

Impact of Online Streaming Mobile Apps on Broadcast Television in Nigeria

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Abstract:

This paper examines the impact of online streaming mobile apps on broadcast television in Nigeria, and highlights the trajectory effect of the new streaming over traditional media channel. The study was carried out among the youths of Enugu metropolis with 400 respondents sampled. Presumably, all the respondents make use of smartphones as sources of their entertainment channel as they are less concerned about what the traditional media could afford them. The specific objective is to examine the level of exposure of the youths to streaming mobile apps considering its capacity to change entertainment distribution. The findings revealed among other that, Enugu urban youths prefer online streaming mobile apps to traditional broadcasting which has affected the consumption of traditional broadcasting contents. The paper recommended among others that, hybrid models that combine live programming with on-demand choices should be taken into consideration by traditional broadcast television networks.

Keywords:

Online Streaming, Mobile Apps, Broadcast Television, Traditional Media Channel.

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Introduction

The agricultural practice of scattering seeds widely around a field to sow them is where the name "broadcasting" originated (Singh, 2019). Later on, it began to characterize the extensive dissemination of knowledge via telegraphs and printed publications. And from as early as 1898, it was applied to "one-to-many" radio broadcasts from a single station to several listeners (Singh, 2019, n.p.). Other scholars like Okoye and Oparaugo (2021), affirm that broadcast media are the channels that send information or coded messages using electrical signals, and mass communication channels that, due to their immediacy, are known as the "now" channels.

Several notable media services, such as Netflix, Amazon Prime Video, YouTube, WhatsApp, Twitter, Facebook, and others, have emerged from the online streaming strategy and highly competitive. These services provide a wealth of content that may be accessed for free or through subscription models. Bassey (2024), aver that the coming of streaming apps like Netflix, Amazon Prime, and YouTube has been a game-changer for Nollywood. These platforms have provided a global stage for Nigerian filmmakers to showcase their work to audiences far beyond Africa. Streaming platforms offer unparalleled accessibility and convenience. Viewers can watch Nollywood films anytime, anywhere, as long as they have an internet connection. This ease of access has encouraged more people to explore Nollywood content. Moreover, streaming apps often provide subtitles in multiple languages, making it easier for non-Nigerian audiences to enjoy these films.

With the introduction of digital movie distribution in the latter part of the 2000s, Nigerians' culture of video consumption—particularly among younger audiences—faded away. During this time, a few pirate websites and YouTube channels appeared, giving users access to internet videos of fragmented Nigerian film releases (Lobato, 2012). In Nigeria, the use of smartphone has also dramatically increased. Most of these smartphones are imported used items that are available for discounted purchase at local bazaars. In 2010, streaming in Nigeria began to show promise with the introduction of iROKOTv, the first service dedicated to Nigerian film releases. For a brief period, it was a YouTube channel before transcends to a paid service that was available on its own in. It evolved into a full-fledged subscription service in 2014. The nation's largely informal and communal patterns of video viewing have given way to a more structured and individualized manner of reception in Nigeria as a result of streaming (Simon, 2024, p.84).

With the introduction of services like Netflix, Amazon Prime Video, and Disney+, the market has undergone significant upheaval.

Statement of the Problem

Internet activists and corporate representatives both stress how revolutionary or disruptive streaming is. But most studies on the phenomenon have only looked at one kind of industry—the music, film, or television industries—and one kind of content—music, videos, or books (Dixon, 2013; Johansson et al., 2018; Lobato, 2019). This remains valid despite the concept being extensively utilized in the media sectors. Additionally, a significant amount of scholarly study on streaming has focused on differences within a single aspect of the phenomenon (e.g., live versus on-demand streaming, professional versus user-generated material streaming; Burgess and Green, 2018; Taylor, 2018). This study, therefore, assessed the impact of online streaming mobile apps on broadcast television contents in Nigeria.

Objectives of the Study

The main objective of the study is to assess the impact of online streaming mobile apps on broadcast television in Nigeria. Specific objectives of the study are to:

1. Examine the level of Enugu urban youths' exposure to streaming mobile apps via smartphones.
2. Ascertain the preference of youths in Enugu urban between online streaming mobile apps and traditional broadcasting.
3. Find out whether online streaming affects consumption of traditional broadcasting contents.
4. Determine whether youths in Enugu urban perceive online streaming mobile apps as threat to the existence of traditional broadcasting.

Research Questions

The following research questions have been raised for the study:

1. What is the level of exposure to streaming mobile apps among youths in Enugu urban via smartphones?
2. Do youths in Enugu urban prefer online streaming mobile apps to traditional broadcasting?
3. Does online streaming affect consumption of traditional broadcasting contents?
4. Do youths in Enugu urban perceive online streaming mobile apps as threat to the existence of traditional broadcasting?

Literature Review

Overview of Streaming Services

According to Awati (2022), a streaming service is an online platform that provides customers with direct access to digital multimedia material via the internet, including movies, TV shows, music, podcasts, and

live events. Sayood (2018) claims that the content is sent in little packets that are momentarily buffered on the user's device. The data is continuously played back as it is received, resulting in a smooth and continuous experience when watching or listening. Because of its accessibility, ease of use, and large selection of content, streaming services have grown in popularity in recent years (Spilker & Colbjørnsen, 2020).

Impact of Streaming Services on Broadcast Television

The impact of streaming services on broadcast television may vary significantly from place to location depending on factors such as infrastructure, culture, law, and current economic conditions. In every corner of the world, streaming services have had a considerable impact on traditional broadcast television (Masand, 2023). These regions have seen a concentration in the development and use of streaming services like Netflix, Hulu, and Amazon Prime Video. As a result of many consumers "cutting the cord" and moving to streaming services, the number of people watching traditional TV has fallen. Due to the growing popularity of on-demand streaming media, fewer people are subscribing to cable and satellite TV (Spangler, 2023). Lotz et al. (2018) emphasized that the impact of streaming on broadcast television differs throughout European nations because of disparities in internet infrastructure, content accessibility, and linguistic diversity. In Western European countries where internet connectivity is available, the prevalence of streaming services has increased, leading to a shift away from traditional television (Spilker & Colbjørnsen, 2020).

However, in places with less advanced internet connectivity, traditional television might still be prevalent. Streaming services face challenges across Africa due to disparities in internet infrastructure, cost, and content accessibility. According to Vlassis (2023), social norms and governmental regulations also have an impact on how people see streaming services.

Empirical Review

Kaur and Ashfaq (2023) examined "The Impact of Netflix on Viewer Behaviour and Media Consumption: An Exploration of the Effects of Streaming Services on Audience Engagement and Entertainment Preferences." Primary data source include survey with OTT platform users, while secondary data source encompass studies and reports by media research firms and industry analysts. The analysis of both primary and secondary data highlights the shift from linear TV to on demand viewing, the rise in binge-watching, and the increase in diversity of content due to original programming.

Elangovan and Jesuraj (2020) studied "Impact of Over The Top (OTT) On Cinema Theater." Findings revealed that it is difficult to achieve certain theater factors such as screen size & sound quality, theatrical experience and ambience in OTT platforms.

Tengeh and Udoakpan (2021) examined “Over-the-top Television Services and changes in Consumer viewing patterns in South Africa”. The study adopted a quantitative research approach using a convenience sampling method. Online survey questionnaires were distributed on reputable social media networks and collected 391 responses. The study results suggest changes to TV consumption, in that more TV consumers are binge-watching and streaming content online.

A study by Herbert, Lotz and Marshall (2018), on “Approaching media industries comparatively: A case study of Streaming”. This article used collaborative comparative media industry analysis to investigate the commonalities and variations among streaming in the US music, film, and television industries to assess the viability of theorizing the cultural implications of streaming as a consistent phenomenon across media industries. The analysis is based on industry data and practices obtained through trade press, industry reports, and interviews with media workers consistent with a critical media industries approach.

Sanusi and Ola (2023) investigated “Impact of Streaming Services on Traditional Broadcast Television.” Utilizing secondary data sources, this paper explored the technological determinism theory as the theoretical ferment and foundation that underpinned this study. The study found that streaming services have disrupted traditional broadcast television by providing a more personalized, on-demand, and flexible viewing experience. The study thus recommended that traditional networks should invest in creating compelling original content to compete with streaming services.

Simon (2021) conducted a study “Adapting to context: Creative strategies of video streaming services in Nigeria.” The study relied on desk research of press reports, industry publications, as well as the interfaces of streaming portals. Through contextualised analysis of VOD market realities in a less studied terrain like Africa, it aligns with scholarly call to expand theories of internet-distributed video to marginal contexts.

Simon (2024) conducted a study “They are now pocket videos, not home videos’: Streaming and reconfiguration of video consumption in Nigeria.” Findings revealed that streaming is formalising access to Nollywood movies, upending the communal practices associated with legacy video viewing, and fostering an individualised viewing culture though some informal communal practices persist in the streaming ecosystem.

Ul-Hayee, Waheed and Aamir (2024) looked at “Impact of Streaming Services on Traditional Television Viewership and advertising Avenue.” A survey was conducted among 230 university students from South Punjab using a self-administered questionnaire. The data were analyzed through correlation and regression analyses, along with reliability and validity tests. Results indicate that streaming service usage significantly reduces traditional TV viewership ($r = -0.10$, $p = 0.001$), with 48% of the variation explained by streaming habits.

Another study carried out by Titova (2023) on the “Global Streaming Impact to movies and Cultural products”. The focus of emerged streaming media and the great interest they arouse in the audience are serious questions related to the quality of the offered films, as well as the way they are presented.

Evens, Henderickx and Conradie (2023) looked at “Technological affordances of video streaming platforms: Why people prefer video streaming platforms over television.” The study draws on the MAIN paradigm, which contends that four affordances—Modality, Agency, Interactivity, and Navigability—are essential to digital media technology and was done on 25–50-year-olds in Belgium. By discussing platform oriented gratifications of video streaming platforms, the study fills a vacuum in the literature.

In a related study by Chao (2016) while evaluating “Impact of Movie Streaming Over Traditional DVD movie Rental: An Empirical Study”. The findings suggest a shift in consumer behavior from DVD rentals to movie streaming, indicating a need for the home entertainment industry to enhance both technological infrastructure and customer service.

Toro (2022) examined the “Effects of Streaming services on the Film Industry: Evidence Undergraduate Economics students in Puerto Rico.” The study also makes a comparison between streaming subscription fees and movie ticket prices in Puerto Rico, highlighting the dynamic factors influencing the latter. This dual revenue model presents a challenge for film production companies as they seek to strike a balance between generating new streaming content and safeguarding the potential substantial revenue from theatrical releases.

Uses and Gratifications Theory

The uses and gratifications theory was developed in the early 1940s and was first presented by Katz and Blumer (1974). It aims to explain why people use particular media, what needs they have that require their use, and the satisfaction they derive from doing so. The goal of uses and gratifications theory (UGT) is to explain why and how people actively seek out particular media to meet particular needs. UGT is an audience-focused method for comprehending mass communication. Unlike other theories of media effect, which ask, “What does media do to people?” UGT asks, “What do people do with media?” It makes the assumption that audiences are the product’s consumers and that media is a highly available good. Based on the socio-psychological communication tradition, this positivistic communication theory concentrates on mass media communication. Perceived usefulness and perceived ease of use are the two factors that determine whether a computer system will be accepted by its potential users, according to the Technology Acceptance Model (TAM) (Davis, 1989). This model’s primary characteristic is its focus on the opinions of possible users. In other words, even if a technology product’s developer thinks it’s helpful and easy to use, potential users won’t accept it unless they also think that way.

Selective Exposure Theory

The concept of selective exposure can be attributed to Elihu Katz, a sociologist, and Paul Lazarsfeld, a communication scholar. They introduced this idea in their book "Personal Influence: The Part Played by People in the Flow of Mass Communications," published in 1955. While both Katz and Lazarsfeld contributed significantly to the development of selective exposure theory, it is often associated with their collaborative work rather than being attributed to a single individual. Lazarfeld et al. (1944, 1948) were the first to write about selective exposure in a mass communication context specifically. They addressed both the modern use of the term selective exposure as denoting any bias of exposure to available communication content and the historically more relevant meaning, which implied a confirmation bias specifically. Regarding the first perspective, they wrote that "actual exposure does not parallel availability. Availability plus predispositions determine exposure". (Lazarfeld et al 1948, p.89). It is important to note that selective exposure as a term thus does not imply specific biases in or causes for the observed behavior. Instead, the selective exposure paradigm draws on various theoretical approaches to predict selective exposure patterns and processes. This is a departure from the commonly referenced broad notion of disposition that are said to channel selective exposure (Klapper 1960; Lazarsfeld et al 1944; Slater 2007, Valkenburg & Peter 2013) for reinforcement purposes.

Methodology

The survey research method was used. Surveys are often used to collect information from large groups of people using scales that have been tested for validity and reliability. This research method involves the researcher going into the field to administer structured copies of questionnaire to the respondents which were used to analyze the study in order to get an authentic and valid result.

Population and Sample Size

The population consists the youths of Enugu urban who are smartphones friendly. Therefore, the population of Enugu metropolis was used. The population of Enugu metropolis according to the 2006 population census is 722,664. However, the National Population Commission announced a projection of 0.032 per year. Therefore, from 2006-2024 is 18 years.

$$Pp = GP \times P \times \text{Year}$$

$$Pp = 722,664 \times 0.032 \times 18 + 722,664$$

$$Pp = 23,125.25 \times 18 + 722,664$$

$$Pp = 416,254.5 + 722,664$$

$$Pp = 1,138,918.5$$

Pp = 1,138,918 (approximately)

Therefore, the population figure will be 1,138,918

The Australian Calculator was used in calculating the sample size, which is 400. The systematic sampling technique was used to select a sample on the basis of equal representation from the respondents.

Data Presentation and Analysis

In this section of the paper, the statistical data collected from the respondents are collated, classified and presented in the simplest form to make the key features of the study easily grasped, interpreted and analyzed. The researcher issued out 400 copies of questionnaire. However, 20 copies of the questionnaire were lost, thus the researcher analysed data from 380 respondents. This is presented in form of tables, frequencies and percentages.

Responses	Frequency	Percentage (%)
High	180	48%
Low	130	34.67%
Not at all	50	13.33%
Can't say	15	4%
Total	375	100%

Table 1: Enugu urban youths' level of exposure to streaming mobile apps via smartphones (Field survey, 2024)

The above table shows that there is high level of exposure to streaming mobile apps via smartphones among Enugu urban youths.

Responses	Frequency	Percentage (%)
Yes	250	66.67%
No	80	21.33%
Indifferent	45	12%
Total	375	100

Table 2: Enugu urban youths' preference of online streaming mobile apps and traditional broadcasting (Field survey, 2024)

The above table shows that majority of Enugu urban youths prefer online streaming mobile apps to traditional broadcasting.

Response	Frequency	Percentage (%)
Yes	280	74.67%
No	95	25.33%
Total	375	100

Table 3: Impact of online streaming on the consumption of traditional broadcasting contents (Field survey, 2024)

The above table shows that majority of Enugu urban youths believe that over-the-top streaming affect consumption of traditional broadcasting contents.

Response	Frequency	Percentage (%)
Yes	269	71.73%
No	92	24.53%
Indifferent	14	3.73%
Total	375	100

Table 4: Enugu urban youths' perception of online streaming mobile apps as threat to the existence of traditional broadcasting (Field survey, 2024)

The above table shows that majority of Enugu urban youths perceive online streaming mobile apps as threat to the existence of traditional broadcasting.

Discussion of Findings

After analyzing the data and testing the hypotheses, the researcher made some crucial findings.

In the analysis of research question one, it was found out that a vast majority of Enugu urban youths have high level of exposure to streaming mobile apps via smartphones leading to the conclusion that Enugu urban youths are highly exposed to streaming mobile apps via smartphones.

Analysis of research question two shows that Enugu urban youths prefer online streaming mobile apps to traditional broadcasting.

Analysis of research question three revealed that online streaming mobile apps affect the consumption of traditional broadcasting contents.

Finally, findings from the analysis of research question four shows that majority of Enugu urban youths perceive online streaming mobile apps as threat to the existence of traditional broadcasting.

The traditional television and streaming video industries have seen significant change in recent years due to the expansion of digital platforms and changing customer tastes. Nowadays, streaming platforms account for the majority of consumers' primary consumption of video content. Netflix, Hulu, Amazon Prime Video, Disney+, and other streaming services have seen a sharp rise in popularity. Customers have been enthralled by the convenience of on-demand entertainment and the flexibility to watch movies and television shows whenever they want. The availability of original material produced by these platforms has further contributed to its appeal. "Cord-cutting" is the term for the trend where consumers are abandoning their regular cable or satellite TV subscriptions in favor of streaming options.

Because streaming offers more personalized content at a lower cost and with shorter contracts than traditional TV, traditional TV's appeal has declined. According to Golbeck (2023), streaming services are excellent at recommending content that is specifically suited to users based on their past viewing habits. This customisation enhances the user experience and, as a result, holds viewers' attention longer by providing television series and films that correspond with individual preferences. Streaming services have invested a lot of money in producing original media, including movies, TV series, documentaries, and other kinds of media. This tactic has enticed subscribers who are looking for distinctive programming not available on traditional TV and has earned positive reviews. Due to streaming services that allow users to watch entire seasons of TV shows in one sitting, binge-watching has become more and more popular (Lüthje, 2023). This has had an impact on both the production and consumption of content. Despite the wide variety of content offered by streaming services, the media sector is now more competitive due to the growth of platforms. According to O'Brien (2022), consumers would need multiple memberships, which could raise the price, to access their favorite TV shows and movies.

Conclusion

Traditional broadcast television has been significantly impacted by the emergence of streaming services. This influence is evident in a number of areas, from industry dynamics and advertising methods to viewership trends and content consumption. The landscape of traditional television has been upended by streaming services, which provide users with more convenience, tailored content, and flexibility. Because of this, it has become harder for traditional broadcast television to draw in new viewers and adjust to their shifting tastes. There is no denying that streaming services have had an influence on traditional broadcast television, and the sector needs to keep up with the changing media landscape. In a streaming-dominated era, traditional television networks may stay relevant and successful by acknowledging shifting consumer tastes, welcoming innovation, and reinventing strategies.

Do youths enjoy online streaming?

Why do youths prefer online streaming to traditional television broadcasting?

Are there limitations to online streaming?

However, based on the observations highlighted in the study, the researcher recommend as follows:

1. Hybrid models that combine live programming with on-demand choices should be taken into consideration by traditional broadcast television networks. This would give consumers more flexibility while preserving the thrill of live events.
2. In order to compete with streaming services, traditional networks need make an investment in producing original, appealing content. Audiences are still drawn to high-quality content in large numbers.
3. Traditional television should concentrate on providing pertinent and unobtrusive ads that cater to viewer interests in order to counter the ad-free experience offered by streaming services.
4. As streaming grows in Nigeria, more scholarly research is needed to understand the cultural ramifications for viewers. Subsequent study involving audiences may offer an empirical synopsis of additional emerging cultural consequences of streaming for Nigerians.

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