigerian and global musical traditions (Kerrigan & Preece, 2022). This approach resonates with listeners who appreciate the blend of traditional and modern sounds. Wazobia FM becomes a cultural bridge, catering to the pride of identity and a sense of belonging for its audience. By embracing the cultural roots of its listeners, Wazobia FM cultivates loyalty through music that not only entertains but also reinforces a shared cultural identity.

In summary, Love FM, Cool FM, and Wazobia FM strategically use music to maximize audience loyalty by aligning with the emotional, contemporary, and cultural needs of their respective listeners. Love FM's focus on romance creates an intimate connection, Cool FM's trendsetting approach resonates with the youth, and Wazobia FM's cultural fusion fosters a sense of identity. Through these tailored musical strategies, each station effectively solidifies its position as a go-to source for a specific audience demographic, thereby enhancing listener loyalty in the competitive landscape of radio broadcasting.

Various possible constraints encountered by Love FM, Cool FM, and Wazobia FM on the use of music for audience engineering

Love FM, Cool FM, and Wazobia FM, despite their strategic use of music for audience engineering, face several constraints that can impact their ability to fully shape and control the audience's experience (Durodola, 2013; Elega, 2018).

Competitive Landscape: In a highly competitive radio industry, stations like Love FM, Cool FM, and Wazobia FM must navigate a crowded space where audience preferences are diverse. The competition for listener attention poses a constraint that requires these stations to continuously adapt their musical programming to stand out and retain their audiences.

Changing Music Trends: The dynamic nature of music trends poses a challenge for these stations. Staying abreast of rapidly evolving musical preferences requires constant vigilance and adaptability. What is popular today may not be popular tomorrow, and stations must invest resources in research and analysis to predict and respond to these shifts effectively.

Demographic Diversity: Nigeria's diverse demographic landscape means that Love FM, Cool FM, and Wazobia FM cater to audiences with varying tastes, age groups, and cultural backgrounds. Striking a balance.

Review of Related Empirical Studies

Simeon-Oka, E., Ortún-Sánchez A, Aguila-Vallina A, Aledo-García, F. (2017). Measuring loyalty in music radio: An empirical study on the moderating role of listening level. For this study, the researchers used a survey-based approach and conducted an online survey of 400 Spanish radio listeners. The survey asked respondents about their listening habits, loyalty to specific radio stations, and demographic information. The researchers also conducted a focus group of 16 radio listeners and asked them about their listening habits and perceptions of radio stations. The results of the survey and focus group were then analyzed using statistical methods to identify patterns and relationships. The study found that music is an important factor in building loyalty among listeners, with higher levels of listening leading to greater loyalty. Additionally, the study found that other factors, such as age, gender, and listening habits, can also influence loyalty. The study was conducted in Spain and focused on Spanish radio listeners because they wanted to examine the differences in listening habits and loyalty among Spanish radio listeners. Additionally, the researchers felt that Spain's radio market was an interesting case study due to its diversity and competitiveness. The results of this study may not be generalizable to other countries, but they can provide insights into how loyalty is formed in a radio market.

Niemann and Hoffmann (2016) conducted a study to examine music radio audience gratification: An empirical investigation. For this study, the researchers used a combination of quantitative and qualitative methods. First, they conducted an online survey of 692 German radio listeners, asking questions about their listening habits, how they felt about different radio stations, and their overall satisfaction with radio. Then, they conducted 12 in-depth interviews with participants from the survey, asking more detailed questions about their radio listening habits. Finally, they analyzed the results of the survey and interviews to identify patterns and draw conclusions about music radio audience gratification. The study found that financial constraints were the most significant obstacle

to radio stations when it came to use music for audience engineering. The study also found that legal constraints, such as copyright restrictions, were also significant. Social and cultural constraints were found to be less significant although they still pose challenges. The study found that logistical constraints were rarely an issue for radio stations.

METHODOLOGY

Research Design

The study framework was the focus group discussion (FGD), a technique of the qualitative research method that thrives on the use of open-ended questions to provide a small group of participants. In the focus group discussion, questions asked to participants were filtered to elicit responses relating to the participant's beliefs, opinions, reactions, and perceptions of the musical concept. In this particular method of research applied as here, the focus group discussion was chosen to enable the researcher to capture participants' views and disposition toward the use of music for audience engineering and how these radio stations, Love FM, Cool FM, and Wazobia FM, inspired or engaged the audience through their musical content.

Sample Size

The sample for this study could have been identified using the checkmarket.com online sample size calculator, or even Taro Yamane or Krejcie and Morgan, which is an online table determinant for sample sizes, but due to the qualitative approach involved, and aided with the purposive sampling technique, the sample size for this research involved only 15 fifteen chosen participants, who have undergone a prior relationship of communication with the researcher and given the creative space of this research, as it involves music and a loyal listenership as well as an experienced understanding of the administration that goes on in that area of audio journalism, it was of dire necessity because the population itself without being sampled was enormously vast and would lead to a lot of incorrect data which would misinterpret the data got. As aforementioned earlier, participants themselves were selected using the purposive sampling technique to obtain persons relevant to the study. Details of the selection process are included in the sampling technique. These respondents/participants included 9 loyal listeners, 3 each from the 3 radio stations. These respondents had communication with the researcher before this research, and the researcher had a level of experience with music being regulated on the radio for audience satisfaction. It also included six (6) radio staff members, two (2) each from each of the three (3) radio stations, with whom the researcher had a communicative and direct contact relationship before this research, enabling the researcher to gain further insight into concrete details. These six (6) staff members included both top-level administrative staff and on-air personalities, and this is in consideration of the aims and study inquiries that were sought out in the research of this work.

Sampling Technique

The qualitative sample is sampled in a manner that operates within the frame of meaning that the researcher has in mind. With the study employing the purposive sampling technique, the frames of the researcher were more detailed and valid criteria were put in place to determine the individuals that were selected. Qualitative research does not pretend to discover context in dependent knowledge but aims at a deep understanding of phenomena in

a specific context. Tracy (2013) observed that in qualitative research purposive sampling, the evidence chosen explains a particular issue within the existing parameters of research questions, goals, and other important details to be sought after.

The first group of participants who are loyal or ardent listeners of the given radio stations were chosen from specific areas in and around Port Harcourt and other communal areas of Rivers state, with the researcher keeping with activities of the ardent listeners through call logs into programs on the radio stations, contributions to these said programs and aiming to create a balance amongst the demography of the given participants. The sampling technique being purposive was evoked so while discussing as a group, the focus of the research could be easily and better understood, as in contrast to bringing in a random group of participants who have little or no inclination towards the programs on the given radio platforms. The first group of individuals is drawn from the three senatorial zones, which comprise Rivers East, Rivers South-East, and Rivers West,.

With regard to the scope of this dissertation, an even spread was carried out for these listeners with age consents from eighteen (18) and above, as well as an almost even share of the different genders, which included eight (8) females and seven (7) males. The second group of respondents of this group discussion included individuals who were staff members of the given radio stations, while still involving the purposive sampling technique. These individuals were selected based on their prior relationship with the researcher and were selected based on their years of experience on these radio platforms and activities or line of work they handled as responsibilities in these radio stations. This is because some objectives of this given research required the experience and technical know-how of certain activities on the radio stations mentioned.

With these particular respondents consisting of four (4) males and two (2) females, these respondents were chosen purposively and specifically because they are staff members of these radio stations who are in charge of radio programming and what is approved or rejected on the radio space. In particular, the researcher evoked the purposive sampling technique to work within a frame of meaning and to obtain the most credible data from and for the research work itself.

Description of the Data Gathering Instrument

Qualitative research requires the researcher to be in the field and participate in the process. According to Tracy (2013) qualitative research methods in a research work as thus, when describing who the data gathering instrument is, it must be first applied herein that the researcher carrying out such work is the data gathering instrument, and as such the researcher of this work is one well-disciplined in communication and media studies, with a wide knowledge of this study, the researcher has a bachelor degree in International Relations and Diplomacy, the researcher is well seasoned with the research work and all it has to entail, backed up alongside teachings and guidelines from his supervisor's pool of knowledge, the researcher brings to light, data gathering through the qualitative method with a detailed approach.

Validity of the Study

Validity concerns in qualitative research refer to how truthful an account represents a social phenomenon, whereas reliability refers to its dependability. The foregoing shows that in qualitative research, the place of validity and

reliability is recognized. This work carried out by the researcher expressed validity because the research design employed the use of a focus group discussion that implored the use of open-ended questions to evoke answers expressing truth and details, with three ardent and loyal listeners each from the three selected radio stations cut across the three senatorial zones of the state. Statements put into account for this research work carry truth because these listeners have remained loyal to the radio station. Alongside these listeners, two selected staff members each from the radio station with solid years of experience put statements into account through open-ended questions determining why music plays a big part in drawing the audience to their station.

Method of Data Presentation and Analysis

The empirical evidence that came from this study was analyzed using a summary of what participants said during the focus group discussion concerning the genres of music played, the policies put in place to aid engineering of audience through music, and to know if music being utilized by these radio stations drew more listeners to the work. The design focused on a group discussion involving a topic on music was shown or represented using illustrative quotes that were paramount to the course of this research work. Anderson (2010) stated that qualitative data are raw data and should be compiled and analyzed, not just listed. There should be an explanation of how the quotes were chosen and not just labeled.

With this correspondence, the research work was detailed through quotes such as ‘genre of songs’, ‘type of policies’, ‘influence audience members’, ‘possible constraints’ and more, because they bordered on details concrete to the objectives and questions sought out to solve the statement of the problem in this research work. Alongside these given details, important interaction in the focus group discussion for data discovery was obtained through open-ended questions that bordered on the objectives of the study in the discussion itself. The staff of the three radio stations alongside audience members as aforementioned were selected through a purposive sampling technique that bordered or hinged on the scope of the study, demographically and geographically. However, the participants lasted for a short while and commented freely due to the research design put in place for this study.

RESULTS

Presentation of the Focus Group Discussion

How does music being utilized by Love FM, Cool FM, and Wazobia FM in Rivers State enhance audience engineering?

The following questions concerning these radio stations using music and how these songs were able to draw listeners toward their different radio stations were asked in the discussion. The responses were evoked easily because they were open-ended questions. The participants answering this question were ardent listeners of the different radio stations because it involved a response on their part to how the music being played on these stations had kept them glued and loyal to the radio station itself.

In reacting to the above question, an ardent listener of Love FM, who was recruited because of his listenership value and his expressive comments on other programs of the show, stated that the music played on the radio station kept him glued to the station and its other content, because for him in particular, he was able to exercise his body system through dancing and burning out fat, and he was also able to revitalize his psychological and

neurological activities by these exercises, which were good for his brain and other parts of his body systems. He further stated that music played on the radio kept him loyal to the radio platform through increased coordination in expression and served as a fun learning process because such activities imbibed goals like dancing, as previously stated, to exercise the body and helped him develop a routine and practice self-discipline.

A female listener from Cool FM, who had been an ardent listener of the station from time to time, responded to this question by saying that the music that was played on this station enhanced her love for the radio platform because of the particular genre of songs that were played on the radio. This genre, afro-fusion, which is a trending genre, kept her glued because of the language skills and the different tones of urban melody reverberated through the radio speakers. According to her, even her young children, who in some cases listened to the songs on the radio with her, had begun to relate musically in class to heighten their grammatical growth and to understand how to recite with ease.

The second loyal listener from Cool FM, a lady as well, likewise stated that music played on the radio station kept her tune in to the station platform because aside from the fact they played trending songs, it kept her mind-set multitasked through memory attention and concentration development. She, having a prior love for music generally before being an ardent listener to the show, stated that she had perceived better working memory skills, as she was able to remember things and get multi-engaged even while she had her mind busy on other matters. She also maintained that due to the songs being played on the station, she was able to interact more socially and communicate generally with her friends and family alike as social topics like music brought for better social engagements, which in turn improved her social skills as well.

The first responding participant, who was an ardent and loyal listener of Wazobia FM, stated in his response that music could evoke in him strong emotions and create a connection with him. By playing music that resonated with his emotions, the radio station established a deep connection and as such kept him engaged for a long duration. He further stated that by the radio station playing different and varied genres of songs, they were able to meet up with his different choices, as in some cases oldies were played, making it possible for him to reminisce on the good old times, and in some other cases, new songs were introduced, keeping his body pumped and connecting a bond to the urban song choices that circulated the social space.

The first female responding participant, who was a loyal listener of Love FM, stated that she loved listening to songs generally as it was part of her life. She then stated that she got engaged more frequently with the songs being played on the radio platform because the radio station itself was able to put together meaningful programs and communicative radio operas that included song requests, song of the week tag and plays, radio drive time shows, noon music shows, debates or even audio performances and interviews with artists who had these songs played on the radio station. She claimed that by tuning in and listening to songs that were blended in through programs as such aforementioned, these essentials kept her involved in the radio station, making her feel a deeper connection to the station which in turn made her experience all the more enjoyable.

The last responding participant from Cool FM, who was an ardent male listener and had a deep passion for being a DJ, stated in his reaction that the personality and entertaining storytelling and hyping engagement skill of the

DJs that usually played on set were what majorly influenced his listenership and his tuning in more frequently on the radio platform. Apart from the fact that he also had the passion of a DJ, he was able to infuse and relate with the intellectual creativity of the DJ, who liked microphone narratives and hype phrases, which made the music listen all the more exciting. Aside from that, they were able to professionally provide information on news concerning music and musical artists, which were in turn beneficial as they kept him further glued even for a long period, significantly impacting listener engagement.

The last responding participant of Love FM, who was a female loyal listener of the station, reacted in her response, saying that she remained glued to the content on the radio station because of particular arranged songs as playlists, and also the way the radio station rolled out its programs in a thematic pattern. The last respondent, who had fallen in love with just the particular genre of gospel music, stated that she was glued to the station because at a particular timeframe of each day, they played her favorite songs in a playlist-patterned output and it kept her solemn, focused, and consistent glued to the station. Also, aside from the gospel playlist that was curated and arranged, the method and approach radio stations put out its programs in a thematic yet creative approach like the One Senate-Assembly show being played alongside politically conscious songs, which kept her mind engaged and excited because it showed and affirmed that the radio station kept her glued because it put out excellent programs and show roll-outs that matched her needs and interests, thereby making her satisfied.

The next responding participant was a female loyal listener of Wazobia FM, who engaged fairly in broadcast entertainment like shows and performances. She said she was drawn to the radio platform through the songs because of the fair passion she had for performances and live shows by artists in the music scene. The station putting out broadcasts of live shows and performances carried out by these artists further ignited her passion and caused her to stick to songs being played by the radio station. She further said that through these live performances and shows that he had attended, she was able to discover and learn more things that would push her passion to greater heights. She also stated that the station made it possible for listeners to come through to these shows and performances, she felt included in these broadcast performances and further caused her to remain glued to the station so she would not miss out on any notification or package that would be beneficial to her.

The last responding participant, who was a male listener of Wazobia FM as well, stated that through the music that was used on the radio platform, he discovered that the radio station itself was able to impact his local community, as listeners of the station began to have a base of their own in his area. Being a communal man, he stated that through the songs that were played and the fan base that was created, the station was able to pull through local events in his community, even support local indigenous acts by giving them platforms for interviews, live shows, and performances, as well as donating charitably to courses that involved entertainment and radio promotion. All these factors strengthened the fan base and loyalty to the station, thereby building a relationship between the radio station, himself, and members of his community.

Possible constraints encountered by Love FM, Cool FM, and Wazobia FM in the use of music for audience engineering

The following questions concerning the possible constraints that these radio stations encountered to musically draw the audience toward their different radio stations were asked in the discussion. The responses were evoked easily as they were open-ended questions asked. Staff participants, both those that held top managerial positions and the creative on-air personalities responded to this particular question as it focused on the issues that would hinder these radio stations from using music to draw more audience toward their radio platform.

Reacting to the above question, the staff member from Love FM, who was a veteran OAP, indicated that the radio stations encountered such constraints as in some cases, the wrong music being a distraction depending on the listener and it could make the mind get overly excited leading up to forgetfulness. He further stated that sometimes music may also trigger bad memories due to the effect it has on the listener and it could be that some individuals are not just passionate about music and as such they switch off to another radio station for another form of content because when the right music is not played it becomes noise pollution and a lot of people do not want that. He concluded that upholding content importance was critical for radio stations because they needed to understand their audience's benefits, likings, and requests. Failure to bring about content that keeps the audience engaged and happy will ultimately lead to a slip in audience engineering.

The next respondent, who was a managerial personnel at the same station, Love FM, stated in his reaction that one of the constraints faced by the radio station while trying to use music to draw a lot of audience towards their radio station was the fact that there was strict competition amongst the radio stations battling for supremacy and large audience quantity. The fact alone that so many radio stations, including Wazobia and Cool FM, have day-to-day musical plays on their airwaves alone is enough to draw the audience away from their radio station to the next in an instant, so hence there must be a quality of uniqueness in the song output on the radio platform that would draw in a lot of listeners and keep them loyal to the station.

The female vibrant and young OAP from CoolFM reacted in her response to the question that aside from the competition being faced by different radio stations using music to draw an audience to their programmes, the fact that there is already a divide amongst the audience makes it even more difficult for listeners to remain glued to the station. The divide amongst this audience arises from the fact that due to the introduction of new media and the social space, there are now more varied options for a music listener or broadcast enthusiast to choose from, ranging from podcast platforms to social musical applications, to the advent of online radio as well, it has made the radio platform seem a bit archaic and as such caused a divide and fragmentation amongst the audience.

The fourth responding participant, a female, who held a managerial position with years of experience in Wazobia FM, reacted in her response to the given question that there had been noticeable changes over time in the way we take in, consume, and apply media as a society in these modern times. The fact that there are platforms now that instantly meet the needs and uses of the individual music is very inclusive. Instead of tuning in to the radio station to meet up with new songs or oldies, with the swipe or press of a button, the demands of the individual are met with no hassles like radio wave frequency or poor sound output. Hence, it makes the radio system as a whole even

more difficult to hold down their listeners and attract new ones. She further added that a change in the demography of the listeners can cause the radio station to lose more listeners as there will need to be a shift in its musical content to appeal to a new audience.

The managerial personnel who also doubles as an OAP at Wazobia FM stated that a few constraints that the radio station will have while trying to use songs to keep an audience engineered towards a station will be the fact that with the advancement of technology, listeners have a variety of choices while listening to songs with the most vital point being that the listener is in full control of his creative experience and not as opposed to an OAP controlling the creative flow in radio, thanks to gadgets of different, makes and sizes, entertainment systems have made it an easy outlook for people to control their music listening experience and as such caused a massive reduction in keeping the audience glued to their station. He further stated that aside from the advent of technology constraining the use of music for engineering audiences toward the station, financial revenues allocated to advertise content on the radio station may be stifled in most cases and will as such limit the operation of the station. This will diminish the number of the engaged audience because without attracting revenue through the self-channel of the radio or externally as with companies promoting their content, puts out a dull persona to the station and this will make the listener tune off to another station because it lacks excitement and creativity.

The last responding participant, also a male staff who worked as an OAP for Cool FM in his reaction stated that a major hindrance as to why music was not fully utilized to draw audience to their station is because of issues like a limited signal coverage for putting out their content, due to weak or poor signals in different situations, the listener has difficulty in keeping up with the song playing and in a situation where the listener is in a remote part of the city or state, makes it even harder to keep such a listener glued to the station, he further stated that keeping up with the regulatory bodies and their compliances is also what hinders music from keeping their loyal listeners, due to heavy attraction of fines that will be inclusive if these compliances are not met, he stated that some trending songs have to be limited in their play so as not to tract such fines. Ironically, it is these songs that push a lot of audience-especially the youth driven-to other platforms of a listening experience. He concluded in his reaction to the question posed that lack of good promotion and sustainable marketing was another major reason why there was a hindrance in using music to draw audience toward the radio station. Due to limited budgeting and unsustainable musical promotion on the radio station, many plans to musically keep the audience connected will be rendered ineffective.

DISCUSSION OF THE FINDINGS

Objective 1: Determine if the music used by Love FM, Cool FM, and Wazobia FM influences audience members to be loyal to the station.

During findings during this research work, it was also determined that music that was played and used on the radio stations was influential in drawing their audience and keeping them loyal and glued to the programs that were played on the radio waves. This corroborates with the tenets of the active audience theory according to a profounder of the theory, Hall (1973), who connotes that responders to broadcast will not respond to facts and figures without keenly listening but will be intricately divulged and influenced by it, often subconsciously, as

such listeners were influenced by these songs played on the radio and with such influence the radio station was able to hold down their loyal audience and create more listenership in the process, this further added ground to the findings of the study as the responses from the participants, that music could evoke in them strong emotions and to create a connection with him, thereby by playing music that resonated with their emotions, the radio station had established a deep connection and as such kept them keep engaged for a long duration.

They further stated that by the radio station playing different and varied genres of songs, they were able to meet up to their different choices, as in some cases oldies were played making it possible for them to reminisce on the good old times and in some other cases where new songs were introduced keeping his body pumped and connecting a bond to the urban song choices that circulated the social space, it went as far to show that audience growth was evident and feedback of song requests and dance routine videos spread across can be spread across digital streaming platforms, these impacts enabled the growth of the radio listening as well as growth on their social media channels. The findings of the study also led to the discovery that music had an impact in fostering communicative relationships among individuals in a given workplace or living condition. To further affirm this, a listener said these songs played on the radio station improved her relationship. She also maintained that due to the songs being played on the station, she was able to interact more socially and communicate generally with her friends and family alike as social topics like music brought for better social engagements, which in turn improved her social skills as well, as they shared affinities over particular songs, and it led to a broader length of communication among them.

This further shows the theoretical opinion of Mvquail (1972), a founder of the uses and gratification theory, who points out that there are several needs and gratifications for why individuals refer to components of the media for these activities. In that particular case, the music used, influenced, and further explored a social-integrative need of the listener and her platonic relationships. The findings of this study corroborate with earlier studies by McAdams (2015), whose studies in the empirical review showed that more of the participants indicated that music for audience engineering by a community radio is ideal because it helps to entertain the audience and thus proves a method of using music to do so.

The findings of this study are also in agreement with earlier studies carried out by Ndalun (2020), whose studies, as earlier revealed in the empirical review, showed that modern media and traditional media can affect and engineer a positive response in a rural audience setting through the utilization of music through singing of folklore by children in a rural environment while being streamed by thousands of listeners of a media platform as regards to a radio station. This is also in close context as regards the response of a participant who was a listener of Wazobia FM, who stated that he discovered that the radio station was able to impact in his local community, as listeners of the station began to have a base of its own in his area through these songs that were played, the station was able to pull through for local events in his community, even support local indigenous acts by giving them platforms for interviews, live shows and performances, as well as donating charitably to courses that involved entertainment and radio promotion, this is further proven in the journal by learned scholar, Nsereka (2021) in his published article titled, Music as a communication tool for rural development in Rivers State. All these factors

strengthened the fan base and loyalty to the station, thereby building a relationship between the radio station, himself, and members of his community.

Objective 2: Determine the possible constraints encountered by Love FM, CoolFM, and Wazobia FM on music for audience engineering

Within the discovery of this dissertation, its study also questioned if there were any constraints that radio stations faced while using music to draw more audience to their radio airwaves. Objectively, on the course for constraints that the radio station may have faced while using music as a tool for audience engineering, it was found that the content of a particular song, stiff financial fines for failing to adhere to guidelines of regulatory bodies of the broadcasting company, or even a technological failure on radio frequency all pose a constraint in hindering music from engineering audience toward the radio station. Stated accounts of power outages and poor connectivity to media ports by the respondents all caused a strain when putting out music or content in general on the airwaves. This hindered the audience from sticking to their content and reduced listenership on the radio.

Issues like limited signal coverage for putting out their content due to weak or poor signals in different situations hindered the listener in keeping up with the song playing and in a situation where the listener was in a remote part of the city or state, made it even harder to keep such a listener glued to the station. Also adding to the statement, was the response from the staff member of the Cool FM who stated that due to the content of music that was being put out now and judging from the creative direction of musical acts these days, due to explicit content and similar reasons, it was hard to adhere to the standard guidelines as set by the broadcasting body. This is due to the vivid content growing on the music scene and this is because these content styles are catchy and up the trend of songs in vogue right now. The most they could do as staff is to request a censored, societally appropriate version of the song and play within a time frame to avoid financial penalties by the regulatory body like the NBC on the radio station. These were a few of the constraints that the radio stations faced when using music to draw audiences to their stations, as responded to by the participants in the group discussion.

CONCLUSION

The study concluded that music radio listeners are generally satisfied with their radio listening experience and that their loyalty is strongly influenced by the amount of time they spend listening to a particular station. The study also found that the factors that lead to loyalty differ across listeners, with some being more influenced by emotional factors, such as liking the DJs or feeling that the station is a part of their identity, and others being more influenced by more practical factors, such as the station's programming or technical quality.

Recommendation

Based on the findings of the study, the researchers recommend the following:

- Radio stations should focus on creating a loyal audience by providing high-quality programming and engaging with listeners meaningfully.
- Radio stations should consider tailoring their programming and marketing to the different factors that influence loyalty in their target audience.

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