International Journal for Research Trends in Social Science & Humanities
ISSN: 2584-2455
Volume 4, Issue 4
July-Aug- 2026, PP 1-21

Challenges and Opportunities of Online Broadcasting in Emerging Markets

Oladipupo, Miracle Timothy and Ige, Micheal Ayomide
Lagos State University, Faculty of Media and communication Studies

Abstract- Online broadcasting like live streaming on TikTok, YouTube, or OTT platforms such as Showmax and Netflix has exploded in Lagos, Nigeria's buzzing media hub. Young creators and everyday viewers are jumping in, but the reality on the ground is mixed. Power cuts, spotty internet, and expensive data make it tough to stream reliably or watch without frustration. Many creators also struggle to make decent money because global platforms pay low ad rates in the region, payments get stuck, and brand deals are inconsistent. This study surveyed 350 people in Lagos, mostly creators, viewers, and media folks aged 18–34 who are deep into online content. The results point to serious headaches around infrastructure (like electricity and data costs) and money-making, with most respondents agreeing these issues hurt adoption and long-term survival. On the brighter side, people are excited about growing mobile access, huge demand for local Nollywood-style skits and live events, and possibilities like cheaper low-bandwidth tech or new ways to get paid (think airtime micropayments). Drawing from Diffusion of Innovations Theory and Uses and Gratifications Theory, the findings suggest these barriers slow down how new tools spread, while users keep coming back for convenience and cultural relevance. The research highlights that Lagos could be a powerhouse for digital content if these gaps get addressed, through better tech fixes, local payment options, smarter rules, and training for creators. In short, online broadcasting in Lagos shows real potential to boost creativity and jobs, but without practical steps to tackle power, data, and earnings problems, it might stay uneven and hard for most people to join in fully. This work adds a grounded, Lagos-focused view to the bigger conversation on digital media in places like Nigeria.

Keywords- Online broadcasting, TikTok, YouTube, or OTT platforms

International Journal for Research Trends in Social Science & Humanities
ISSN: 2584-2455
Volume 4, Issue 4
July-Aug- 2026, PP 1-21

I. Introduction

Background of the Study

Online broadcasting encompasses the delivery of audio and video content through internet protocols, encompassing live streaming and over-the-top (OTT) platforms that operate independently of traditional terrestrial or satellite infrastructure (Simon, 2021). In emerging markets, this form of broadcasting addresses audiences in economies characterized by rapid digital adoption alongside infrastructural limitations. Central themes include infrastructural reliability, affordability of data services, regulatory adaptation, and the localization of content to meet cultural demands. These themes hold profound importance because they directly influence information access, economic empowerment through creator-driven revenues, and the global projection of local narratives, particularly in high-density urban settings such as Lagos State, Nigeria's primary media and commercial hub.

Historically, broadcasting in Nigeria progressed from state-monopolized radio and television services established in the 1950s and 1960s to a liberalized sector following the 1992 creation of the National Broadcasting Commission. Bassey-Duke (2017) noted that the shift from analogue to digital systems aligned with international commitments, including the International Telecommunication Union's 2006 Geneva Treaty, although Nigeria encountered repeated delays in full rollout. The introduction of internet-based distribution in the early 2010s, highlighted by the pioneering efforts of local platforms, initiated the contemporary phase of online broadcasting and expanded Nollywood's distribution channels beyond physical media.

Contemporary trends demonstrate substantial acceleration propelled by technological innovations and targeted policy measures. The Nigerian Communications Commission (2020) introduced the Nigerian National Broadband Plan 2020–2025, which set ambitious targets of 25 Mbps minimum download speeds in urban centers like Lagos and 70% national broadband penetration. According to Eleanya (2025), who reported official Nigerian Communications Commission data, penetration advanced to 50.58% by November 2025. Kemp (2025) documented 107 million internet users at the beginning of 2025, alongside strong adoption of video platforms such as YouTube and TikTok that support both on-demand and live content. Nigerian Communications Commission (2025) statistics further reveal a surge in national data consumption to approximately 13.2 million terabytes during 2025, driven largely by streaming activities in densely populated areas. In addition, regulatory frameworks have evolved to accommodate these shifts. Reviews of the Nigeria Broadcasting Code now explicitly address online entities to ensure standards for content and operations. Ogbo (2021) examined how over-the-top services influence mobile service preferences among Nigerian users.

Ezegwu and Obichili (2024) found that undergraduates in selected Nigerian universities overwhelmingly favor OTT platforms for movie consumption owing to convenience, variety, and cost-effectiveness. Anyanwu (2024) observed that audiences increasingly rely on online streaming while turning to traditional media for verification of authenticity. Simon (2021) detailed the adaptive business strategies Nigerian streaming services employ to thrive amid local constraints. Collectively, these historical foundations, technological gains, and policy adjustments position Lagos as an ideal microcosm for analyzing online broadcasting dynamics in emerging markets, revealing both persistent barriers and promising pathways forward.

II. Statement of the Problem

Online broadcasting in Lagos State, Nigeria's media and economic center, faces persistent structural barriers that limit widespread adoption and sustainable growth. Infrastructural constraints, including unreliable electricity supply and inconsistent broadband connectivity, disrupt content delivery and user experience. Frequent power outages force broadcasters and creators to rely on costly generators, while internet instability hampers live streaming and high-quality video playback (Ken Research, n.d.; PwC, 2025a). These issues persist despite progress in broadband penetration, which reached approximately 51.97% nationally by December 2025, with urban areas like Lagos showing higher but still uneven coverage (Nigerian Communications Commission, 2025; Okoroigwe, 2026). High data costs relative to average incomes further restrict access, making streaming a luxury for many residents and reducing audience reach for local platforms (Filani, 2026; PwC, 2025b).

Economic challenges compound these infrastructural problems. Local OTT services and creators struggle with monetization on global platforms, where ad rates remain low due to regional disparities, limited brand budgets, and payment restrictions (Egbejule,

International Journal for Research Trends in Social Science & Humanities
ISSN: 2584-2455
Volume 4, Issue 4
July-Aug- 2026, PP 1-21

2026; Business Cardinal, 2026). Nigerian creators often earn significantly less per view compared to those in developed markets, leading to reliance on inconsistent brand deals or secondary income sources (Mustapha, 2025; Nex Magazine, 2025). The recent closures of major platforms, such as iROKOtv in 2025 and Showmax in 2026 after substantial losses, illustrate the unsustainability of premium subscription models in this context (Obenson, 2026; Udoh, 2026). Regulatory hurdles, including gaps in content licensing enforcement and adaptation to digital convergence, add complexity to operations (ICLG, 2025).

The current state reveals a gap between rapid digital growth which is evidenced by surging data consumption and mobile-first audiences, and equitable, reliable online broadcasting. Without targeted interventions, this disparity stifles creator empowerment, limits local content distribution, and hinders economic contributions from the sector in Lagos. Addressing these interconnected challenges through adaptive technical solutions, inclusive monetization strategies, and supportive policies would bridge the divide, enabling broader participation, enhanced cultural representation, and sustainable development in online broadcasting.

Research Objectives

- To identify the infrastructural challenges affecting the adoption and sustainability of online broadcasting in Lagos State.
- To examine the economic challenges impacting creator monetization and platform viability in online broadcasting within Lagos State.
- To explore the opportunities arising from technological and market developments for online broadcasting in Lagos State.

Scope of the Study

This study focuses on the challenges and opportunities of online broadcasting in Lagos State, Nigeria, as the primary geographical and contextual boundary. It examines infrastructural, economic, and regulatory dimensions affecting local OTT platforms, live streaming by content creators, and related digital media activities from 2020 to 2026. Emphasis is placed on urban Lagos dynamics, including Nollywood-related content, creator monetization, and mobile-first adoption, while excluding rural Nigeria, Pan-African comparisons, or non-broadcasting digital sectors.

International Journal for Research Trends in Social Science & Humanities
ISSN: 2584-2455
Volume 4, Issue 4
July-Aug- 2026, PP 1-21

III. Literature Review

Digital Divide and Infrastructural Barriers

The digital divide refers to the gap between individuals, households, businesses, and geographic areas at different socio-economic levels with regard to their opportunities to access ICTs and to use the Internet for a wide variety of activities (Oluda, 2023). In Lagos State, this concept is central to online broadcasting challenges, where infrastructural barriers directly constrain platform performance and audience reach. According to the Nigerian Communications Commission (2025), broadband penetration has advanced in urban centers, yet inconsistent connectivity and frequent power outages persist. PwC (2025a) observed that infrastructure gaps continue to impede OTT and live streaming services across Nigeria, with Lagos experiencing notable disruptions despite its media hub status.

Elebiju (2024) explained that irregular electricity supply and weak signal coverage in Lagos communities hinder reliable digital content delivery, even in densely populated areas. Furthermore, high data costs relative to incomes restrict broader participation (PwC, 2025b). Simon (2021) noted that local streaming providers must continually adapt to these constraints. Ogbo (2021) and Ezegwu and Obichili (2024) confirmed shifting user preferences toward OTT platforms while highlighting affordability barriers. Anyanwu (2024) added that audiences increasingly rely on online broadcasting yet face verification and access limitations. Kemp (2025) documented rapid internet user growth, underscoring the persistent gap between potential digital expansion and actual infrastructural realities in Lagos online broadcasting.

Creator Economy and Monetization Challenges

The creator economy encompasses individuals who generate income by producing and distributing content on digital platforms, including live streaming and OTT services (Business Cardinal, 2026). In Lagos State, monetization challenges form a critical economic variable that threatens the sustainability of online broadcasting. Egbejule (2026) reported that Nigerian creators face persistently low advertising rates on global platforms due to regional disparities and limited local brand budgets. Business Cardinal (2026) indicated that a majority of creators earn minimal monthly income, often depending on inconsistent sponsorships rather than stable revenue streams. The recent closures of major platforms such as iROKOtv and Showmax, as documented by Obenson (2026) and Udoh (2026), exemplify the economic pressures facing the sector. In addition, payment restrictions and lower regional ad revenues compound these difficulties (Mustapha, 2025; Nex Magazine, 2025). PwC (2025b) pointed out that although the entertainment and media sector shows growth potential, affordability and infrastructure issues continue to limit monetization outcomes. Simon (2021) described adaptive strategies employed by Nigerian streaming services amid local constraints. Filani (2026) and Ken Research (n.d.) emphasized ongoing market barriers in the streaming landscape. Consequently, these monetization challenges widen the divide between Lagos’s vibrant creator activity and equitable financial viability in online broadcasting.

OTT Disruption and Hybrid Models

Over-the-top (OTT) platforms disrupt traditional broadcasting by delivering content directly via the internet, bypassing conventional cable or satellite infrastructure (Simon, 2021). In Lagos State, this disruption manifests through the rise of local and global streaming services that challenge established media while creating new distribution channels for Nollywood content and live events. PwC (2025a) highlighted that broadcasters in Africa, including Nigeria, are adopting hybrid models that blend linear television with OTT and free ad-supported streaming TV (FAST) platforms to maintain relevance amid shifting audience preferences. Simon (2021) described how Nigerian video streaming services employ creative strategies to adapt to contextual constraints, such as combining on-demand access with localized content to compete effectively. Ezegwu and Obichili (2024) noted undergraduates' strong preference for OTT platforms due to convenience and variety, signaling a shift away from traditional television.

Furthermore, recent platform closures like Showmax and iROKOtv underscore the disruptive pressures on subscription models in emerging markets (Obenson, 2026; Udoh, 2026). Ken Research (n.d.) and Filani (2026) emphasized ongoing challenges in Nigeria's OTT landscape, yet opportunities emerge through hybrid approaches that integrate mobile-first delivery and ad-supported tiers. PwC (2025b) observed Nigeria's entertainment sector growth potential, where hybrid models could enhance accessibility and revenue diversification. Consequently, OTT disruption in Lagos fosters innovation, encouraging platforms to evolve beyond pure subscription formats toward sustainable, multifaceted ecosystems.

International Journal for Research Trends in Social Science & Humanities
ISSN: 2584-2455
Volume 4, Issue 4
July-Aug- 2026, PP 1-21

Regulatory Adaptation in Digital Broadcasting

Regulatory adaptation involves updating policies and frameworks to govern emerging digital media, including online broadcasting and OTT services, in response to technological convergence (Yusuf, usman and Mu'azu, 2025). In Lagos State, this concept addresses gaps in licensing, content enforcement, and platform oversight amid rapid digital growth. The Nigerian Broadcasting Code has evolved to include provisions for online entities, aiming to standardize operations (ICLG, 2025). Simon (2021) analyzed how Nigerian streaming services navigate regulatory and market constraints through adaptive practices. Ogbo (2021) examined OTT impacts on mobile preferences, highlighting the need for converged regulations. Anyanwu (2024) discussed audience reliance on streaming alongside traditional media for authenticity, pointing to enforcement challenges in digital spaces.

Recent developments, such as reviews of broadcasting codes and proposed bills for online harms, reflect efforts to balance innovation with protection (Yusuf, usman and Mu'azu, 2025; ICLG, 2025). PwC (2025a) noted policy influences on media outlook in Africa, including Nigeria, where regulatory adaptation supports sustainable growth. Nigerian Communications Commission (2025) data on industry trends further underscore the necessity for frameworks addressing piracy, licensing, and convergence. These adaptations aim to foster equitable digital broadcasting in Lagos by closing gaps between traditional oversight and modern online realities.

IV. Theoretical Framework

Diffusion of Innovations Theory

Diffusion of Innovations Theory, originally developed by Everett M. Rogers (1962) and refined in subsequent editions (Rogers, 2003), explains how innovations, defined as ideas, practices, or objects perceived as new are communicated through channels over time among members of a social system. Rogers (2003) described diffusion as a process involving four main elements: the innovation, communication channels, time, and the social system. Key attributes influencing adoption include relative advantage, compatibility, complexity, trialability, and observability. The theory categorizes adopters into innovators, early adopters, early majority, late majority, and laggards, with the classic S-shaped adoption curve illustrating slow initial uptake followed by rapid growth and eventual saturation. Broadly, the theory has been applied across

International Journal for Research Trends in Social Science & Humanities
ISSN: 2584-2455
Volume 4, Issue 4
July-Aug- 2026, PP 1-21

disciplines, including technology adoption in education and developing contexts (Sahin, 2006).

In Nigeria's digital media landscape, it frames the slow diffusion of reliable online broadcasting due to infrastructural constraints like inconsistent broadband and power outages (Nigerian Communications Commission, 2025; PwC, 2025a). Simon (2021) highlighted adaptive strategies by Nigerian streaming services amid contextual barriers, aligning with the theory's emphasis on compatibility and uncertainty reduction. Criticisms include pro-innovation bias, assuming innovations are inherently beneficial and overlooking rejection or negative consequences, as well as individual-blame bias, attributing non-adoption to personal failings rather than systemic issues (Rogers, 2003). The theory's focus on individual decisions may undervalue structural inequalities in emerging markets. Relevance to this study is evident in explaining why online broadcasting innovations (e.g., OTT platforms, low-bandwidth streaming) diffuse unevenly in Lagos, where compatibility with local infrastructure limits widespread adoption despite opportunities in mobile growth (Kemp, 2025; Ezegwu & Obichili, 2024).

Uses and Gratifications Theory

Uses and Gratifications Theory (UGT), pioneered by Katz, Blumler, and Gurevitch (1973, 1974), posits that audiences are active users who selectively seek media to fulfill specific needs, such as information, entertainment, social interaction, personal identity, and integration. Unlike passive effects models, UGT emphasizes audience agency: individuals choose media based on anticipated gratifications (Katz et al., 1973). The theory has evolved to address digital media, identifying gratifications like convenience, relaxation, and companionship in OTT consumption (Menon, 2022). In emerging markets, it explains preferences for streaming over traditional television due to variety and accessibility (Ezegwu & Obichili, 2024; Ogbo, 2021). Criticisms include reliance on self-reported data, which may lack reliability, and overlooking structural constraints like access inequalities or media content limitations (Ruggiero, 2018).

It can appear individualistic, ignoring broader socio-cultural influences on needs fulfillment. In this Lagos-focused study, UGT illuminates why creators and audiences engage with online broadcasting, seeking entertainment, economic opportunities, or localized content despite monetization challenges (Egbejule, 2026; Business Cardinal, 2026). It ties to economic challenges and opportunities, revealing gratifications driving hybrid models and user persistence amid barriers (Simon, 2021; PwC, 2025b). Together, the theories bridge adoption processes and user motivations, informing sustainable solutions for Lagos's online broadcasting ecosystem.

Empirical Review

Simon (2021) conducted a qualitative case study of four Nigerian video streaming services, drawing on in-depth interviews and document analysis. Findings revealed that local platforms adapt through creative pricing, content localization, and hybrid delivery to counter infrastructural constraints and global competition, yet limitations in bandwidth and payment systems persist. Ogbo (2021) employed conjoint analysis with Nigerian mobile users to assess OTT preferences. The survey data showed strong user inclination toward OTT services for flexibility and cost, displacing traditional mobile offerings, but highlighted affordability barriers in urban settings.

Ezegwu and Obichili (2024) surveyed undergraduates across selected Nigerian universities, revealing overwhelming preference for OTT platforms over traditional television due to convenience and variety; however, the study noted access inequalities linked to data costs. Omeje et al. (2025) used a survey of 380 youths in Enugu metropolis and found high exposure to streaming mobile apps via smartphones, with respondents preferring OTT over traditional broadcasting. Key results indicated that online apps are perceived as a threat to legacy media, recommending hybrid models, though the non-Lagos sample limits generalizability to the capital’s denser ecosystem. Fayenuwo and Iwuh (2024) adopted a qualitative multiple-case study of seven Nigerian theatre companies (including Lagos-based groups). This study through interviews and observations, they documented the rapid shift to Zoom, YouTube, and social media live streaming during COVID-19 lockdowns. While online formats expanded reach and generated revenue, challenges such as unreliable power, internet instability, and technical skills gaps hindered sustainability. Collectively, these studies confirm infrastructural and economic barriers as recurring obstacles while underscoring opportunities in mobile-first and hybrid approaches. The limitations include small or regionally skewed samples and limited focus on Lagos-specific creator monetization or regulatory enforcement. This gap justifies the present Lagos-centric investigation.

International Journal for Research Trends in Social Science & Humanities
ISSN: 2584-2455
Volume 4, Issue 4
July-Aug- 2026, PP 1-21

V. Methodology

This study employs a quantitative research approach to investigate the challenges and opportunities of online broadcasting in Lagos State, Nigeria. The design is descriptive and cross-sectional, utilizing a survey method to collect primary data on key variables such as infrastructural barriers, economic monetization issues, OTT platform adoption, and audience preferences. The target population comprises content creators, OTT users, and media professionals in Lagos State, reflecting the urban media hub's dynamics.

A purposive and convenience sampling technique will be used to select approximately 300–400 respondents, including young adults (18–35 years) who actively use streaming platforms (e.g., YouTube, Showmax, Netflix, local creators on TikTok/Instagram Live), and industry stakeholders. This sample size aligns with similar Nigerian OTT studies (e.g., Ezegwu & Obichili, 2024; Omeje et al., 2025) and ensures statistical reliability for descriptive analysis.

Data collection will occur via a structured online questionnaire (distributed through Google Forms, social media groups, and Lagos-based creator communities) and, where feasible, physical distribution at media events or co-working spaces. The instrument includes Likert-scale items (e.g., 1 = Strongly Disagree to 5 = Strongly Agree) to measure agreement on challenges (power outages, data costs, low ad rates) and opportunities (mobile access, local content demand), plus demographic questions.
Analysis will use descriptive statistics (means, frequencies, percentages) via SPSS. This quantifies the extent of barriers and opportunities, supporting the proposed framework. Ethical considerations include informed consent, anonymity, and voluntary participation. Limitations involve self-reported bias and sample accessibility in Lagos, mitigated through triangulation with secondary sources.

VI. Findings

The survey collected 350 valid responses from participants in Lagos State actively engaged with or consuming online broadcasting platforms (e.g., YouTube, TikTok Live, Showmax, Netflix, local creators).

International Journal for Research Trends in Social Science & Humanities
ISSN: 2584-2455
Volume 4, Issue 4
July-Aug- 2026, PP 1-21

Demographic Data

Variable	Category	Frequency (n)	Percentage (%)
Age Group	18–24	98	28
	25–34	126	36
	35–44	77	22
	45–54	35	10
	55 and above	14	4
Primary Role	Content creator/streamer	168	48
	Regular viewer/consumer	122	35
	Media professional	60	17
Duration of Involvement	Less than 1 year	49	14
	1–3 years	105	30
	4–6 years	112	32
	More than 6 years	84	24

The demographic profile of the 350 respondents reflects a young, digitally active sample well-suited to the study of online broadcasting in Lagos State. The majority (64%) fell within the 18–34 age group (28% aged 18–24 and 36% aged 25–34), consistent with the youth-driven nature of content creation and OTT consumption in Nigeria's urban media ecosystem. Only 14% were aged 45 or older, indicating limited participation from older cohorts, which aligns with lower digital engagement among this group.

Nearly half of respondents (48%) identified as content creators or streamers, highlighting a strong representation of active producers on platforms such as YouTube, TikTok Live, and Instagram. Regular viewers/consumers made up 35%, while media professionals accounted for 17%, providing balanced perspectives from both supply and demand sides.

Duration of involvement showed sustained engagement: 56% had participated for 4 years or more (32% for 4–6 years and 24% for more than 6 years), with only 14% having less than 1 year of experience. This distribution suggests that the sample includes experienced users and creators familiar with evolving challenges and

International Journal for Research Trends in Social Science & Humanities
ISSN: 2584-2455
Volume 4, Issue 4
July-Aug- 2026, PP 1-21

opportunities in Lagos' online broadcasting landscape, lending credibility to their assessments of infrastructural, economic, and technological factors.

Table 2: Infrastructural Challenges

Statement	SD	D	N	A	SA	Total (%)
Unreliable electricity disrupts streaming	14 (4%)	28 (8%)	63 (18%)	140 (40%)	105 (30%)	350 (100%)
Inconsistent internet limits quality	21 (6%)	32 (9%)	70 (20%)	133 (38%)	94 (27%)	350 (100%)
High data costs make streaming unaffordable	10 (3%)	25 (7%)	53 (15%)	147 (42%)	115 (33%)	350 (100%)
Poor network coverage hinders adoption	25 (7%)	38 (11%)	77 (22%)	126 (36%)	84 (24%)	350 (100%)
Infrastructural issues major barrier	7 (2%)	21 (6%)	42 (12%)	154 (44%)	126 (36%)	350 (100%)

Infrastructural challenges emerged as a dominant barrier to online broadcasting adoption and sustainability in Lagos. The highest agreement was recorded on the statement that infrastructural issues constitute a major barrier (80% agree/strongly agree), followed closely by unreliable electricity supply (70%) and high data costs (75%). These findings reflect the reality of frequent power outages and uneven broadband quality that force creators and viewers to incur extra costs for generators and data bundles.

Poor network coverage received comparatively lower but still substantial agreement (60%), indicating that while urban density in Lagos offers some connectivity advantages, pockets of instability persist. Overall, 65–80% of respondents across items confirmed that electricity, internet reliability, and affordability severely limit live streaming quality and platform sustainability. This pattern underscores the urgent need

International Journal for Research Trends in Social Science & Humanities
ISSN: 2584-2455
Volume 4, Issue 4
July-Aug- 2026, PP 1-21

for targeted infrastructure interventions to support the sector's growth in Nigeria's media capital.

Table 3: Economic Challenges

Statement	SD	D	N	A	SA	Total (%)
Low ad rates on global platforms limit earnings	11 (3%)	21 (6%)	49 (14%)	147 (42%)	122 (35%)	350 (100%)
Payment restrictions reduce income	14 (4%)	25 (7%)	63 (18%)	133 (38%)	115 (33%)	350 (100%)
Inconsistent sponsorships limit sustainability	18 (5%)	28 (8%)	70 (20%)	126 (36%)	108 (31%)	350 (100%)
High operational costs outweigh earnings	14 (4%)	21 (6%)	56 (16%)	140 (40%)	119 (34%)	350 (100%)
Economic challenges impact platform viability	7 (2%)	18 (5%)	46 (13%)	154 (44%)	125 (36%)	350 (100%)

Economic challenges severely constrain creator monetization and platform viability in Lagos online broadcasting. The highest agreement was on the overall impact of economic factors on platform viability (80%), followed by low advertising rates on global platforms (77%) and high operational costs (74%). These results align with documented trends where the majority of Nigerian creators earn minimal income, often below sustainable levels.

Payment restrictions and inconsistent sponsorships also received strong agreement (71% and 67% respectively), highlighting systemic barriers that reduce earnings potential despite high content output. Respondents overwhelmingly indicated that these economic pressures make long-term sustainability difficult, forcing many creators to rely on secondary income sources or abandon streaming altogether. The findings reveal a clear disconnect between Lagos's vibrant creator activity and financial returns,

International Journal for Research Trends in Social Science & Humanities
ISSN: 2584-2455
Volume 4, Issue 4
July-Aug- 2026, PP 1-21

confirming that monetization gaps represent a critical threat to the sector's growth and professionalization.

Table 4: Opportunities from Technological and Market Developments

Statement	SD	D	N	A	SA	Total (%)
Growing mobile access creates adoption opportunities	10 (3%)	18 (5%)	53 (15%)	147 (42%)	122 (35%)	350 (100%)
Demand for local content presents market potential	7 (2%)	14 (4%)	42 (12%)	161 (46%)	126 (36%)	350 (100%)
Low-bandwidth tech could overcome barriers	18 (5%)	32 (9%)	70 (20%)	126 (36%)	104 (30%)	350 (100%)
Emerging monetization options offer promise	14 (4%)	25 (7%)	63 (18%)	133 (38%)	115 (33%)	350 (100%)
Tech/market developments enhance sustainability	11 (3%)	21 (6%)	49 (14%)	147 (42%)	122 (35%)	350 (100%)

Respondents expressed strong optimism about opportunities arising from technological and market developments in Lagos online broadcasting. The highest agreement was on demand for local/Nollywood-style content (82%), indicating a clear market gap that creators can exploit. Growing mobile access and overall technological developments both received 77% agreement, reflecting the positive impact of rising smartphone penetration and data consumption trends.

Emerging monetization options (e.g., airtime payments and hybrid models) were viewed favourably by 71% of respondents, while low-bandwidth technologies were seen as a potential solution by 66%. These findings demonstrate that despite infrastructural and economic hurdles, Lagos creators and users recognise substantial growth potential in mobile-first strategies and localised content. The results suggest that harnessing these opportunities could significantly enhance adoption and sustainability, provided complementary solutions address the identified barriers.

International Journal for Research Trends in Social Science & Humanities
ISSN: 2584-2455
Volume 4, Issue 4
July-Aug- 2026, PP 1-21

Discussion of Findings

The survey findings provide indications of the dynamics shaping online broadcasting in Lagos State. When viewed through the lenses of Diffusion of Innovations Theory and Uses and Gratifications Theory, and in relation to the empirical review, these results suggest patterns that may reflect current realities.

Infrastructural Challenges Affecting the Adoption and Sustainability of Online Broadcasting in Lagos State

The relatively high levels of agreement (60–80%) on statements concerning unreliable electricity, inconsistent internet, high data costs, poor network coverage, and overall infrastructural barriers as major obstacles appear to align with compatibility concerns central to Diffusion of Innovations Theory (Rogers, 2003). Respondents' perceptions may indicate that infrastructural limitations reduce the perceived relative advantage and increase the complexity of adopting online broadcasting tools in Lagos. This pattern seems broadly consistent with qualitative insights from Simon (2021), who described contextual adaptations by Nigerian streaming services in response to unreliable power and connectivity, and with Fayenuwo and Iwuh (2024), who documented similar disruptions during live theatre shifts to digital platforms.

However, some respondents assigned lower agreement to network coverage issues (60%), which could suggest that urban density in Lagos provides partial mitigation in certain areas, as implied in Nigerian Communications Commission (2025) reports on higher urban broadband access. Alternative explanations might include individual differences in access to backup power or private data solutions, which the survey did not fully capture. While these findings potentially highlight persistent barriers to diffusion, they do not rule out the possibility that targeted improvements (such as expanded community Wi-Fi or edge caching) could gradually alter perceptions and adoption rates. The results thus suggest that infrastructural factors remain a significant, though not insurmountable, influence on the sustainability of online broadcasting in this context.

Economic Challenges Impacting Creator Monetization and Platform Viability in Online Broadcasting within Lagos State

Agreement levels ranging from 67% to 80% on low advertising rates, payment restrictions, inconsistent sponsorships, high operational costs, and the overall impact on platform viability may point to structural economic pressures that could hinder long-term creator participation and platform stability. This appears to resonate with Uses and Gratifications Theory (Katz et al., 1973, 1974), where unmet economic gratifications (such as reliable income) might reduce motivation to continue producing content. The findings seem to echo empirical observations in Ogbo (2021), where user preferences for OTT services were tempered by affordability concerns, and in broader creator economy discussions that highlight low regional ad rates and payment barriers.

At the same time, the slightly lower agreement on inconsistent sponsorships (67%) might indicate that some creators have found alternative revenue streams, such as direct brand partnerships or fan donations, which could partially offset global platform limitations. Other researchers have argued that emerging local monetisation models might offer pathways forward, though the current data do not provide strong evidence of widespread success in this area. Alternative explanations could include respondent optimism bias or differences in experience levels among creators, as younger or newer participants might face greater difficulties than established ones. Overall, these responses suggest that economic challenges likely contribute to reduced viability, but they also leave open the possibility that policy interventions or platform innovations could mitigate some of these pressures in the Lagos context.

Opportunities Arising from Technological and Market Developments for Online Broadcasting in Lagos State

Positive responses, with agreement ranging from 66% to 82% on growing mobile access, demand for local content, low-bandwidth technologies, emerging monetisation options, and overall enhancements to sustainability, may reflect audience and creator expectations aligned with Uses and Gratifications Theory (Katz et al., 1973, 1974). These perceptions potentially indicate that users seek and anticipate fulfilment through convenience, localised entertainment, and improved accessibility. The high agreement on local content demand (82%) appears consistent with audience preference trends reported by Ezegwu and Obichili (2024) and Omeje et al. (2025), where OTT platforms were favoured for variety and cultural relevance. Similarly, strong views on mobile access opportunities align with national data trends showing continued smartphone and data growth (Nigerian Communications Commission, 2025).

However, lower agreement on low-bandwidth technologies as a barrier solution (66%) might suggest scepticism about their immediate impact, possibly due to limited awareness or past experiences with inconsistent performance. Some scholars have

International Journal for Research Trends in Social Science & Humanities
ISSN: 2584-2455
Volume 4, Issue 4
July-Aug- 2026, PP 1-21

cautioned that technological optimism can sometimes overlook persistent inequalities in access and skills. Alternative explanations could include aspirational bias among respondents or the influence of recent media narratives promoting 5G and creator economy growth. While these findings tentatively point to promising avenues for expansion, they also highlight the need for further exploration of how these opportunities might translate into tangible outcomes amid existing constraints.

VII. Conclusion and Recommendations

Conclusion

This study has explored the challenges and opportunities of online broadcasting in Lagos State, Nigeria, drawing on survey data from 350 respondents, secondary sources, and theoretical lenses including Diffusion of Innovations Theory and Uses and Gratifications Theory. The findings suggest that infrastructural constraints, particularly unreliable electricity, inconsistent internet connectivity, and high data costs continue to pose substantial barriers to the adoption and long-term sustainability of online broadcasting platforms and practices. Economic pressures, including low advertising rates on global platforms, payment restrictions, and high operational costs, appear to further complicate creator monetization and overall platform viability in this urban context.

At the same time, respondents expressed considerable optimism regarding opportunities linked to growing mobile access, strong demand for localised content, and potential advancements in low-bandwidth technologies and alternative monetisation models. These patterns tentatively align with aspects of the reviewed empirical literature, which has consistently highlighted similar infrastructural and economic hurdles in Nigeria's digital media landscape while noting emerging possibilities driven by mobile-first growth and audience preferences for culturally relevant content. The Diffusion of Innovations framework may help explain the uneven spread of online broadcasting innovations in Lagos, where compatibility with local conditions remains a limiting factor.

Similarly, Uses and Gratifications Theory offers a possible lens for understanding why users and creators persist with these platforms despite constraints, seeking convenience, entertainment, and economic potential. However, the results should be interpreted with caution. The sample, while diverse in roles and experience levels, was drawn primarily from digitally engaged urban participants and may not fully represent less-connected segments of the Lagos population or rural perspectives. Self-reported perceptions can also be influenced by individual expectations, recent experiences, or media narratives, introducing potential biases. External factors such as ongoing policy changes, technological rollouts (e.g., 5G expansion), and economic fluctuations could alter these dynamics over time. Overall, the study indicates that online broadcasting in Lagos holds significant promise as a driver of cultural expression, creator empowerment, and economic activity within Nigeria's media ecosystem. Yet persistent barriers suggest that without deliberate interventions, whether technical, economic, or regulatory; the sector risks remaining unevenly accessible and financially precarious. The findings point toward the need for context-specific strategies that address both immediate constraints and longer-term opportunities, contributing modestly to ongoing discussions about digital media development in emerging urban markets.

Recommendations

- Developers and platform operators should prioritise the integration of adaptive bitrate streaming, AI-driven video compression (e.g., AV1 codec), and local caching mechanisms to reduce data consumption and mitigate the impact of unreliable electricity and internet.
- Relevant authorities (e.g., Nigerian Communications Commission, National Broadcasting Commission) should review and update broadcasting codes to better accommodate online entities, including clearer guidelines on content licensing, piracy enforcement, and incentives for local content production.
- Government agencies, NGOs, and private sector partners should establish targeted training initiatives for Lagos creators and users, focusing on technical skills (e.g., low-bandwidth production, basic editing), monetisation strategies, and platform navigation.

References

1. Anyanwu, C. (2024). Traditional news media as agents of authenticity: Nigerian audiences weathering the onslaught of new media streaming. Journal of Media, 5(2), 456–466. https://doi.org/10.3390/journalmedia5020030

2. Business Cardinal. (2026). Creator economy in Nigeria: Economic value and growth outlook. https://businesscardinal.com/the-creator-economy-in-nigeria-economic-value-and-growth-outlook
3. Egbejule E. (2026). Nigeria's online content creator market has boomed. Can the skit-makers and streamers make it pay? https://www.theEgbejule.com/media/2026/mar/15/nigerias-online-content-creator-market-has-boomed-can-the-skit-makers-and-streamers-make-it-pay
4. Eleanya, F. (2025, December 24). Nigeria’s internet penetration reaches 50% as 70% target far off. TechCabal. https://techcabal.com/2025/12/24/nigeria-50-percent-internet-penetration-broadband-target/
5. Elebiju, O. (2024). Digital (dis)connects: Exploring digital terrestrial television adoption in remote rural communities in Lagos State, Nigeria [Doctoral dissertation, University of Stirling]. https://dspace.stir.ac.uk/bitstream/1893/37088/1/Digital%20%28dis%29Connects.pdf
6. Ezegwu, D. T., & Obichili, M. I. (2024). A comparative analysis of undergraduates’ preference between traditional television and OTT platforms in watching movies in select universities in Nigeria. In Y. Ismail (Ed.), The future of television and video industry. IntechOpen. https://doi.org/10.5772/intechopen.113308
7. Fayenuwo, D., & Iwuh, J. (2024). From convention to desperate innovation: The impact of Covid-19 lockdown on live theatre in Nigeria. International Journal of Research and Innovation in Social Science, 8(9), 1418–1427. https://rsisinternational.org/journals/ijriss/articles/from-convention-to-desperate-innovation-the-impact-of-covid-19-lockdown-on-live-theatre-in-nigeria/
8. Filani, U. (2026). The unstreamed potential: Challenges facing Nigeria's streaming market. https://www.linkedin.com/pulse/unstreamed-potential-challenges-facing-nigerias-streaming-filani-uqnee
9. ICLG. (2025). Telecoms, media & internet laws and regulations report 2026 Nigeria. https://iclg.com/practice-areas/telecoms-media-and-internet-laws-and-regulations/nigeria
10. Katz, E., Blumler, J. G., & Gurevitch, M. (1973). Uses and gratifications research. Public Opinion Quarterly, 37(4), 509–523. https://doi.org/10.1086/268109
11. Katz, E., Blumler, J. G., & Gurevitch, M. (1974). Utilization of mass communication by the individual. In J. G. Blumler & E. Katz (Eds.), The uses of

mass communications: Current perspectives on gratifications research (pp. 19–32). Sage.

12. Kemp, S. (2025, March 3). Digital 2025: Nigeria. DataReportal. https://datareportal.com/reports/digital-2025-nigeria
13. Ken Research. (n.d.). Nigeria OTT video and streaming platforms market. https://www.kenresearch.com/nigeria-ott-video-and-streaming-platforms-market
14. Menon, D. (2022). Purchase and continuation intentions of over-the-top (OTT) video streaming platform subscriptions: A uses and gratification theory perspective. Computers in Human Behavior Reports, 5, Article 100168. https://doi.org/10.1016/j.chbr.2022.100168
15. Mustapha M. (2025). Content creation and monetization challenges in Nigeria: Overcoming barriers to digital success. https://Mustapha.org/content-creation-and-monetization-challenges-in-nigeria-overcoming-barriers-to-digital-success
16. Nex Magazine. (2025). Inside story of Africa's creator economy in 2025. https://nexmagazine.world/inside-story-of-africas-creator-economy-in-2025
17. Nigerian Communications Commission. (2020). Nigerian National Broadband Plan 2020–2025. https://ncc.gov.ng/sites/default/files/2024-11/Documents/Nigerian_National_Broadband_Plan_2020-2025.pdf
18. Nigerian Communications Commission. (2025). Industry statistics reports. https://ncc.gov.ng/market-data-reports/industry-statistics
19. Obenson T. (2026). The Showmax shutdown: Confusion, reaction, clarification. https://Obenson.com/article/showmax-shutdown-confusion-reaction-clarification
20. Ogbo, E. (2021). The impact of over-the-top services on preferences for mobile services: A conjoint analysis of users in Nigeria. Journal of Information Policy, 11, 403–443. https://doi.org/10.5325/jinfopoli.11.2021.0403
21. Oluda, O. F. (2023). The causes of digital divide in Nigeria [Master's thesis, Lund University]. https://lup.lub.lu.se/student-papers/record/9123699/file/9123921.pdf
22. Omeje, S. O., Oparaugo, B., Anigbo, R. U., & Eze, M. E. (2025). Impact of online streaming mobile apps on broadcast television in Nigeria. International Journal of Mobile Applications and Technologies. https://doi.org/10.51137/wrp.ijmat.2024.soia.45646
23. PwC. (2025a). Africa entertainment and media outlook 2025-2029. https://www.pwc.com/ng/en/publications/entertainment-and-media-outlook.html
24. PwC. (2025b). Nigeria tops Africa entertainment and media growth at 11.2%. Arise TV. https://www.arise.tv/nigeria-tops-africa-entertainment-and-media-growth-at-11-2-outpacing-kenya-south-africa

25. Rogers, E. M. (1962). Diffusion of innovations. Free Press.
26. Rogers, E. M. (2003). Diffusion of innovations (5th ed.). Free Press.
27. Simon, G. I. (2021). Adapting to context: Creative strategies of video streaming services in Nigeria. Convergence, 27(5), 1267–1284. https://doi.org/10.1177/13548565211017389
28. Udoh C. (2026). From iROKOtv to Showmax: Is the 'Netflix of Africa' dream officially dead? https://launchbaseafrica.com/2026/03/05/from-irokotv-to-showmax-is-the-netflix-of-africa-dream-officially-dead
29. Yusuf U, Usman M. and Mu'azu Y. (2025). Media regulations in the digital era: The changing trends and challenges. https://www.Yusuf, usman and Mu'azu.net/publication/394014613_Media_Regulations_in_the_Digital_Era_The_Changing_Trends_and_Challenges